

# ***Glory of the World: Color Field Painting***

## **Teacher's Guide**



*Al Loving, Untitled, 1975, Mixed media, Collection of Beth Rudin DeWoody*

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

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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



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Charitable Foundation



**NSU ART  
MUSEUM**  
FRIENDS



Major support for exhibitions and programs at NSU Art Museum Fort Lauderdale is provided by the David and Francie Horvitz Family Foundation 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, Department of State, State of Florida through the Division of Arts and Culture and the National Endowment for the Arts, and the National Endowment for the Arts. NSU Art Museum Fort Lauderdale is accredited by the American Association of Museums.



**CITY OF  
FORT LAUDERDALE**



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# MUSEUM ON THE MOVE



Dear Teachers & Educators,

This exhibition explores a tendency in mid-twentieth-century American abstract painting in which vast areas of color appear as the dominating force. Although this type of painting was prefigured in the work of previous generations of abstract painters, such as Barnett Newman and Mark Rothko, it is identified with artists including Frank Bowling, Helen Frankenthaler, Sam Gilliam, Morris Louis, Kenneth Noland, Jules Olitski, Larry Poons, Frank Stella and Alma Thomas, among others. Color Field painting was but one of several art movements that emerged in America during the early 1960s, including Pop Art, Minimalism, Op Art, Photorealism, hard-edge abstraction, and the Black Arts Movement, to name a few. Although critics tended to categorize the Color Field artists based solely on their shared formal characteristics, each artist approached their process from a distinct perspective, while maintaining an awareness of each other's innovations.

The exhibition's title *Glory of the World*, takes its cue from Frank Stella's writings on Hans Hofmann's abstract painting *Gloriamundi* (1963): "Hofmann proved that the straightforward manipulation of pigment can create exalted art...Glory of the world this painting surely is, and glory of the world his painting surely was and is." Like Hofmann, the monumental Color Field paintings in this exhibition arouse a sense of wonder and discovery.

Curated by Bonnie Clearwater, Director and Chief Curator, NSU Art Museum Fort Lauderdale, the selection of paintings focuses primarily on the earlier years of Color Field beginning in the 1950s with Frankenthaler's large stain paintings and ends 1983 when post-modern and imagist painters began to dominate the art scene. In recent years, another young generation of artists has rediscovered Color Field painting, which makes this exhibition especially timely. The exhibition will be augmented with a hard-cover, full-color book published by Skira.

View *Glory of the World* exhibition page here: [Glory of the World: Color Field Painting - Currently on view webpage](#)

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 visit!

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.

Book your Museum on the Move field trip today. All Broward County Public Schools receive free transportation and tour! 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](mailto:moagroupsales@moafl.org) or call 954-262-0204. To learn more, visit: [nsuartmuseum.org](http://nsuartmuseum.org)

## ABOUT THE EXHIBITION

This exhibition explores a tendency in mid-twentieth-century American abstract painting in which vast areas of color appear as the dominating force. Although this type of painting was prefigured in the work of previous generations of abstract painters, such as Barnett Newman and Mark Rothko, it is identified with artists including Frank Bowling, Helen Frankenthaler, Sam Gilliam, Morris Louis, Kenneth Noland, Jules Olitski, Larry Poons, Frank Stella and Alma Thomas, among others. Color Field painting was but one of several art movements that emerged in America during the early 1960s, including Pop Art, Minimalism, Op Art, Photorealism, hard-edge abstraction, and the Black Arts Movement, to name a few. Although critics tended to categorize the Color Field artists based solely on their shared formal characteristics, each artist approached their process from a distinct perspective, while maintaining an awareness of each other's innovations.

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In Memory of Linda Frankel.

Glory of the World: Color Field Painting (1950s to 1983) is sponsored by Suzi and David Cordish, Stephanie and Howard Krass, the Jerry Taylor and Nancy Bryant Fund of the Community Foundation of Broward and Four Seasons Hotel and Residences Fort Lauderdale.

