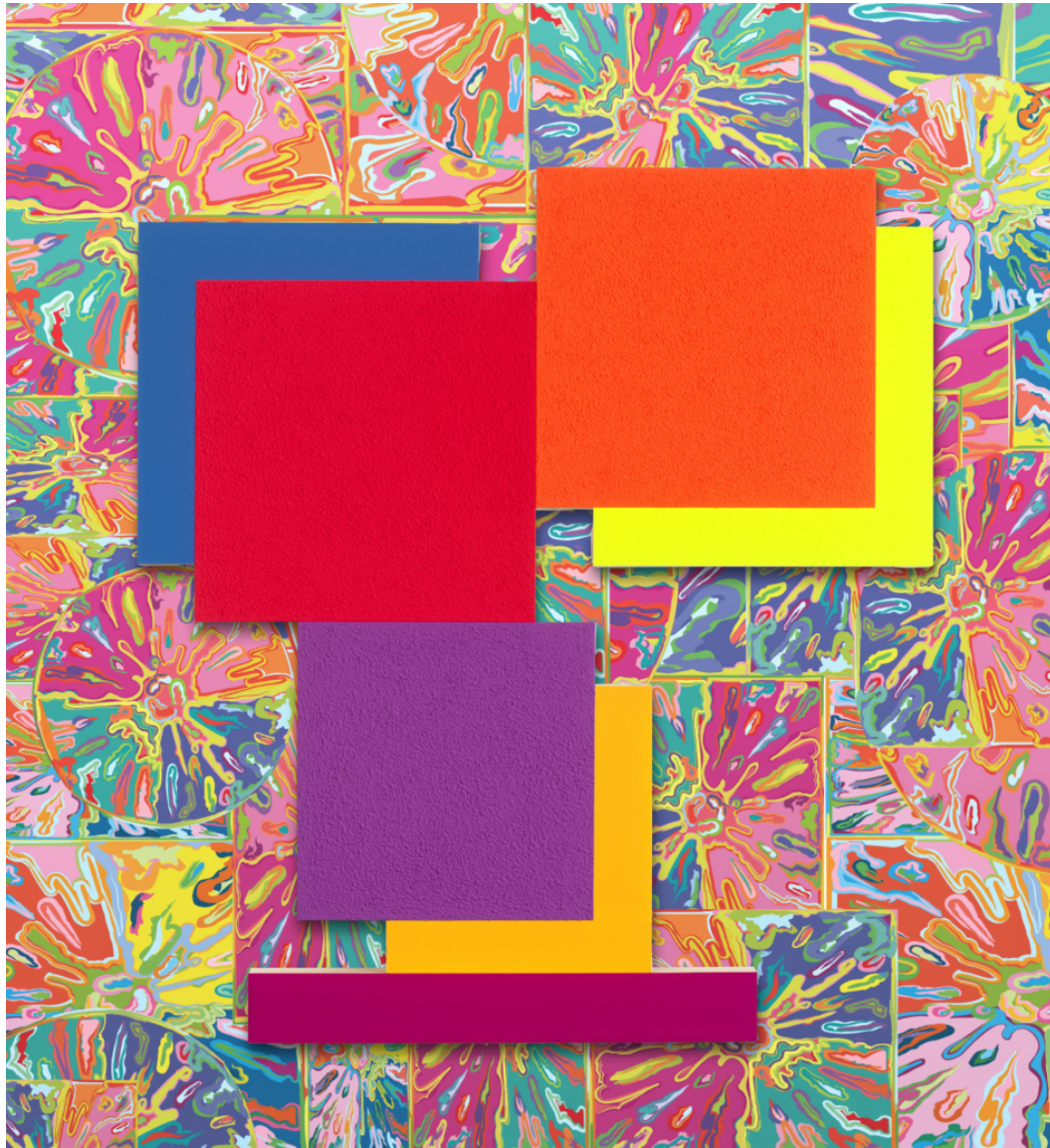


Peter Halley: The Mirror Stage Teacher's Guide



Peter Halley, *Persuasion*, 2022. Acrylic, fluorescent acrylic, and Roll-a-Tax on canvas.

