

Kathia St. Hilaire: Immaterial Being Teachers Guide



Kathia St. Hilaire, *Legba*, 2020, Oil based relief, canvas, paper, enamel, tire skins, leaves, pigment, fabric and metal. Courtesy of the Weissman Family Collection. © Kathia St. Hilaire.

Produced by the Department of Education of NSU Art Museum Fort Lauderdale.

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MUSEUM ON THE MOVE



Dear Teachers & Educators,

NSU Art Museum Fort Lauderdale presents the first solo museum exhibition of South Florida artist Kathia St. Hilaire (b.1995, West Palm Beach, FL). St. Hilaire's work portrays tender images of family gatherings, children at play, celestial bodies, scenes of death, and distinct Haitian iconography. Her visual language is enhanced by the ornate, textured surfaces on which these images appear. The distinct constructions are composed through a lattice framework of linoleum panels, sewn together to form quilt-like formations resembling ceremonial Haitian Vodun flags. St. Hilaire refers to her signature surface making technique as reduction relief printing. This laborious crafting method combines an array of materials such as cosmetics, textiles, detritus, jewelry, enamels, and metals, which together form a haptic, abstract collage. These intricate and ethereal backgrounds become the stage for the artist's figurative imagery.

The artist's work is largely informed by the African spiritual belief system known as Vodun. This religion is considered the source of a psychological liberation that enabled the Haitian Revolution, though it has been widely misunderstood by the outside world, which has ignored its rich history and complexities. As the child of Haitian parents in South Florida, St. Hilaire's experienced the divisions in different parts of Caribbean and American culture. Within each community, identities are insulated and protected. However, in presenting to others, efforts are made for appearances to assimilate into American culture. St. Hilaire interprets these experiences of race and transformation as primarily existing on a surface level, leading physical materials to play a key part in the formation of Black American societies. In the artist's practice, the consumption of beauty products, such as skin lightening creams and artificial hair, come to represent the Caribbean diasporic experience.

The exhibition takes its title from an infamous speech delivered by former Haitian President François Duvalier, otherwise known as Papa Doc (1907-1971). In 1964, Duvalier overturned the Haitian constitution and announced himself "President for Life". To reaffirm and extend his mortal rule, Duvalier further proclaimed himself an "immaterial being," incapable of being overpowered by the bullets of his enemies. For Papa Doc, and many of the Haitian people, the President was not only a political leader, but an eternal, spiritual force; the reincarnated Vodun spirit of Baron Samedi, the venerated Loa (spirit) of the dead. St. Hilaire reclaims the words of Papa Doc and constructs a new meaning, in which this phrase sheds its political weaponry, and speaks to the overarching spiritual belief system that has shaped the Haitian experience. Simultaneously, these words hold a dual meaning, which the artist uses to speak to the disembodied force of labor that is essential to capitalism, an acknowledgement of those that are not seen, either in physical or sociopolitical terms.

View [*Kathia St. Hilaire: Immaterial Being*](#)

The Museum Education Team is here to help, and eager to bring valuable experiences to you and your students. Please feel free to contact the team with any ideas, concerns, or questions using the contact information found on page 2. We hope you and your students enjoy your museum experience.

Sincerely,
NSU Art Museum
Education Department

ABOUT MUSEUM ON THE MOVE

Museum on the Move is an innovative education program that invites Broward County students to NSU Art Museum. The program enhances learning and increases engagement by involving students in interactive programs of the Museum's exhibitions and hands-on art activities based on principles of STEAM (science, technology, engineering, art, math) along with 21st Century learning skills. These programs combine observations and discussions of the artwork where students learn to recognize mediums, materials, and the artistic process. The art activities are designed for students to recognize how different elements function together to express ideas and emotions, solve visual dilemmas, and realize artists' intentions.

MOTM in-person field trip visits are here! During their encounter, students participate in a guided tour led by an Art Educator. Students engage in conversation exploring methods of critical, and divergent thinking. In-person field trip visits also include a hands-on art making activity led by an educator. Additionally, virtual offerings can be tailored to the needs of the virtual classroom. Several virtual learning modules are available to choose from, each specially designed to suit your teaching needs: Live Virtual Zoom Tours (one per semester), and Elements of Art and Principles of Design prerecorded video series includes art talk and activity, art making videos and printable lessons and activities.

For more information and to schedule your class visit, contact moagroupsales@moafl.org or call 954-262-0204. To learn more, visit: nsuartmuseum.org

Who is Kathia St. Hilaire?

Kathia St. Hilaire (b. 1995, West Palm Beach, FL) was raised in South Florida and currently lives and works in Brooklyn. She received an MFA in Painting/ Printmaking at the Yale School of Art and BFA in Printmaking at the Rhode Island School of Design. St. Hilaire's work portrays tender images of family gatherings, children at play, celestial bodies, scenes of death, and distinct Haitian iconography. Her visual language is enhanced by the ornate, textured surfaces on which these images appear. The distinct constructions are composed through a lattice framework of linoleum panels, sewn together to form quilt-like formations resembling ceremonial Haitian Vodun flags. St. Hilaire refers to her signature surface making technique as reduction relief printing. This laborious crafting method combines an array of materials such as cosmetics, textiles, detritus, jewelry, enamels, and metals, which together form a haptic, abstract collage. These intricate and ethereal backgrounds become the stage for the artist's figurative imagery.