## KEY ARTISTS

Frank Bowling  
Helen Frankenthaler  
Sam Gilliam  
Morris Louis  
Kenneth Noland  
Jules Olitski  
Larry Poons  
Frank Stella  
Alma Thomas  
Mark Rothko

## KEY TERMS

Abstract Art - Art that Increasingly moves away from the naturalistic image although it is still somewhat identifiable.

Pop Art - Art made from commercial items and cultural icons such as product labels, advertisements, and movie stars.

Minimalism- A way of making modern art or music that uses simple ideas, sounds or shapes.

Op Art - A style of painting which makes use of optical illusions and other kinds of unusual optical effects.

Photorealism - A style of painting or drawing. The picture is done with a lot of detail to make it look exactly like a photograph.

Hard-edge abstraction - An approach to abstract painting that became widespread in the 1960s and is characterized by areas of flat color with sharp, clear (or 'hard') edges.

Black Arts Movement - An ideological movement that emerged in the USA in the early 1960s when black artists and intellectuals came together to organize, study, and think about what a new black art and black politics movement might be.

## 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 artists in the exhibition. Feel free to use this guide as a starting point for your physical or virtual classroom.

Description: The work of *Glory of the World: Color Field Painting*, explores a tendency in mid-twentieth-century American abstract painting in which vast areas of color appear as the dominating force. Through discussion, research, writing, and observation, students will explore the concepts associated with these artists and their work.

### 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 modern period 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 life and culture from the past?
  - How does life and culture compare to today?
- What aspects of these Color Field artist's artwork allows you to understand the lifestyle and events of the specific time?
- How have the artists used their medium to communicate, or archive their ideas?

# Western Art History Timeline

<p><b>Prehistoric (30,000 BC - 2500 BC)</b> Associated with art made prior to the invention of written languages and record keeping, like cave paintings and stone carvings.</p>	<p><b>Ancient Egyptian (3,000 BC - 300 AD)</b> Associated with stylized depictions of people, and objects used for religious and ceremonial purposes, like canopic jars, and sarcophagi.</p>
<p><b>Greek Classical (500 BC - 300 BC)</b> Associated with idealized images of the human form, seen in red and black figure pottery, marble sculpture and architecture.</p>	<p><b>Roman Classical (500 BC - 450 AD)</b> Associated with narrative art that realistically depicts figures and architecture.</p>
<p><b>Byzantine (500 - 1200)</b> Associated with mosaics and stylized, symbolic art that presented Christian themes.</p>	<p><b>Celtic, Saxon, and Viking Art (600 - 900)</b> Associated with illuminated manuscripts and ornate metalwork.</p>
<p><b>Romanesque (1000 - 1300)</b> Associated with art supported by religious patrons, strayed away from realism, and included high relief sculpture and stained glass.</p>	<p><b>Gothic (1100 - 1500)</b> Associated with religious sculpture, stained glasses, and a unique architectural style, recognized through elements like pointed arches, flying buttresses, and rose windows.</p>
<p><b>Renaissance (1400 - 1525)</b> Associated with a revival of classic Greek and Roman aesthetics, references to the bible and mythological subject matter, and realistic paintings and sculptures.</p>	<p><b>Mannerism (1520 - 1600)</b> Associated with exaggerated, distorted figures and complex subjects.</p>
<p><b>Dutch Realism (1600 - 1700)</b> Associated with small scale artwork, depicting symbolic images, and everyday activities of common people.</p>	<p><b>Baroque (1600 - 1700)</b> Associated with themes similar to the Renaissance, but much more dynamic in movement, color and drama.</p>
<p><b>Rococo (1730 - 1800)</b> Associated with highly decorated, ornate, and lighthearted subject matter.</p>	

