

Rose B. Simpson and vanessa german: IT INCLUDES EVERYONE, EVERYWHERE, ALWAYS Teacher's Guide



vanessa german, *BIRD #1*, 2022 wood, foam, black pigment, grace, the dream of a human woman who became a bird to tell us that we are all more than human, glass bottles found at the trash dump for the Biltmore— the largest house in America, gold metallic paint, plaster, plaster gauze wood, ribbon, astroturf, love, an open heart. 65 1/2 x 24 x 60 inches (166.4 x 61 x 152.4 cm) Courtesy of the Artist and Kasmin Gallery, New York.

Rose B. Simpson, *Conjure II*, 2022, Clay, grout, indigenous New Mexico pine from new studio build, 28 x 12 x 14 inches (71.1 x 30.5 x 35.6 cm), Collection of Noel E.D. Kirnon, Image courtesy of the artist and Jack Shainman Gallery, New York

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
Community Engagement & Arts Education 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 Teachers4

About Museum on the Move.....5

About the Exhibition6

Key Terms and Key Artists.....7

Teachers Guide Activities Overview8

Art History Timeline.....9-10

Standards and Benchmarks.....11-14

Pre-Visit Activities15

Representational, Abstract, and Non-Representational Art.....16-17

Elements of Art and Principles of Design.....18-19

Elements and Principles of Design Art Activity.....20

Selected Works.....21-23

Citation.....23-26

Dear Teachers & Educators,

Rose B. Simpson and vanessa german: IT INCLUDES EVERYONE, EVERYWHERE, ALWAYS
November 17, 2024 – April 13, 2025

This exhibition presents a visual conversation between two leading emerging artists that have profoundly influenced one another. Rose B. Simpson (b. 1983, Kha'p'oe Ówíngēh / Santa Clara Pueblo, NM; lives and works in Kha'p'oe Ówíngēh / Santa Clara Pueblo, NM) is a Native artist descended from a long matrilineage of Tewa tribe artists. Her work integrates ancestral Pueblo pottery traditions with metalwork, automotive design, performance, installation, music and creative writing. vanessa german (b.1976, Milwaukee, WI; lives and works in Asheville, NC) is a self-taught citizen and LGBTQIA+ artist and activist, working across sculpture, communal ritual, and immersive installation. Both artists address structural racism, heteropatriarchy, and the persisting reverberations of resource extraction in a post-colonial world. Through the personal perspective of these two individuals from historically marginalized communities, the Museum seeks to enhance public awareness of Indigenous and Black culture, that subsequently may lead to greater empathy and systemic change.

Simpson and german approach the plastic arts with a shared faith in intuition, guiding them through their material engagement and creating artworks centered on the figure. For Simpson, her material connection is primarily through her use of wild New Mexico clay, a physical link to her ancestral land that remains with the work wherever it travels. For german, an instinctual response to found objects leads her process, resulting in the creation of monumental statues she calls Power Figures. The term is a reference to “Nkisi N’kondi”, traditional anthropomorphic sculptures created by the Kongo peoples of Central Africa, from which the artist’s ancestors originated prior to their capturing and enslavement along the borders of Louisiana.

While one artist works through a reduction of raw matter, and the other by accumulating fragments of discarded possessions, the resulting artworks are aligned through their maker’s understanding of material as a representation of the self. While highlighting the distinctions of each artist’s work, the exhibition will reflect their mutual understanding of art as a process through which to reclaim and invent spaces for communicating their personal and ancestral experience. Both artists see their practices as a form of relational aesthetics, rooted in human interaction. The process of art making, even when in private, is a social matter, and the subsequent audience engagement is a way through which to empower viewers to repair the damage wrought by colonial displacement and racial oppression. For these artist-citizens, art

is a means of communication that goes beyond language, one that may encourage a more benevolent way of humanity and bond people to their land and one another.

This exhibition is comprised of works created over the last ten years by both Rose B. Simpson and vanessa german. It also debuts several newly created sculptures conceived specifically for this unique exhibition dialog. Along with their iconic sculptures, the exhibition conveys Simpson and german's interpersonal connection through excerpts from their ongoing correspondence. Their writings highlight the ways these artists honor one another and together foster a shared experience of clarity and gratitude. Altogether, german and Simpson guide us through their experience of the world, revealing the inextricable connection between art and life.