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

NSU Art Museum Department of Education Contacts

Lisa Quinn
Lillian S. Wells 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

Tristen Trivett
L&W Arts Education and Community Outreach Coordinator
Tristen.Trivett@moafl.org
(954) 262-0204

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

Group Sales
moagroupsales@moafl.org
(954) 262-0204

Major funding for Museum on the Move is provided by Jerry Taylor & Nancy Bryant Foundation, Wayne and Lucretia Weiner, The Wege Foundation, Lillian S. Wells Foundation Inc., Delia Moog, Spirit Charitable Foundation, Wells Fargo, Beaux Arts of Fort Lauderdale, Friends of NSU Art Museum, Comerica Bank, Memorial Healthcare System and Joe DiMaggio Children's Hospital.



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, Jerry Taylor & Nancy Bryant Foundation, Wayne and Lucretia Weiner, the Wege Foundation, Lillian S. Wells Foundation, Delia Moog, the Broward County Cultural Division, the Cultural Council, the Broward County Board of County Commissioners, Community Foundation of Broward, Spirit Charitable Foundation, The Moss Foundation, Wells Fargo Bank, Charles P. Ferro Foundation, Comerica Bank, Memorial Healthcare System and Joe Di Maggio Children's Hospital. NSU Art Museum Fort Lauderdale is accredited by the American Alliance of Museums.



TABLE OF CONTENTS

Museum on the Move Letter to Teachers	4
About Museum on the Move.....	5
About the Exhibition	6
Key Terms and Key Artists.....	7
Teachers Guide Activities Overview	8
Art History Timeline.....	9-10
Standards and Benchmarks.....	11-14
Pre-Visit Activities	15
Representational, Abstract, and Non-Representational Art.....	16-18
Elements of Art and Principles of Design.....	19-20
Selected works Activity.....	21
Citation.....	22-23

MUSEUM ON THE MOVE



Dear Teachers & Educators,

NSU Art Museum Fort Lauderdale will present Peter Halley: The Mirror Stage, an immersive site-specific installation by New York painter Peter Halley (b. 1953, New York, New York) beginning September 8, 2024, through January 12, 2025. This spectacular exhibition has been specially commissioned for the Museum's expansive second-floor galleries.

The Mirror Stage thrusts viewers into a mirrored universe comprised of two nearly identical spaces, each accessed through separate doors at opposite ends of a large rectangular gallery. A solid dividing wall inserted at the center of the gallery prevents viewers from passing through from either side, forcing them to move back and forth through the two entrances in order to experience the installation in its entirety. Halley further amplified the mirroring effect of the two spaces by laminating walls with highly reflective vinyl. Monumental neon-colored canvases and grids of brightly hued textured panels add to the viewer's vivid and uncanny experience as they navigate real, pictorial, and virtual space.

Peter Halley emerged as a central figure of the Neo-Conceptualist movement in the 1980s. At a time when painting was declared dead, Halley revitalized abstract painting by creating compositions based on socially constructed and controlling shapes of "prisons" and "cells," connected by "conduits." His use of synthetic, anti-naturalistic fluorescent and metallic paints, along with the commercial paint additive Roll-a-Tex to add texture to the surface of his paintings, firmly roots his work in the technological age. In the mid-1990s, Halley pioneered wall-sized digital prints in his site-specific installations.

Halley served as professor and director of the MFA painting program at the Yale School of Art from 2002 to 2011. From 1996 to 2005, Halley published INDEX Magazine, which featured interviews with figures working in a variety of creative fields. In 2023, the Musée d'Art Moderne Grand-Duc Jean (MUDAM), Luxembourg, presented a survey of Peter Halley's paintings from the 1980s.