<p><b>Neoclassicism (1770 - 1830)</b> Associated with large-scale artwork, with strong compositions, displaying ancient Greek and Roman standards.</p>	<p><b>Romanticism (1770 - 1850)</b> Associated with strong emotion, an emphasis on the imagination, and going against the social standards.</p>
<p><b>Realism (1855 - 1900)</b> Associated with depictions of real life and everyday people.</p>	<p><b>Impressionism (1860 - 1880)</b> Associated with artwork that depicted light's effects on it's subjects, using pure color, and apparent brushstrokes.</p>
<p><b>Post- Impressionism (1885 - 1905)</b> Associated with thick application of paint, distinct brush strokes, and real life subjects.</p>	<p><b>Fauvism (1900 - 1907)</b> Associated with artwork that used intense color and pattern, but simple subjects.</p>
<p><b>Expressionism (1905 - 1933)</b> Associated with artwork that expresses feelings and emotions through the brushstrokes and color.</p>	<p><b>Cubism (1907 - 1922)</b> Associated with straying further away from realistic depictions. Depicted distorted perspectives, and fractured the subject into geometric shapes.</p>
<p><b>Futurism (1909 - 1930)</b> Associated with artwork depicting the advancement of machinery and technology.</p>	<p><b>Dadaism (1915 - 1924)</b> Associated with the first conceptual art, using found objects.</p>
<p><b>Surrealism (1920s - 1930s)</b> Associated with artwork depicting dream-like imagery.</p>	<p><b>Abstract Expressionism (1940s - 1950s)</b> Associated with experimental painting, exploring freedom of technique, like in action painting, and color field painting.</p>
<p><b>Pop Art (1950s - 1960s)</b> Associated with highly decorated, light-hearted subject matter.</p>	<p><b>Op Art (1960s and beyond)</b> Associated with an abstract depiction of illusion through movement, pattern, and hidden images.</p>
<p><b>Postmodernism (1960s and beyond)</b> Associated with contradicting trends of modernism by encompassing high and low art forms. A break from artistic tradition.</p>	<p><b>Contemporary (1980s and beyond)</b> Associated with a wide range of media, techniques, and subjects. Constantly challenges our definition of art.</p>

## 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.

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

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

VA.912.H.2 The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.

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 the work below and on page 22)

### OBJECTIVES

- Introduce students to Alma Thomas, Helen Frankenthaler, Kenneth Noland, Frank Stella, Morris Louis, and their works.
- Discuss themes related to the exhibition.
- Elements of Art and Principles of Design

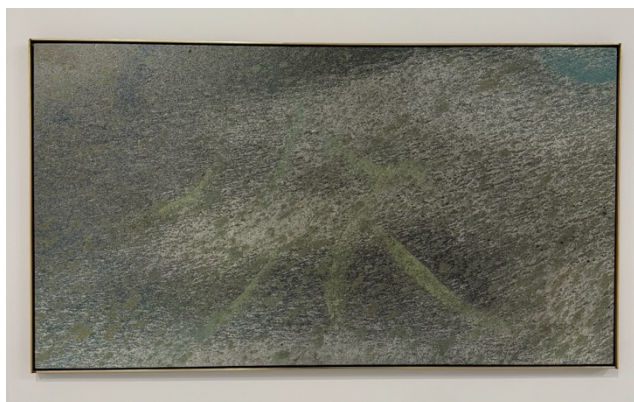
What is Color Field painting?

Ask your students, what is abstract art? During this activity, ask your students to discuss what constituted their idea of abstract art. Help them consider what is encompassed in an artwork concentrated on abstraction, how we interact with art, and why an artist would create art focused on abstraction.

- a. Compare and contrast the artwork below. Think about the idea of space in each artwork. Both have captured their similar subjects in different ways.
- b. Discuss their similarities and differences.






Peter Bradley, *Stormy Weather III*, 1975, Acrylic on canvas, Courtesy of Karma



Peter Bradley, *Belle Coast*, 1973, Acrylic on canvas, Courtesy of Karma

## Representational, Abstract, and Non-Representational Art

Representational	Abstraction	Non-Representational
 <p><i>Three people on edge of pond, n.d., Photograph.</i></p>	 <p>Wassily Kandinsky, <i>Landscape with Factory Chimney</i>, 1910, Oil on canvas, Solomon R. Guggenheim Museum</p>	 <p>Piet Mondrian, <i>Tableau I</i>, 1921, oil on canvas, Kunstmuseum Den Haag Collection</p>




### Make it Abstract!

This piece is titled *PARIS SERIES*, it is an abstract artwork. Create your own abstract artwork using colors to convey an emotion. As a class discuss your artworks, your processes, materials, and concepts.



