

Picturing Fame

Teacher's Guide



Henri de Toulouse-Lautrec, *Jane Avril*, 1899. Color lithograph. Courtesy Henri De Toulouse-Lautrec The Firos Collection

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

NSU Art Museum Department of Education Contacts

Lisa Quinn
Lillian S. Wells Associate Curator of Education
lquinn@moafl.org
(954) 262-0211

Michael Z. Belcon
The Wege Foundation Assistant Curator of Education
mbelcon@moafl.org
(954) 262-0230

For more information and to schedule your future class visit, contact:

Susan Girardi-Sweeney
Education & Engagement Coordinator
moagroupsales@moafl.org
(954) 262-0204

Major funding for Museum on the Move is provided by The Jerry Taylor & Nancy Bryant Foundation, The Wege Foundation, Lillian S. Wells Foundation Inc., Paddock Family Foundation, Spirit Charitable Foundation, Wells Fargo, Beaux Arts, Friends of NSU Art Museum, Joe DiMaggio Children’s Hospital, and Comerica Bank.



Major support for NSU Art Museum Fort Lauderdale is provided by the David and Francie Horvitz Endowment, the City of Fort Lauderdale, Wege Foundation, Community Foundation of Broward, Lillian S. Wells Foundation, the Broward County Cultural Division, the Cultural Council, and the Broward County Board of County Commissioners, the State of Florida, Department of State, Division of Arts and Culture and the Florida Council on Arts and Culture, and the National Endowment for the Arts.



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MUSEUM ON THE MOVE

Dear Teachers & Educators,

Picturing Fame is comprised of four concurrent exhibitions, ruminating on the subject of fame and celebrity.

Toulouse-Lautrec and the Follies of Fame explores how post-impressionist Henri de Toulouse-Lautrec's posters promoting the denizens of Paris's demi-monde, not only contributed to the fame of the performers, but made the artist an overnight sensation. Toulouse-Lautrec's flamboyant style and subject's titillating poses are the forerunners of today's celebrity-driven marketing ploys. Yet through ubiquitous reproductions in books, posters, postcards, movies and more recently on the internet, these images have become so widely exposed that their artistry and originality may have been overshadowed. This exhibition of Toulouse-Lautrec's original drawings, etchings and posters will provide the public the opportunity to view and study his works in detail and how he continues to shape the current means for picturing fame.

Hooray for Hollywood dives into the subject of fame, glamour, desire, voyeurism, obsession, and social currency with works mostly drawn from the museum's collection, including a Frida Kahlo self-portrait, Warhol's Mao print series of 1973 created after Life magazine named Chairman Mao the most famous man in the world in 1972, Catherine Opie's elegiac photographic series of Elizabeth Taylor's intimate possessions and Enoc Perez's painting series, which grounds itself in the voyeurism associated with celebrity and the ensuing bitterness that it may trigger. The exhibition's title references a drawing by Jack Pierson that captures the irony of Johnny Mercer's lyrics for the up tempo 1937 tune that lampoons Hollywood's star-making machine. Pierson's Hooray for Hollywood poetically captures the allure as well as the disillusionment of the Hollywood dream...

Emilio Martinez: Van Gogh, Lautrec and Me, is the inaugural solo museum exhibition of Honduras-born, Miami artist Emilio Martinez, whose fascination with Van Gogh and Toulouse-Lautrec led to a cross-centuries collaboration, in which he contemplates the camaraderie between these two famed late-nineteenth century artists in Paris as he paints over color reproductions of their work with his own fanciful embellishments.

The Swans: Karen Kilimnik/Stephanie Seymour Paintings and Dresses, mixes mid-career artist Karen Kilimnik's romantic paintings in which a youthful Leonardo DiCaprio and other stars and fashion models are cast in leading roles, with selections from Stephanie Seymour's collection of vintage haute couture created by the eponymous designers Azzedine Alaia, Courreges, Christian Dior, Yves Saint-Laurent, Paco Rabanne and others. The resulting exhibition consists of imaginatively calibrated vignettes of paintings and fashion, which celebrate glamour, beauty, fantasy, and the occult through the eyes of two singular yet overlapping perceptions. The title references the mid-century high society women who Truman Capote dubbed the "Swans".