The artist's work is largely informed by the African spiritual belief system known as Vodun. This religion is considered the source of a psychological liberation that enabled the Haitian Revolution, though it has been widely misunderstood by the outside world, which has ignored its rich history and complexities. As the child of Haitian parents in South Florida, St. Hilaire's experienced the divisions in different parts of Caribbean and American culture. Within each community, identities are insulated and protected. However, in presenting to others, efforts are made for appearances to assimilate into American culture. St. Hilaire interprets these experiences of race and transformation as primarily existing on a surface level, leading physical materials to play a key part in the formation of Black American societies. In the artist's practice, the consumption of beauty products, such as skin lightening creams and artificial hair, come to represent the Caribbean diasporic experience.

KEY ARTIST

Kathia St. Hilaire

KEY TERMS

- **Medium** is the material that artists use to create their art.
- **Technique** is the basic method for making or doing something.
- **Drawing** is a form of visual art in which an artist uses instruments to mark paper or other two-dimensional surfaces.
- **Painting** is the practice of applying paint or other media to a surface, usually with a brush.
- **Printmaking** an artistic process that involves transferring an image from one surface (a matrix) to another, often paper or fabric.
- **Sculpture** is the creation of artistic objects in three dimensions—length, width, and height.
- **Culture** is the way that people live, and food, clothing, language and celebrations are all a part of culture.
- **Identity** all of those things by which a person or thing is known or is considered as being.

Teacher Guide Activities Overview

The activities in this guide can be adapted to fit the grade level of your students. Each activity is based on the featured artist in the exhibition. Feel free to use this guide as a starting point for your physical or virtual classroom. Grade Level: Elementary School (K-5), Middle School (6-8) and High School (9-12)

Description: The work of *Kathia St. Hilaire: Immaterial Being*, gives us insight into Kathia St. Hilaire's surroundings and frame of mind as they captured the unique, and rapidly changing world around them. Through discussion, research, writing, and observation, students will explore the concepts associated with *Kathia St. Hilaire: Immaterial Being*.

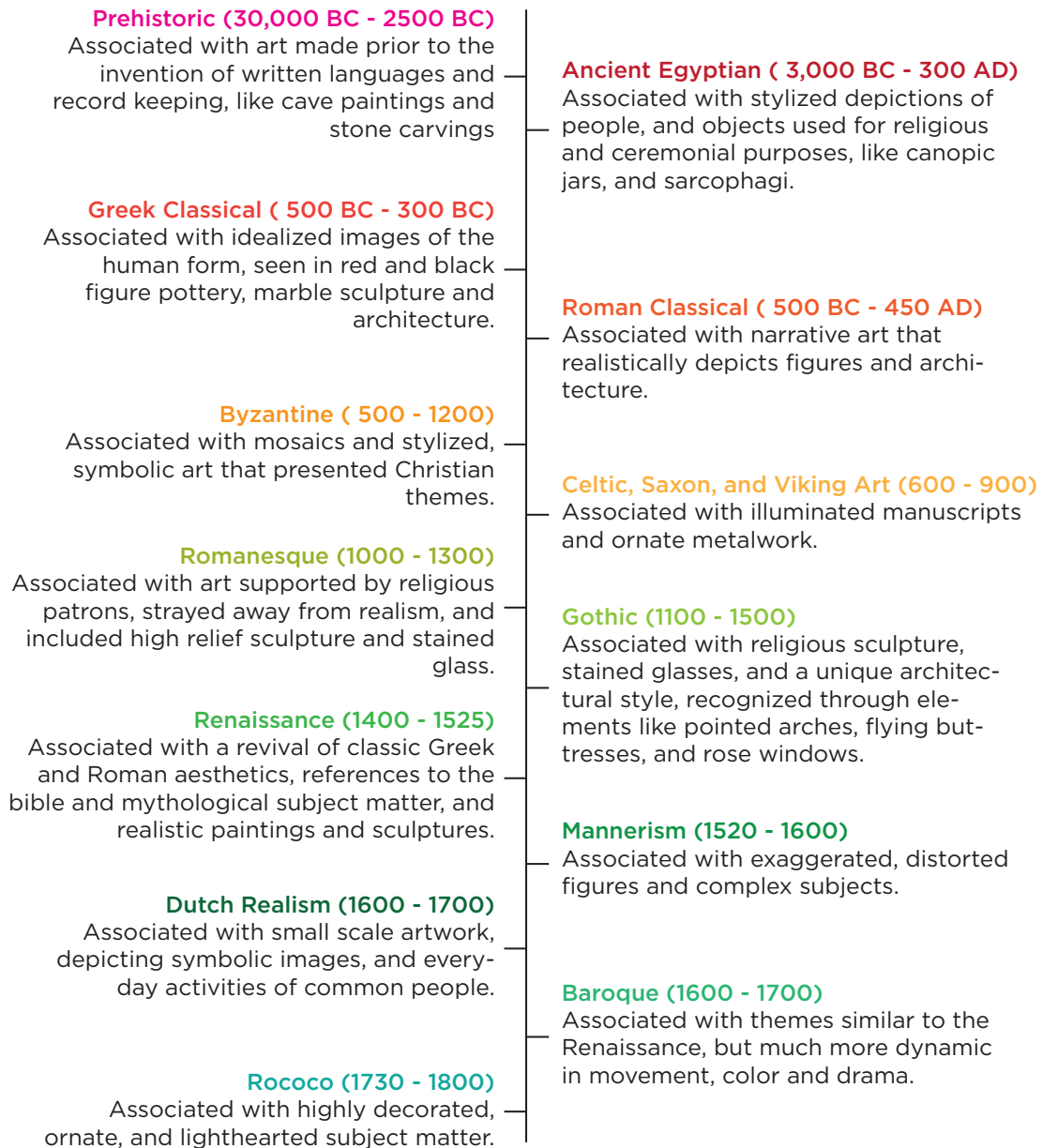
Learning Objectives:

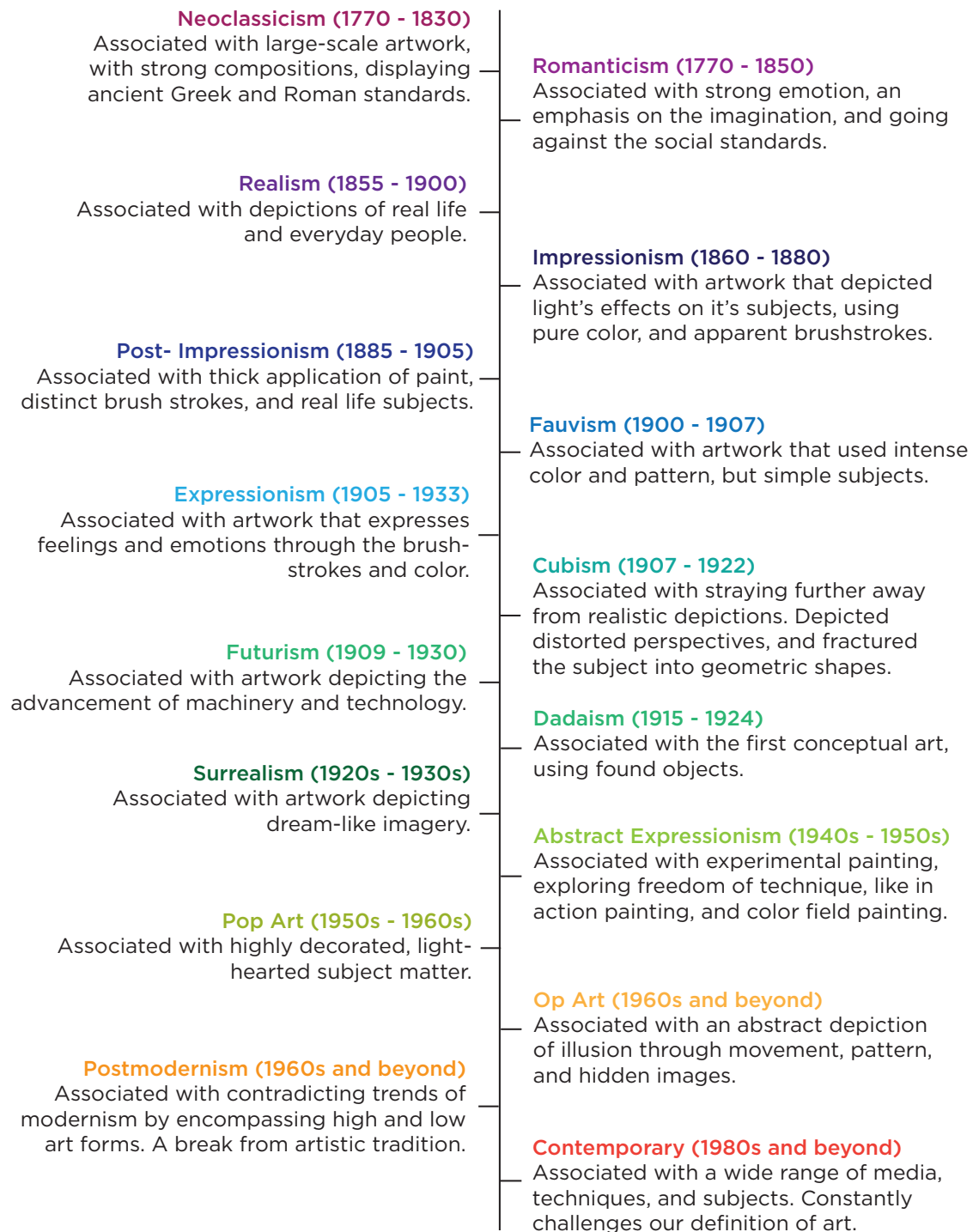
- Students will analyze artworks and think critically about what artists may have intended to represent in their works.
- Students will compare and contrast the place and time to present day.
- Students will build an understanding of the art-making process by creating plans for artworks of their own.