View *Peter Halley: The Mirror Stage* exhibition page here: [Peter Halley: The Mirror Stage](#)

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 or call 954-262-0204. To learn more, visit: nsuartmuseum.org

ABOUT THE EXHIBITION

NSU Art Museum Fort Lauderdale will present Peter Halley: The Mirror Stage, an immersive site-specific installation by New York painter Peter Halley (b. 1953, New York, New York) beginning September 8, 2024, through January 12, 2025. This spectacular exhibition has been specially commissioned for the Museum's expansive second-floor galleries.

The Mirror Stage thrusts viewers into a mirrored universe comprised of two nearly identical spaces, each accessed through separate doors at opposite ends of a large rectangular gallery. A solid dividing wall inserted at the center of the gallery prevents viewers from passing through from either side, forcing them to move back and forth through the two entrances in order to experience the installation in its entirety. Halley further amplified the mirroring effect of the two spaces by laminating walls with highly reflective vinyl. Monumental neon-colored canvases and grids of brightly hued textured panels add to the viewer's vivid and uncanny experience as they navigate real, pictorial, and virtual space.

Peter Halley emerged as a central figure of the Neo-Conceptualist movement in the 1980s. At a time when painting was declared dead, Halley revitalized abstract painting by creating compositions based on socially constructed and controlling shapes of "prisons" and "cells," connected by "conduits." His use of synthetic, anti-naturalistic fluorescent and metallic paints, along with the commercial paint additive Roll-a-Text to add texture to the surface of his paintings, firmly roots his work in the technological age. In the mid-1990s, Halley pioneered wall-sized digital prints in his site-specific installations.

Halley served as professor and director of the MFA painting program at the Yale School of Art from 2002 to 2011. From 1996 to 2005, Halley published INDEX Magazine, which featured interviews with figures working in a variety of creative fields. In 2023, the Musée d'Art Moderne Grand-Duc Jean (MUDAM), Luxembourg, presented a survey of Peter Halley's paintings from the 1980s.

This exhibition is curated by Bonnie Clearwater, Director and Chief Curator of NSU Art Museum Fort Lauderdale.

KEY ARTISTS

Peter Halley

KEY TERMS

- **Installation** - Art that surrounds the viewer and creates its own environment
- **Neo-Conceptualism** - Describes art practices in the 1980s and particularly 1990s to date that derive from the conceptual art movement of the 1960s and 1970s.
- **Pictorial** - Of or relating to painting or drawing.
- **Conduit** - A channel for conveying water or other fluid.
- **Fluorescent** - Bright and glowing as a result of fluorescence
- **Metallic** - Relating to or resembling metal or metals.
- **Site-Specific** - An adjective that describes something that is created, designed, or selected for a specific location.

The activities in this guide can be adapted to fit the grade level of your students. The 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 *Peter Halley: The Mirror Stage* explores a new work from artist Peter Halley who emerged as a central figure of the Neo-Conceptualist movement in the 1980s. Through discussion, research, writing, and observation, students will explore the concepts associated with this artist and their work.

Learning Objectives:

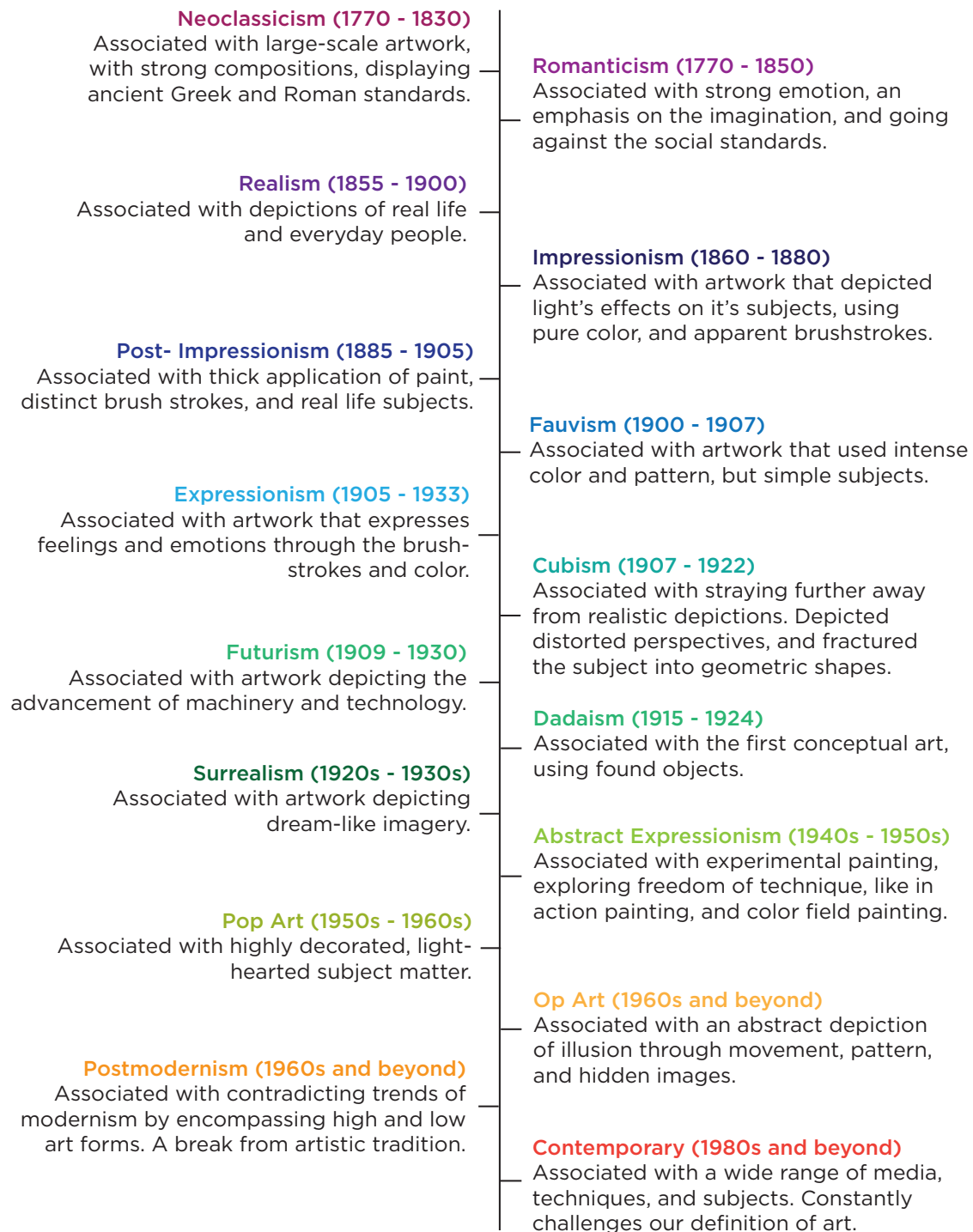
- Students will analyze artworks and think critically about what the artist may have intended to represent in their works.
- Students will compare and contrast the modern period to present day.
- Students will build an understanding of the art-making process by creating plans for artworks of their own.

Essential Questions:

- What can we learn about life and culture from the past?
 - How does life and culture compare to today?
- What aspects of this artist artwork allows you to understand the lifestyle and events of the specific time the art was made?
- How has the artist used their medium to communicate, or archive their ideas?