Edward Clark, *PARIS SERIES*, 1966, Acrylic on canvas, Courtest of The N'Namdi Collection

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

Representational	 <p>Three people on edge of pond, n.d, Photograph.</p>	Looks recognizable similar to something in the real world.
Abstract	 <p>Wassily Kadinsky, <i>Landscape with Factory Chimney</i>, 1910, Oil on canvas, Solomon R. Guggenheim Museum</p>	Increasingly moves away from the naturalistic image although it is still somewhat identifiable.
Non-Representational	 <p>Piet Mondrian, <i>Tableau I</i>, 1921, oil on canvas, Kunstmuseum Den Haag Collection</p>	The origins of the composition and image are not in the real world or are unrecognizable.

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. Which 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 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.



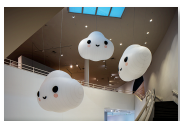
**Shape** A flat, enclosed area that has two dimensions, length, and width. Artists use both geometric and organic shapes. Shapes come in many types and sizes.



**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.



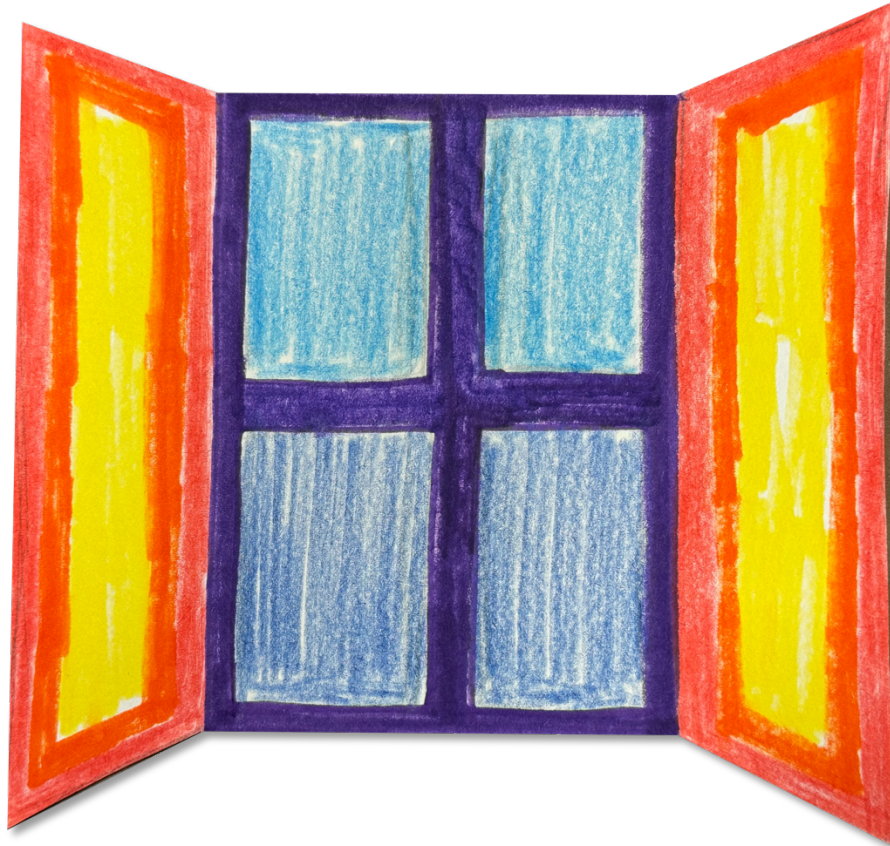
**Scale** refers to the size an object in relationship to another object. It is the feeling of unity created when all parts relate well with each other. When drawing the human figure, scale can refer to the size of the head compared to the rest of the body.