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 Henri de Toulouse-Lautrec?

Henri de Toulouse-Lautrec (b. November 24, 1864 – September 9, 1901) was a French Post-Impressionist artist, painter, printmaker, caricaturist, and illustrator. He immersed himself in the vibrant, over-the-top, opulent lifestyle found in Paris in the late 1800's. These surroundings influenced him, bared in the subject of his work, where he depicts alluring, and provocative images of bohemian Parisian life. A Tête-à-tête between performer and onlooker became spectacle, as Toulouse-Lautrec's flamboyant style, and his subject's titillating poses captivated, and mesmerized passersby. Toulouse-Lautrec was associated with the avant-garde movements of the early 1900's. In much of his work he painted encompassing a naturalist style before turning toward brighter graphic work. All his life he suffered from health problems, specifically a disorder which left his legs atrophied. The indulgent, and excessive lifestyle Toulouse-Lautrec lived, led him to his death on September 9, 1901 in Saint-André-du-Bois, France at the age of 36.

Who is Catherine Opie?

Catherine Sue Opie (b. 1961) is an American fine-art photographer and educator. She teaches photography at the University of California at Los Angeles. Opie lives and works in Los Angeles.

Opie's practice focuses on portrait, landscape, and studio photography. A major portion of her work relate to sexual identity. Her photography records the connections between the individual and space.

Her work included in the show Hooray for Hollywood, deal with ideas of fame, glamour, desire, voyeurism, obsession, and social currency.

Who is Emilio Martinez?

Emilio Martinez (b. 1981, Tegucigalpa, Honduras), who immigrated with his family when he was 13 years, Martinez' mixed-media work is based on his childhood memories and dreams, which he records in his sketchbooks. Through his work he conveys his anxieties and experiences of dislocation by using spiritual symbols derived from ancient indigenous peoples and making expressionistic marks.

Who is Karen Kilimnik?

Karen Kilimnik (born Philadelphia c. 1955) brings a teenage girl ethos of fandom to her paintings, which garnered her acclaim in the early 1990s. Her pastiches of old master paintings and glamorous modern-day celebrities reflect her theatrical approach to her art, including her "scatter" floor works of the 1980s, drawings and paintings. Like a film director she selects set locations, such as the red brick mansion that is a recurring image, and populates her work with celebrities who have a talent for creating memorable characters. Publicity photographs often serve as her sources

for portraits, paintings and drawings. Kilimnik occasionally inserts herself into her scenes, thereby living out fantasies and constructing her own celebrated persona. *My Sister and Me* (1987) casts Kilimnik and her sister as the two little girls in British artist Sir Thomas Lawrence's painting *The Calmady Children* (1823), while her *Me Waiting for My Drug Dealer Boyfriend...Park Avenue...oops...forgot—the Village*, 1967 (1999) imaginatively transports her to an edgy time in New York's East Village that preceded her own adolescence. Danger often lurks behind even her most bucolic scenes such as her portrait of filmmaker Roman Polanski's beautiful young wife, actress Sharon Tate (*Roman Polanski's Wife*, 1992), who was brutally murdered by members of Charles Manson's cult in 1969, and the installation *Switzerland, the Pink Panther & Peter Sellers & Natasha & Gelsey Kirkland in Siberia* (1991), in which a 1960's comic strip of the scheming Cold War cartoon spies Boris and Natasha intrudes on a snowy camping scene. The Pink Panther, made famous in the animated credits for the comedic jewelry heist films starring Peter Sellers and animated television series in the 1960s, is another recurring pop icon in Kilimnik's work. This wily character, which Kilimnik has been drawing since childhood, was emblematic for other artists of her generation including Jeff Koons (*Pink Panther*, 1988). Kilimnik's meshing of stars, fashion and art came naturally to the artist who in her youth grasped the anachronisms of the attire of such 1960s rock stars, as The Beatles and The Rolling Stones. As she stated in *Interview* magazine "everyone dressed up as the 1700s fashion icon Beau Brummell." Her approach to her work is similar to her contemporaries who draw on personal and historic sources, such as artists Rita Ackermann, Christian Holstadt, Mike Kelley, Candy Noland and Raymond Pettibon, and fashion designers, such as Anna Sui and Vivian Westwood, who forged punk and grunge rock styles out of the high and low fashions of the past.