This exhibition is organized by Ariella Wolens, Bryant-Taylor Curator at NSU Art Museum Fort Lauderdale.

View Rose B. Simpson and vanessa german: IT INCLUDES EVERYONE, EVERYWHERE, ALWAYS exhibition page here: [Rose B. Simpson and vanessa german: IT INCLUDES EVERYONE, EVERYWHERE, ALWAYS](#)

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

This exhibition presents a visual conversation between two leading emerging artists that have profoundly influenced one another. Rose B. Simpson (b. 1983, Kha'p'oe Ówíngēh / Santa Clara Pueblo, NM; lives and works in Kha'p'oe Ówíngēh / Santa Clara Pueblo, NM) is a Native artist descended from a long matrilineage of Tewa tribe artists. Her work integrates ancestral Pueblo pottery traditions with metalwork, automotive design, performance, installation, music and creative writing. vanessa german (b.1976, Milwaukee, WI; lives and works in Asheville, NC) is a self-taught citizen and LGBTQIA+ artist and activist, working across sculpture, communal ritual, and immersive installation. Both artists address structural racism, heteropatriarchy, and the persisting reverberations of resource extraction in a post-colonial world. Through the personal perspective of these two individuals from historically marginalized communities, the Museum seeks to enhance public awareness of Indigenous and Black culture, that subsequently may lead to greater empathy and systemic change.

Simpson and german approach the plastic arts with a shared faith in intuition, guiding them through their material engagement and creating artworks centered on the figure. For Simpson, her material connection is primarily through her use of wild New Mexico clay, a physical link to her ancestral land that remains with the work wherever it travels. For german, an instinctual response to found objects leads her process, resulting in the creation of monumental statues she calls Power Figures. The term is a reference to “Nkisi N’kondi”, traditional anthropomorphic sculptures created by the Kongo peoples of Central Africa, from which the artist’s ancestors originated prior to their capturing and enslavement along the borders of Louisiana.

While one artist works through a reduction of raw matter, and the other by accumulating fragments of discarded possessions, the resulting artworks are aligned through their maker’s understanding of material as a representation of the self. While highlighting the distinctions of each artist’s work, the exhibition will reflect their mutual understanding of art as a process through which to reclaim and invent spaces for communicating their personal and ancestral experience. Both artists see their practices as a form of relational aesthetics, rooted in human interaction. The process of art making, even when in private, is a social matter, and the subsequent audience engagement is a way through which to empower viewers to repair the damage wrought by colonial displacement and racial oppression. For these artist-citizens, art is a means of communication that goes beyond language, one that may encourage a more benevolent way of humanity and bond people to their land and one another.

This exhibition is comprised of works created over the last ten years by both Rose B. Simpson and vanessa german. It also debuts several newly created sculptures conceived specifically for this unique exhibition dialog. Along with their iconic sculptures, the exhibition conveys Simpson and german’s interpersonal connection through excerpts from their ongoing correspondence. Their writings highlight the ways these artists honor one another and together foster a shared experience of clarity and gratitude. Altogether, german and Simpson guide us through their experience of the world, revealing the inextricable connection between art and life.

This exhibition is organized by Ariella Wolens, Bryant-Taylor Curator at NSU Art Museum Fort Lauderdale.

KEY ARTISTS

Rose B. Simpson
vanessa german

KEY TERMS

- **Traditional** - Something is based on a custom or way of doing things that has been passed down through generations.
- **Matrilineage** - a person's line of ancestors that is traced through the mother's side of the family.
- **Heteropatriarchy** - a social, political, and economic system where heterosexual men are the dominant group in a society or culture.
- **Nkisi N'kondi** - a wooden or other material power figure from the Democratic Republic of Congo that is used to resolve disputes, protect against evil, and more.
- **Culture** - the shared beliefs, values, and practices of a group of people that guide their behavior.
- **Anthropomorphic** - giving human characteristics to non-human things, such as animals, objects, or nature.