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

## Stella-bstraction

Create your own Stella inspired drawings with shapes inspired by common everyday objects.



Sample Stella-bstraction project

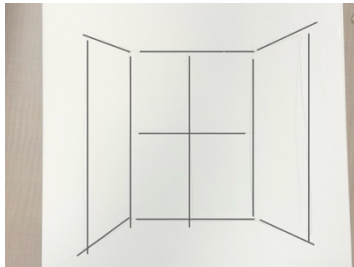
Share the artwork [Sunset Beach](#) by Frank Stella with the students, without mentioning the title or artist. Discuss the artwork together as a class (How was it made? Why was it made? What media(materials) were used? What mood or emotion does it suggest? What do you see in it?). Have the students share their findings, and then reveal the artwork title and artist name.



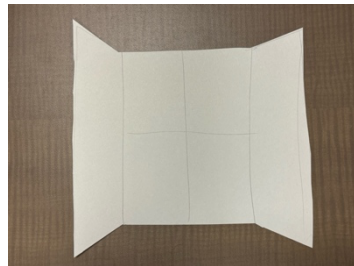
**Follow** the steps to create a Frank Stella inspired artwork.

Discuss some or all of the following topics as a class:

- What is abstract art? (Art that uses shape, line and color to create a piece that represents a thing or artist's message without using a visual reference)
- What is the difference between organic and geometric shapes? (geometric shapes are precise and based in math, organic shapes are free form and often found in nature).
- Have students give examples of organic and geometric shapes around the room or classify a given set of shapes.



Think of and make a list of everyday objects found in your community, school, or home (desks, chairs, windows, trees, houses/buildings, flowers, doors, etc). Pose the question, how can these everyday objects be simplified into geometric shapes?



Pass out white paper, pencils and artmaking tools like rulers, protractors, compass, or use upcycled materials like cups and bowls to help make your shapes. Recreate an object from your list as simplified abstract shapes, then cut out the shape you've made.



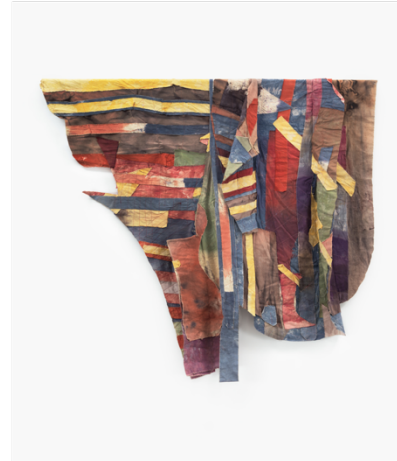
Lastly, use markers, crayons, and colored pencils to color the image.

## Selected Works

Compare and contrast these two artworks, one by Helen Frankenthaler, and the other by Kenneth Noland.



Edward Clark, *PARIS SERIES*, 1966, Acrylic on canvas, Courtest of The N'Namdi Collection



Al Loving, *Untitled*, 1975, Mixed media, Collection of Beth Rudin DeWoody

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

Al Loving, *Untitled*, 1975, Mixed media, Collection of Beth Rudin DeWoody

### Art Activities

Edward Clark, *PARIS SERIES*, 1966, Acrylic on canvas, Courtest of The N'Namdi Collection

Peter Bradley, *Stormy Weather III*, 1975, Acrylic on canvas, Courtesy of Karma

Peter Bradley, *Belle Coast*, 1973, Acrylic on canvas, Courtesy of Karma

Al Loving, *Untitled*, 1975, Mixed media, Collection of Beth Rudin DeWoody

### Representational, Abstract, and Non-Representational Art

*Three people on edge of pond*, n.d, Photograph.

Wasily Kadinsky, *Landscape with Factory Chimney*, 1910, Oil on canvas, Solomon R. Guggenheim Museum

Piet Mondrian, *Tableau I*, 1921, oil on canvas, Kunstmuseum Den Haag Collection

## 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 Cener 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