Who is Andy Warhol?

Andy Warhol (b. 1928-1987) was fascinated by the role mass media played in producing fame. Photographs were a powerful tool for creating Hollywood legends, such as Marilyn Monroe, Elvis Presley, and Elizabeth Taylor. The replication of photographic portraits and film stills were essential to the spread of a star's fame. Warhol transformed publicity photographs or his own Polaroids of these stars into modern-day icons, by silk-screening their images onto his canvas. Warhol realized the potential of the democratization of fame, in which anyone could achieve "fifteen minutes of fame." He also understood that fame is fleeting, and the identity of Elvis, Marilyn Monroe, Elizabeth Taylor, even Mao, might eventually be unfamiliar to future (and perhaps present) viewers of his work.

KEY ARTISTS

Henri de Toulouse-Lautrec
Emilio Martinez
Catherine Opie
Karen Kilimnik
Jack Pierson
Enoc Perez
Andy Warhol

KEY TERMS

- **Printmaking** an artistic process that involves transferring an image from one surface to another, often paper or fabric. (Some examples include woodcut, engraving, etching, lithography, and screen-printing)
- **Graphic Design** sometimes called “visual communications.” It is the selecting and arranging of visual elements to convey a message to an audience.
- **Advertisement** is whenever people give information to the public about an event, a product, or a service, they are using advertising.
- **Design** to think up and plan out in the mind. To draw, lay out, or prepare a design.
- **Marketing** is about telling people what your company makes and helping them understand why they would want or need it.
- **Screen-printing** prints ink using a stencil made of mesh fabric.
- **Fame** the fact or condition of being known to the public.

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.

Description: The work of *Picturing Fame*, gives us insight into these artist'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 the artists, artwork, and medium of graphic design and print-media.