Essential Questions:

- What can we learn about her life and culture?
 - How does life and culture compare and contrast with others?
- What aspects of St. Hilaire's artwork allows you to understand the lifestyle and events specific to her?
- How have the artist used their medium to communicate, or archive their ideas?

Western Art History Timeline





Standards and Benchmarks:

Grade: K

- VA.K.C.1.1 Create and share personal works of art with others.
- VA.K.C.2.1 Describe personal choices made in the creation of artwork.
- VA.K.C.2.2 Identify media used by self or peers
- VA.K.S.1.1 Explore art processes and media to produce artworks.
- VA.K.S.1.2 Produce artwork influenced by personal decisions and ideas.
- VA.K.S.2.1 Develop artistic skills through the repeated use of tools, processes, and media. e.g., media-specific techniques, eye-hand coordination, fine-motor skills.
- VA.K.S.3.1 Develop skills and techniques to create with two- and/or three- dimensional media.
- VA.K.S.3.2 Practice skills to develop craftsmanship.
- VA.K.S.3.3 Handle art tools and media safely in the art room.
- VA.K.S.3.4 Identify artwork that belongs to others and represents their ideas.
- VA.K.O.1.1 Explore the placement of the structural elements of art in personal works of art.
- VA.K.O.2.1 Generate ideas and images for artworks based on memory, imagination, and experiences.
- VA.K.O.3.1 Create works of art to document experiences of self and community.
- VA.K.H.1.1 Describe art from selected cultures and places.
- VA.K.H.1.2 Follow directions for suitable behavior in an art audience.
- VA.K.H.1.3 Explain how art-making can help people express ideas and feelings.
- VA.K.H.2.1 Compare selected artworks from various cultures to find differences and similarities.
- VA.K.H.2.2 Explore everyday objects that have been designed and created by artists.
- VA.K.H.2.3 Describe where artwork is displayed in school or other places.
- VA.K.H.3.1 Express ideas related to non-art content areas through personal artworks.
- VA.K.F.1.1 Experiment with art media for personal satisfaction and perceptual awareness.
- VA.K.F.1.2 Identify real and imaginary subject matter in works of art.

Grade: 1

- VA.1.C.1.1 Create and discuss works of art that convey personal interests.
- VA.1.C.1.2 Gather clues to help interpret and reflect on works of art.
- VA.1.C.2.1 Describe visual imagery used to complete artwork.
- VA.1.C.2.2 Use various media techniques to learn how changes affect the completed artwork.
- VA.1.C.3.3 Identify vocabulary that is used in both visual art and other contexts.
- VA.1.C.3.2 Distinguish between artwork, utilitarian objects, and objects from nature.
- VA.1.S.1 The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.
- VA.1.S.2 Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.
- VA.1.S.3 Through purposeful practice, artist learn to manage, master, and refine simple, then complex, skills and techniques.
- VA.1.O Understanding the organizational structure of an artform provides a foundation for appreciation of artistic works and respect for the creative process.
- VA.1.O.2 The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.
- Va.1.O.3 Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.
- VA.1.H.1 Through study in the arts, we learn about and honor others and the worlds in which they live.
- VA.1.H.2 The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.
- VA.1.H.3 Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.
- VA.1.F.1 Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.

Grade 2

- VA.2.C.1.1 Use the art-making process to communicate personal interests and self-expression.
- VA.2.C.1.2 Reflect on and discuss various possible meanings in works of art.
- VA.2.C.2.1 Use appropriate decision-making skills to meet intended artistic objectives.
- VA.2.C.2.2 Identify skillful techniques used in works by peers and others
- VA.2.C.2.3 Use suggestions from others to modify the structural elements of art.
- VA.2.C.3.1 Use accurate art vocabulary to identify connections among visual art and other contexts.
- VA.2.C.3.2 Compare artworks with utilitarian objects and use accurate art vocabulary to describe how they are the same and how they are different.
- VA.2.S.1 The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.
- VA.2.S.2 Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.
- VA.2.S.3 Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.
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- VA.2.F.1 Creating and interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.

Grade: 3

- VA.3.C.1 Cognition and reflection are required to appreciate, interpret, and create with artistic intent.
- VA.3.C.2 Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is ventral to artistic growth.
- VA.3.C.3 The process of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.
- VA.3.S.1 the arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.
- VA.3.S.2 Development of skills, techniques, and processes in the arts strengthens our ability to remember focus on, process, and sequence information.
- VA.3.S.3 Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.
- VA.3.O.1 Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.
- VA.3.O.2 The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.
- VA.3.O.3 Every art form uses its own unique language, verbal and non-verbal to document and communicate with the world.
- VA.3.H.1 Through study in the arts, we learn about and honor others and the worlds in which they live.
- VA.3.H.2 The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.
- VA.3.H.3 Connections among the arts and other disciplines strengthen. Learning and the ability to transfer knowledge and skills to and from other fields.
- VA.3.F.1 Creating, interpreting, and responding in the arts stimulate the imagination and encourages innovation and creative risk-taking.