Western Art History Timeline

<p>Prehistoric (30,000 BC - 2500 BC) Associated with art made prior to the invention of written languages and record keeping, like cave paintings and stone carvings.</p>	<p>Ancient Egyptian (3,000 BC - 300 AD) Associated with stylized depictions of people, and objects used for religious and ceremonial purposes, like canopic jars, and sarcophagi.</p>
<p>Greek Classical (500 BC - 300 BC) Associated with idealized images of the human form, seen in red and black figure pottery, marble sculpture and architecture.</p>	<p>Roman Classical (500 BC - 450 AD) Associated with narrative art that realistically depicts figures and architecture.</p>
<p>Byzantine (500 - 1200) Associated with mosaics and stylized, symbolic art that presented Christian themes.</p>	<p>Celtic, Saxon, and Viking Art (600 - 900) Associated with illuminated manuscripts and ornate metalwork.</p>
<p>Romanesque (1000 - 1300) Associated with art supported by religious patrons, strayed away from realism, and included high relief sculpture and stained glass.</p>	<p>Gothic (1100 - 1500) Associated with religious sculpture, stained glasses, and a unique architectural style, recognized through elements like pointed arches, flying buttresses, and rose windows.</p>
<p>Renaissance (1400 - 1525) 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>Mannerism (1520 - 1600) Associated with exaggerated, distorted figures and complex subjects.</p>
<p>Dutch Realism (1600 - 1700) Associated with small scale artwork, depicting symbolic images, and everyday activities of common people.</p>	<p>Baroque (1600 - 1700) Associated with themes similar to the Renaissance, but much more dynamic in movement, color and drama.</p>
<p>Rococo (1730 - 1800) Associated with highly decorated, ornate, and lighthearted subject matter.</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.
- 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.
- VA.2.O.3 Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.
- VA.2.H.1 Through study in the arts, we learn about and honor others and the worlds in which they live.
- VA.2.H.2 The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.
- VA.2.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.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 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.

VA.912.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.912.O.2 The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.

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 Peter Halley and their works.
- Discuss themes related to the exhibition.
- Elements of Art and Principles of Design

What are traditions in art?

Ask your students, what are traditions in art? During this activity, ask your students to discuss what constituted their idea of an artist's tradition in art. Help them consider what is encompassed in an artist's tradition in art, how we interact with tradition, and why an artist would focus on the traditions of art.

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

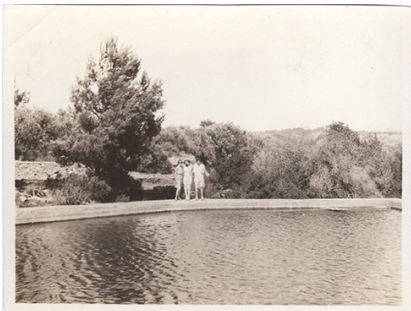

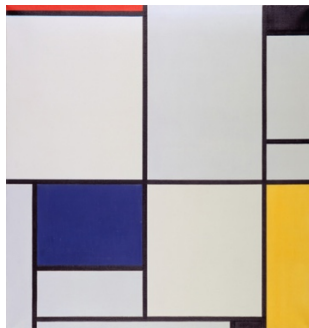


Peter Halley, Brazen, 2022. Acrylic, fluorescent acrylic, Flashe and Roll-a-Tex on canvas.



Peter Halley, Babylon, 2022. Acrylic, fluorescent acrylic, Flashe and Roll-a-Tex on canvas

Representational, Abstract, and Non-Representational Art

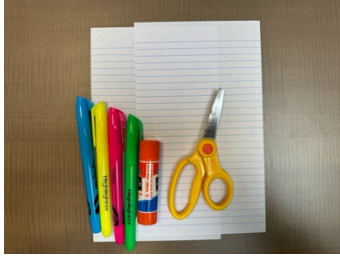
Representational	Abstraction	Non-Representational
 <p><i>Three people on edge of pond</i>, n.d. Photograph.</p>	 <p>Wassily Kandinsky, <i>Landscape with Factory Chimney</i>, 1910, Oil on canvas, Solomon R. Guggenheim Museum</p>	 <p>Piet Mondrian, <i>Tableau I</i>, 1921, oil on canvas, Kunstmuseum Den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

It's abstract!

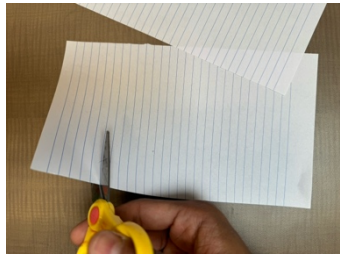
This is the installation view of the artwork *Babylon* by Peter Halley. It abstracts images of jail cells and explosions into vivid virtual spaces. Create your own abstract artwork inspired by Peter Halley: *They Mirror Stage!* Follow the steps on the next page to create a miniature artwork inspired by Peter Halley: *The Mirror Stage*. Look at the elements of art and principles of design to help inform your decisions. As a class, discuss your artworks, your processes, materials, and concepts.