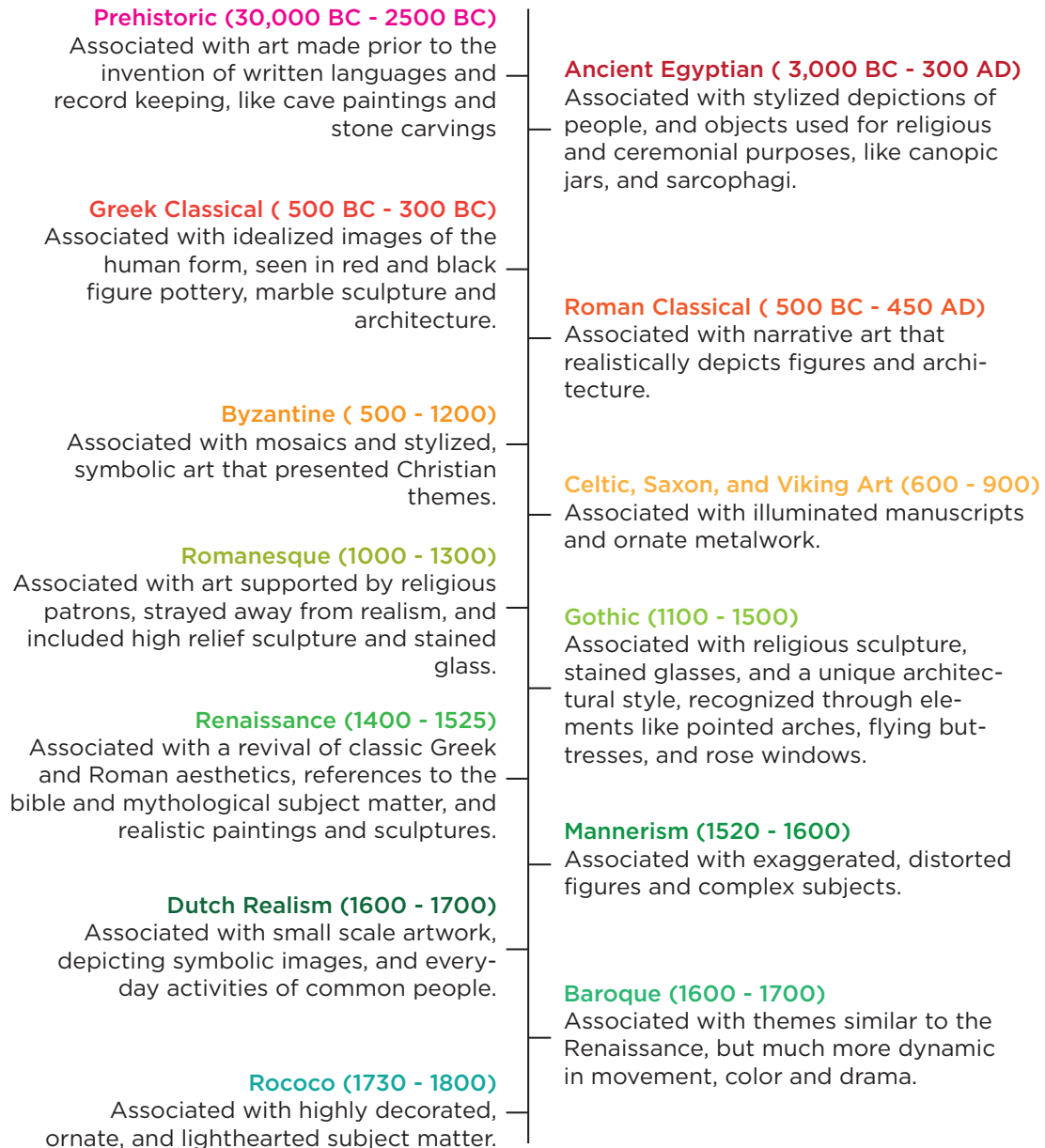
Learning Objectives:

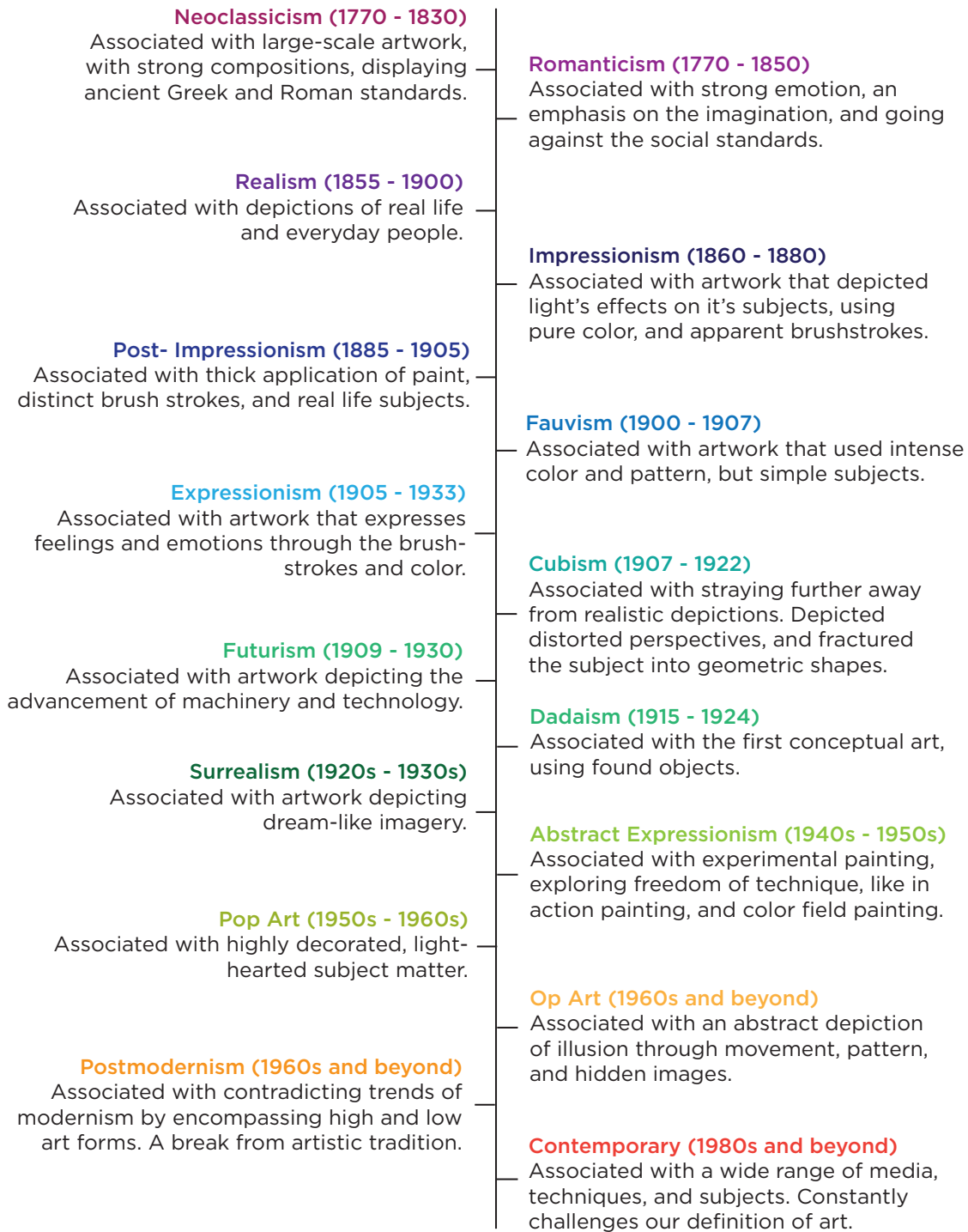
- Students will analyze artworks and think critically about what the artist may have intended to represent in their works.
- Students will compare and contrast the place and time to present day.
- Students will build an understanding of the art-making process by creating plans for artworks of their own.

Essential Questions:

- What can we learn about their life and culture?
 - How does life and culture compare and contrast with others?
- What aspects of these artist's artwork allows you to understand the lifestyle and events specific to them?
- How have the artist used their medium and art 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.
- VA.2.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.2.O.2 The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.
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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.
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VA.912.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.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. It is beneficial to introduce your students to a number of works from the exhibition. (You can find examples of their pieces on pages 21-25)

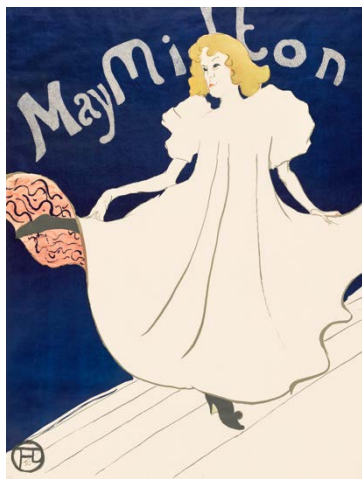
OBJECTIVES

- Introduce students to Henri de Toulouse-Lautrec, and other Key Artists.
- Discuss themes related to the artwork.
- Elements of Art and Principles of Design

What is “Advertisement”?