Grade: 4

VA.4.C.1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.

VA.4.C.2 Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.

VA.4.C.3 The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.

VA.4.S.1: The arts are inherently experiential and actively engage learners in the processes of creative, interpreting, and responding to art.

VA.4.S.2 Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.

VA.4.S.3 Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.

VA.4.O.1 Understanding the organizational structure of an art form provide a foundation for appreciation of artistic works and respect for the creative process.

VA.4.O.2 The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.

VA.4.O.3 Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.

VA.4.H.1 Through study in the arts, we learn about and honor others and the worlds in which they live.

VA.4.H.2 The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.

VA.4.H.3 Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.

VA.4.F.1 Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.

Grade:5

VA.5.C.1 Cognition and reflection are required to appreciate, interpret and create with artistic intent.

VA.5.C.2 Assessing our own and others artistic work, using critical-thinking skills transferable to other contexts.

VA.5.C.3 The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.

VA.5.S.1 The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.

VA.5.S.2 Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.

VA.5.S.3 Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.

VA.5.O.1 Understanding the organizational structure of an art form provide a foundation for appreciation of artistic works and respect for the creative process.

VA.5.O.2 The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.

VA.5.O.3 Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.

VA.5.H.1 Through study in the arts, we learn about and honor others and the worlds in which they live.

VA.5.H.2 The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.

VA.5.H.3 Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.

VA.5.F.1 Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.

Grade: 6, 7, 8

VA.68.C.1 Cognition and reflection are required to appreciate, interpret, and create with artistic intent.

VA.68.C.2 Assessing our own and others' artistic work, using critical thinking, problem-solving, and decision-making skills, is central to artistic growth.

VA.68.C.3 The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.

VA.68.S.1 The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.

VA.68.S.2 Development of skills, techniques, and processes, in the arts strengthens our ability to remember, focus on, process, and sequence information.

VA.68.S.3 Through purposeful practice, artists learn to manage, master, and refine simple, then complex skills and techniques.

VA.68.O.1 Understanding the organizational structure of an art form provides a foundation for artistic works and respect for the creative process.

VA.68.O.2 The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.

VA.68.O.3 Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.

VA.68.H.1 Through study in the arts, we learn about and honor others and the worlds in which they live(d)

VA.68.H.2 The arts reflect and document cultural trends and historical events, and help explain how new directions have emerged.

VA.68.H.3 Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.

VA.68.F.1 Creating, interpreting and responding in the arts stimulate the imagination and encourage creative risk taking.

Grade: 9, 10, 11, 12

VA.912.C.1 Cognition and reflection are required to appreciate, interpret, and create with artistic intent.

VA.912.C.2 Assessing our own and others' artistic work, using critical-thinking, problem solving and decision-making skills, is central to artistic growth.

VA.912.C.3 The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.

VA.912.S.1 The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.

VA.912.S.2 Development of skill, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.

VA.912.S.3 Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.

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VA.912.H.1 Through study in the arts, we learn about and honor others and the worlds in which they live(d).

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VA.912.F.1 Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.

PRE-VISIT ACTIVITIES

Before your visit to NSU Art Museum, we recommend that you and your students discuss some of the ideas and themes in the exhibition. A good idea is to introduce your students to a number of works from the exhibition. (You can find examples of their pieces on pages 20-24)

OBJECTIVES

- Introduce students to Kathia St. Hilaire,
- Discuss themes related to the artwork.
- Elements of Art and Principles of Design

What is “Identity”?

Ask your students, what is Identity? During this activity, ask your students to discuss what constituted their idea of one’s identity. Help them consider what is encompassed in one’s identity, and how we interact with identity, and why an artist would create art stemming from identity.

- a. Compare and contrast the artwork below. Think about the idea of Identity. What mediums, techniques, or compositions does she use to convey an idea of Identity.
- b. Discuss their similarities and differences.



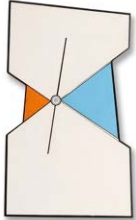


Kathia St. Hilaire, *La Sirene*, 2020
Oil based relief, photo transfer, tires,
collage, industrial aluminum
Courtesy of Jeff Magid



Kathia St. Hilaire, *100% Kanekalon*,
2018, Oil based relief collage on
canvas, kanekalon braiding hair,
Courtesy of the artist and Beth Rudin
DeWoody © Kathia St. Hilaire

Use the three artworks below as examples of representational, abstract, and non-representational artwork.