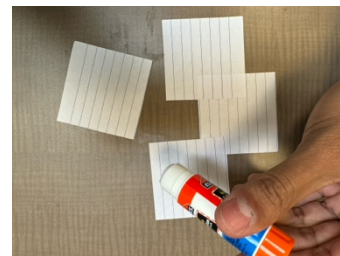
Peter Halley, *Babylon*, 2022. Acrylic, fluorescent acrylic, Flashe and Roll-a-tex on canvas



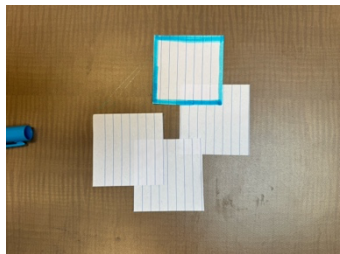
Your materials are lined paper, highlighters, glue and scissors.



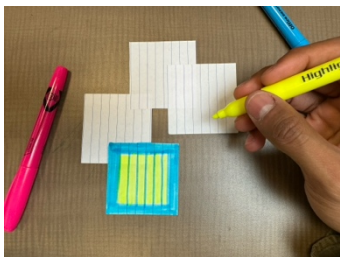
Use the lines on the paper as guidelines. Cut the paper into squares and rectangles.



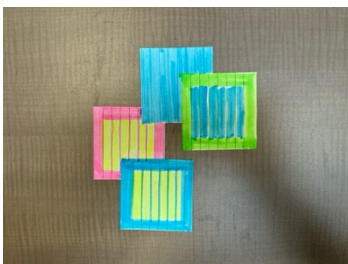
Glue the squares together in a random formation. Overlapping them in the squares.



Color the squares with the highlighter, using the lines as guidelines.






Continue to color the squares.



Here is your finished collage inspired by Peter Halley: The Mirror Stage.

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.



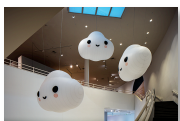
Shape A flat, enclosed area that has two dimensions, length, and width. Artists use both geometric and organic shapes. Shapes come in many types and sizes.



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.

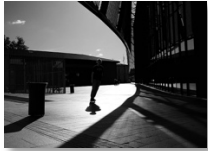


Space Is used to create the illusion of depth. Space can be two-dimensional three-dimensional, negative and or positive.

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.

Selected Works

Compare and contrast these two artworks by Peter Halley.



Installation view of Peter Halley, *Attack*, 2022. Acrylic, fluorescent acrylic, and Roll-a-Tex on canvas.



Installation of Peter Halley, *Persuasion*, 2022. Acrylic, fluorescent acrylic, and Roll-a-Tex on canvas.

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

Peter Halley, *Persuasion*, 2022, Acrylic, fluorescent acrylic, and Roll-a-Tex on canvas, 82 1/2 in x 75 in (209.55 cm x 190.5 cm), Courtesy of the Artist and Karma.

Art Activities

Peter Halley, *Brazen*, 2022. Acrylic, fluorescent acrylic, Flashe and Roll-a-Tex on canvas, Courtesy of the Artist and Karma.

Peter Halley, *Babylon*, 2022. Acrylic, fluorescent acrylic, Flashe and Roll-a-tex on canvas, Courtesy of the Artist and Karma.

Peter Halley, *Attack*, 2022. Acrylic, fluorescent acrylic, Flashe and Roll-a-Tex on canvas, Courtesy of the Artist and Karma.

Peter Halley, *Persuasion*, 2022, Acrylic, fluorescent acrylic, and Roll-a-Tex on canvas, 82 1/2 in x 75 in (209.55 cm x 190.5 cm), Courtesy of the Artist and Karma.

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