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

- a. Compare and contrast the artwork below. Think about the idea of “Advertisement”. What mediums, techniques, or compositions do they use to convey an idea of “Advertisement”.
- b. Discuss their similarities and differences.






Henri de Toulouse-Lautrec, *May Milton*, 1895. Lithograph in five colors and “crachis”. Henri De Toulouse-Lautrec The Firos Collection



Henri de Toulouse-Lautrec, *Jane Avril*, 1899. Color lithograph. Courtesy Henri De Toulouse-Lautrec The Firos Collection

Representational, Abstract, and Non-Representational Art

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.

Advertisement Design

Toulouse-Lautrec's artistic practice and methods were the forerunners of today's celebrity-driven marketing methods. As we rediscover Toulouse-Lautrec's impact, we can compare its effects on modern day books, posters, postcards, movies and more recently the internet. In this activity, we will try to create our own advertisement design, in the form of a book cover, poster, postcard, movie poster, or internet advertisement.

- Use the materials you have available. (Paper, drawing materials, collage materials, upcycled materials like cereal boxes, and cardboard etc.)
- Pick a subject of your advertisement, and method of distribution (book cover, poster, postcard, movie poster, or internet advertisement)
- Next, think about your message. What do you want to communicate with the viewer? (Does your poster motivate you, make you curious about a product or toy, or excite you about a place, etc.)



Motivational Power Girl Magazine Cover Example

TITLE HERE

TAG LINE HERE

DATE HERE

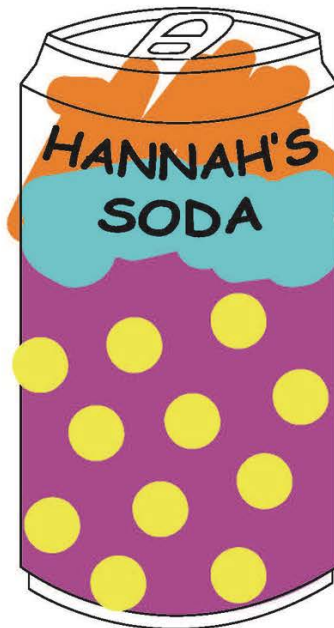
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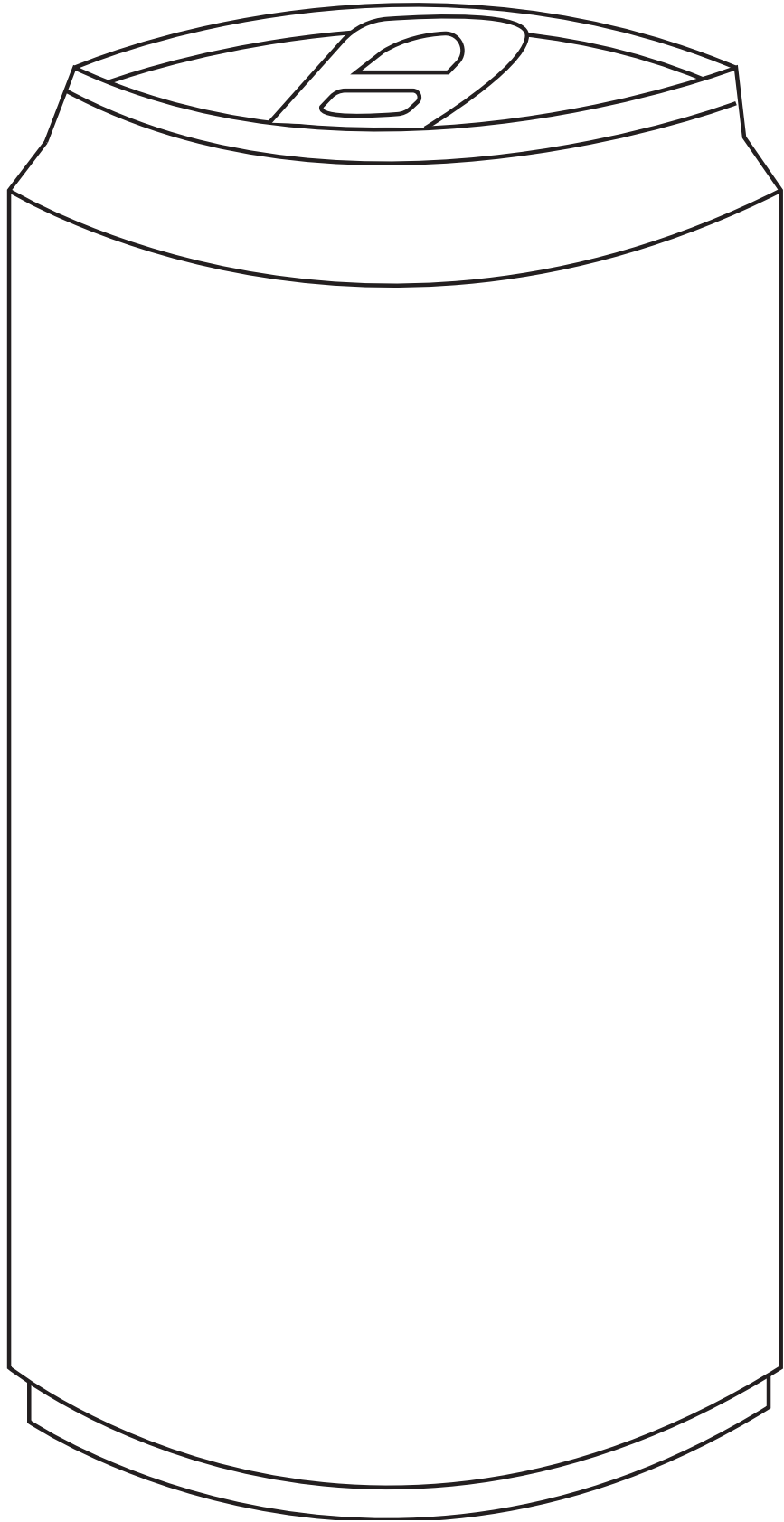
Pop Art Activity