<p>Representational</p>	 <p>William J. Glackens, <i>Girl in Black Cape</i>, 1897, Oil on Canvas NSU Art Museum Fort Lauderdale; gift of the Sansom Foundation, Inc. 94.2</p>	<p>Looks recognizable similar to something in the real world.</p>
<p>Abstract</p>	 <p>Alexej von Jawlensky, German: <i>Mystischer Kopf: Meditation</i>, oil on cardboard. G 13c34</p>	<p>Increasingly moves away from the naturalistic image although it is still somewhat identifiable.</p>
<p>Non-Representational</p>	 <p>Carmelo Quin, <i>Autorretrato (Self-Portrait)</i>, 1951. Painted wood, NSU Art Museum Fort Lauderdale; promised gift of Pearl and Stanley Goodman PG2012.1.56</p>	<p>The origins of the composition and image are not in the real world or are unrecognizable.</p>

Questions for discussion:

1. What is a better style of art: representational, abstract, or non-representational? Why?
2. Can you find any similarities between the representational piece and the other two paintings?
3. What elements of art and principles of design are incorporated in each piece? Do the artworks share any of them?

The Elements of Art and the Principles of Design

The **Elements of Art** are the basic parts that are used by Artists in creating art; they are what you use to create an aesthetically pleasing work. When we make Art, we need to understand and apply these seven Elements of Art.



Line A mark made by a pointed tool such as a brush, pen or stick, a moving point. Different tools make different kinds of lines.



Shape A flat, enclosed area that has two dimensions, length, and width. Artists use both geometric and organic shapes. Shapes come in many types and sizes.



Color Is one of the most dominant elements. It is created by light. There are three properties of light. Hue, Value, and Saturation. Colors can be bright, dull, dark, and light.



Value Degrees of lightness or darkness. The difference between values is called value contrast.



Form Objects that are three-dimensional having length, width, and height. They can be viewed from many sides. Forms take up space and volume.



Texture Describes the feel of an actual surface. The surface quality of an object; can be real or implied. Texture can be smooth or rough, hard, or soft, etc.



Space Is used to create the illusion of depth. Space can be two-dimensional three-dimensional, negative and or positive.

The Principles of Design describe the ways that artists use different strategies for creating a work of art.



Balance is the distribution of the visual weight of objects, colors, texture, and space.



Contrast is the difference between elements in a work of art, like color, line, shape, and texture.



Emphasis is the part of the design that catches the viewer's attention.



Movement is the path the viewer's eye takes through the work of art, often to focal areas.



Pattern is the repetition of an element in a work of art. The pattern can use color, line, shape, or the other elements of art.



Scale refers to the size an object in relationship to another object. It is the feeling of unity created when all parts relate well with each other. When drawing the human figure, scale can refer to the size of the head compared to the rest of the body.



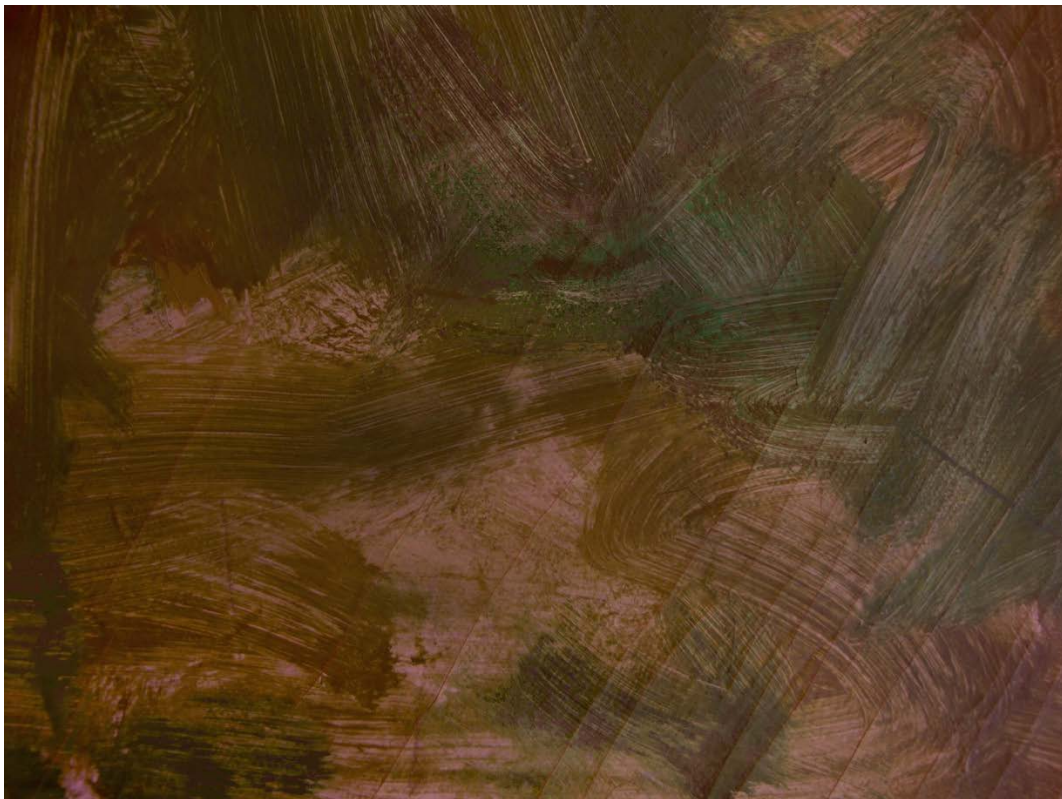
Harmony is when the elements of an artwork come together in a unified way.