The artists in *Hooray for Hollywood*, dive into the subject of fame, glamour, desire, voyeurism, obsession, and social currency. Pop Art used attributes from advertisement, and popular culture as their subject. In this activity, we will try to create our own Pop Art!

- Brainstorm! Think of different famous people, characters, brands, or things that everyone knows and loves.
- Try drawing what you've picked! Or use the template on the next page to create your own Pop Art inspired soda brand!



Coca-Cola Pop Art Soda Can



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?

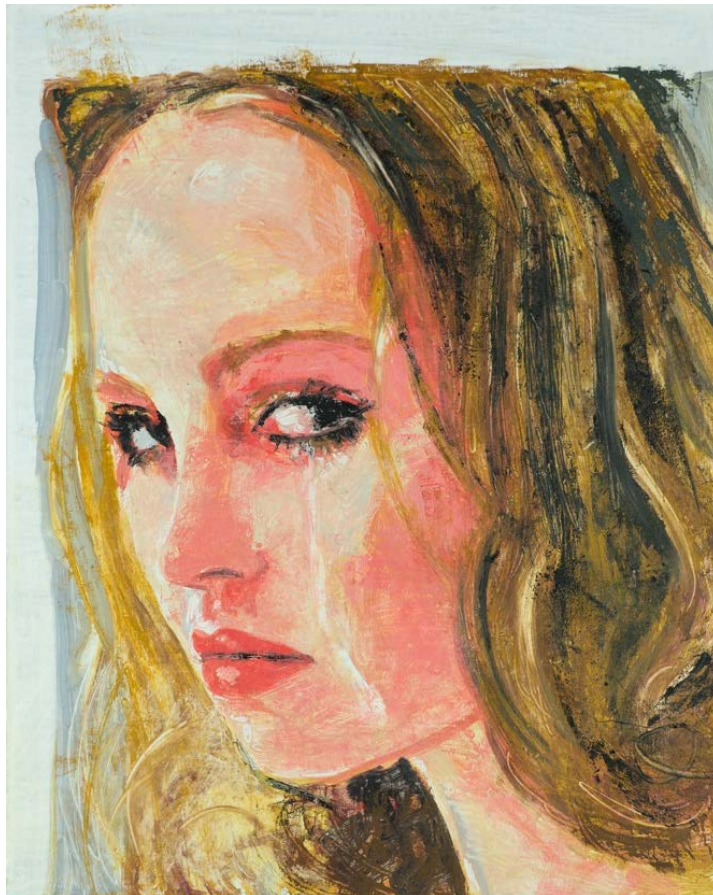


Henri de Toulouse-Lautrec, *May Milton*, 1895. Lithograph in five colors and “crachis”. Courtesy Henri De Toulouse-Lautrec The Firos Collection

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

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Enoc Perez, *Untitled (Lily-Rose Depp)*, 2021, Oil on Canvas. Courtesy of Enoc Perez

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Karen Kilimnik, *Master Hare, 3rd Lord Grantham*, 2011. Water soluble oil color on canvas. © Karen Kilimnik
Courtesy Galerie Eva Presenhuber Zurich / Vienna and Sprueth Magers. Courtesy The Brant Foundation, Greenwich
CT. Photography by Allan Carlisle.

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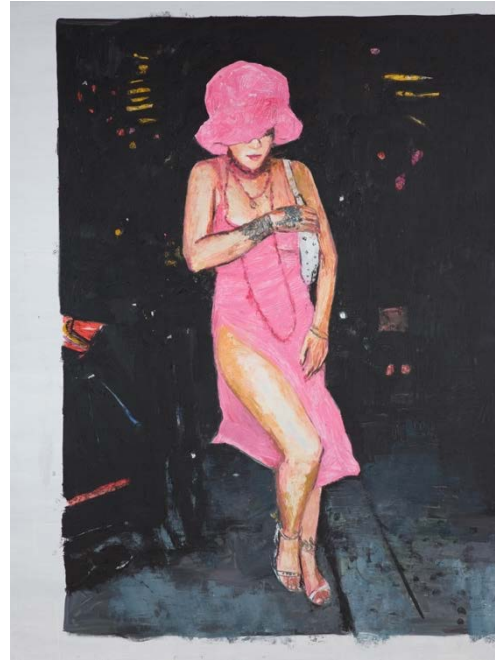
Emilio Martinez, *The Messenger*, 2022,
Paper collage, acrylic, graphite on Toulouse Lautrec history book page. Courtesy of Emilio Martinez

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 Henri De- Toulouse-Lautrec
Take a closer look! What do you see?



Karen Kilimnik, *The Pink Panther*, 1989. Crayon and acrylic on paper. © Karen Kilimnik
Courtesy Galerie Eva Presenhuber Zurich / Vienna and Sprueth Magers. Courtesy The Brant Foundation, Greenwich CT. Courtesy of the Evergreene Collection. | Courrèges, *Wedding Dress*, 1968. Courtesy of the Private Collection of Stephanie Seymour-Brant



Enoc Perez, *Untitled (Rihanna)*, 2021, Oil on canvas. Courtesy of Enoc Perez

- 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.

Compare and contrast these two artworks by Henri De- Toulouse-Lautrec
Take a closer look! What do you see?



Emilio Martinez, *Bailando*,
2022, Paper collage, acrylic,
graphite on Toulouse
Lautrec/Van Gogh history
book page



Henri de Toulouse-Lautrec,
Jane Avril, 1899. Color
lithograph. Courtesy Henri De
Toulouse-Lautrec The Firos
Collection

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Citation

Front Cover

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Art Activities

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Enoc Perez, *Untitled (Rihanna)*, 2021, Oil on canvas. Courtesy of Enoc Perez

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