Non-Traditional

St. Hilaire's artistic practice is an exploration into the relationships between materials, locations, and cultural processes. The work incorporates materials that are significant to her culture or signify broader themes of labor and migration.

To emulate the artistic practice of St. Hilaire, we will be gathering different non-traditional art materials to make an abstract artwork.

- Do not use markers, paint, pencil, or other traditional art mediums or materials.
- Try to use non-traditional art mediums/materials, for example try materials found in nature, in your home, or other unconventional materials.



Paint with mud and dirt example By Sherrie Thai of ShaireProductions.com. Attribution 2.0 Generic (CC BY 2.0)

Selected Works

Take a closer look! What do you see?

1. Is this artwork, representational, abstract, or non-representational?
2. What elements of art can you see being used?
3. How are those elements being used?
4. What principles of design can you see being used?
5. How are those principles being used?

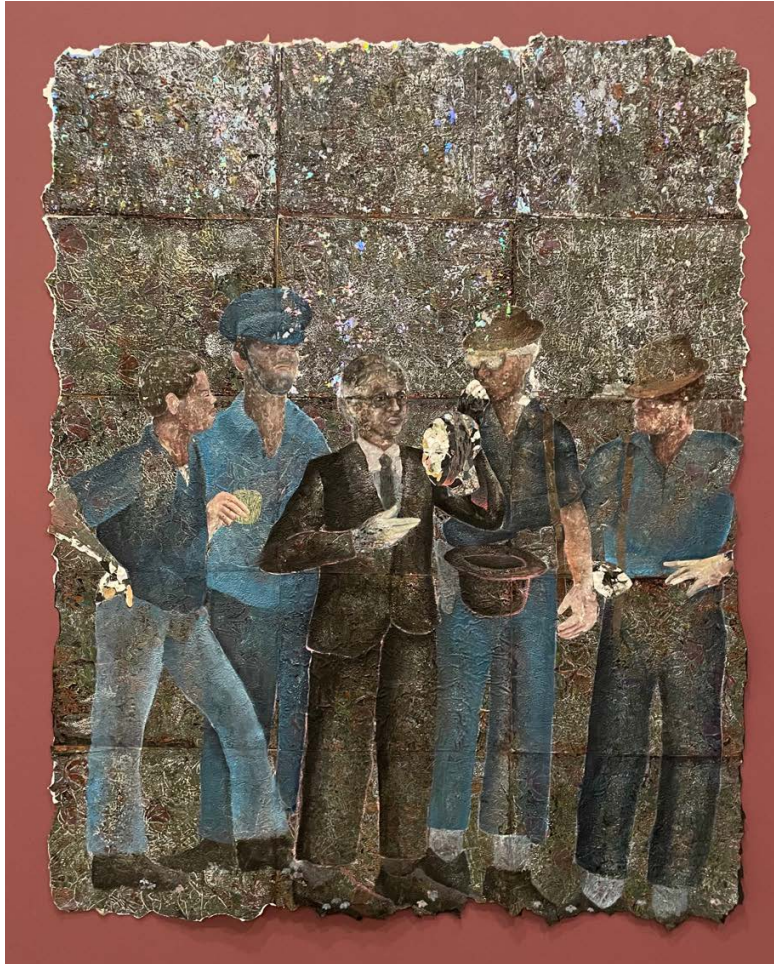


Kathia St. Hilaire, *Eclaircisant Lait*, 2020. Oil based relief, canvas, paper, enamel, tire skins, mesh, pigment, fabric, metal. Courtesy of Jorge M. Pérez Collection, Miami. © Kathia St. Hilaire

How does the work make you feel?
Does the color, texture, form or theme of the work affect your mood?

Take a closer look! What do you see?

1. Is this artwork, representational, abstract, or non-representational?
2. What elements of art can you see being used?
3. How are those elements being used?
4. What principles of design can you see being used?
5. How are those principles being used?



Kathia St. Hilaire, *Head Whisper*, 2022, Oil based relief, collage, paper, metal, thread.
Courtesy of the Artist and Perrotin

How does the work make you feel?
Does the color, texture, form or theme of the work affect your mood?

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Kathia St. Hilaire, *Celestial Transient*, 2021-2022, Tires, skin lightening cream, oil-based ink, metal, wood.
Courtesy of Artist and Perrotin

How does the work make you feel?
Does the color, texture, form or theme of the work affect your mood?

Take a closer look! What do you see?

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3. How are those elements being used?
4. What principles of design can you see being used?
5. How are those principles being used?



Kathia St. Hilaire, *Legba*, 2020, Oil based relief, canvas, paper, enamel, tire skins, leaves, pigment, fabric, metal. Weissman Family Collection

How does the work make you feel?
Does the color, texture, form or theme of the work affect your mood?

Compare and contrast these two artworks by Kathia St. Hilaire



Kathia St. Hilaire, *David*, 2022
Oil based relief, canvass, paper,
enamel, tire skins, leaves, mesh,
pigment, fabric, metal
Courtesy of the Artist and
Perrotin



Kathia St. Hilaire, *La Sirene*,
2020
Oil based relief, photo transfer,
tires, collage, industrial
aluminum
Courtesy of Jeff Magid

Take a closer look! What do you see?

- Is this artwork, representational, abstract, or non-representational?
- What elements of art can you see being used?
- How are those elements being used?
- What principles of design can you see being used?
- How are those principles being used?

How are the artworks similar? How are they different?
Refer to the elements of art, and the principles of design.

Citation

Front Cover

Kathia St. Hilaire, *Legba*, 2020, Oil based relief, canvas, paper, enamel, tire skins, leaves, pigment, fabric and metal. Courtesy of the Weissman Family Collection. © Kathia St. Hilaire.

Art Activities

Kathia, St. Hilaire, *La Sirene*, 2020, Oil based relief, photo transfer, tires, collage, industrial aluminum Courtesy of Jeff Magid

Kathia St. Hilaire, 100% Kanekalon, 2018, Oil based relief collage on canvas, kanekalon braiding hair, Courtesy of the artist and Beth Rudin DeWoody © Kathia St. Hilaire

Kathia St. Hilaire, *Eclaircisant Lait*, 2020, Oil based relief, canvas, paper, enamel, tire skins, mesh, pigment, fabric, metal. Courtesy of Jorge M. Pérez Collection, Miami. © Kathia St. Hilaire

Kathia St. Hilaire, *Head Whisper*, 2022, Oil based relief, collage, paper, metal, thread. Courtesy of the Artist and Perrotin

Kathia St. Hilaire, *Celestial Transient*, 2021-2022, Tires, skin lightening cream, oil-based ink, metal, wood. Courtesy of Artist and Perrotin

Representational, Abstract, and Non-Representational Art

William J. Glackens, *Girl in Black Cape*, 1897, Oil on Canvas NSU Art Museum Fort Lauderdale; gift of the Sansom Foundation, Inc. 94.2

Alexej von Jawlensky, *German: Mystischer Kopf: Meditation*, oil on cardboard. G 13340. Alexej von Jawlensky, Public domain, via Wikimedia Commons

Carmelo Quin, *Autorretrato (Self-Portrait)*, 1951. Painted wood, NSU Art Museum Fort Lauderdale; promised gift of Pearl and Stanley Goodman PG2012.1.56

Elements of Art Citation

Henry Gaudier-Brzeska, *Male Dancing Figure, in Profile*. Drawing, 1910-1915, Blank ink on medium, slightly textured, cream machine-made laid paper, Yale Center for British Art Collection. B1982.26.4 Henri Gaudier-Brzeska, CCO, via Wikimedia Commons

Piet Mondrian, *Tableau I*, 1921, oil on canvas, Kunstmuseum Den Haag Collection. Piet Mondrian, Public domain, via Wikimedia Commons

William J. Glackens, *Breakfast Porch*, 1925, Oil on canvas. NSU Art Museum Fort Lauderdale; gift of the Sansom Foundation, Inc. 92.30

William J. Glackens, *A young doctor, especially during the growth of his first beard, is invariably a music lover*, 1900. Gouache and charcoal on paper. NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens 91.40.77

FriendsWithYou, *Into the Clouds*, 2019. Ripstop nylon. NSU Art Museum Fort Lauderdale; purchased with funds provided by Michael and Dianne Bienes, by exchange 2020.5.A-C

Mask for Mukanda Initiation Society, n.d. Wood, pigments, cloth, raffia. NSU Art Museum Fort Lauderdale; gift of Mr. and Mrs. Edward Durell Stone, Jr. A72.124

Cite de Varennes, Paris, n.d. NSU Art Museum Fort Lauderdale; William Glackens Archives Collection. ARC2021.111.a

Principles of Design Citation

Emilio Sánchez, *Lauderdale Hotel*, 1985. Oil on canvas. NSU Art Museum Fort Lauderdale; gift of Dr. and Mrs. Henry R. Hope. 85.3. ©Emilio Sanchez Foundation

Daniel Carrière, *Street Photo*, 2020. Daniel Carrière, CC BY 2.0 <<https://creativecommons.org/licenses/by/2.0>>, via Wikimedia Commons
William J. Glackens, *Untitled*, 1915. Crayon on paper. NSU Art Museum Fort Lauderdale. 92.113

Juraj Dobrović, *Relief Structure*, 1964, Painted wood, NSU Art Museum Fort Lauderdale; gift of Mr. M. A. and Sarah Lipschultz 86.66

Unknown artist, *Chief's Helmet Mask (kipoko)*, n.d. Wood, pigments, NSU Art Museum Fort Lauderdale; gift of Mr. and Mrs. Jerome Levy A74.20

Louis M. Glackens, *Father, I Cannot Tell a Lie*, n.d. Graphite, NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens. 91.40.299

Piet Mondrian, *Landscape near Arnhem*, 1900-1901, The Getty Public Domain, No Copyright