Teacher Guide Activities Overview

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 *Rose B. Simpson and vanessa german: IT INCLUDES EVERYONE, EVERYWHERE, ALWAYS* explores the impactful lives and history of Rose B. Simpson and vanessa german, artists best known for their sculptural work. Through discussion, research, writing, and observation, students will explore the concepts associated with this artist and their work.

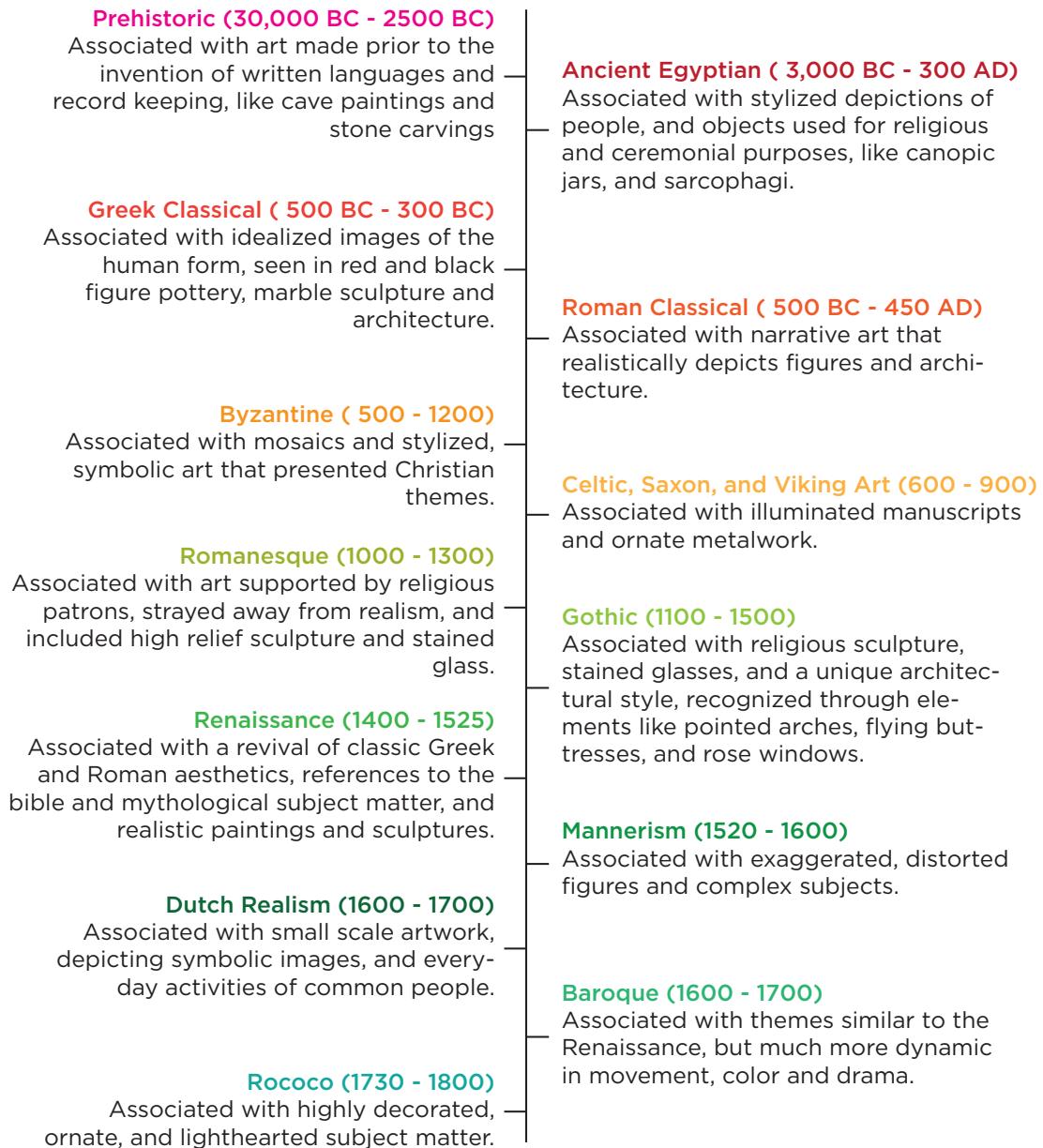
Learning Objectives:

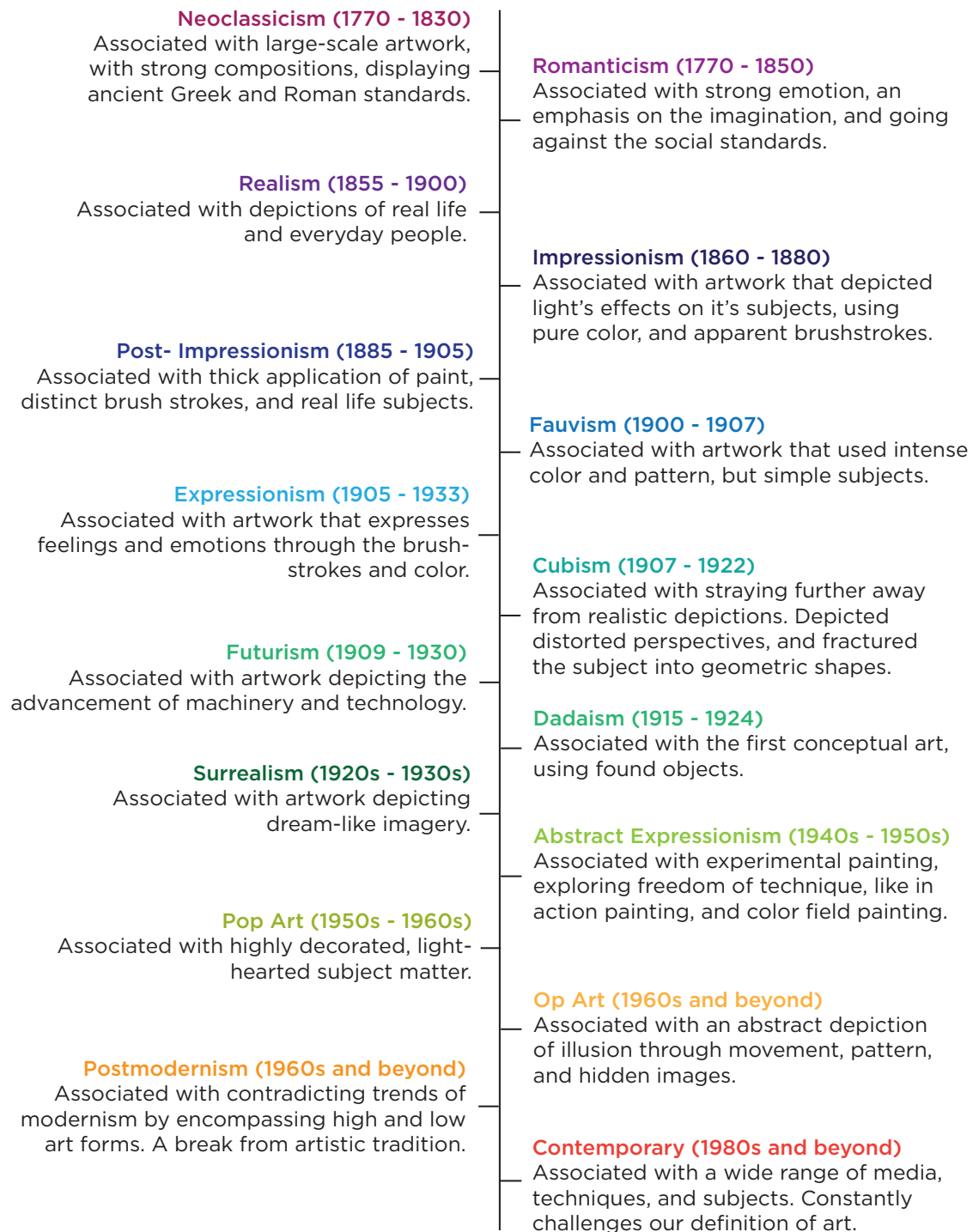
- Students will analyze artworks and think critically about what the artists may have intended to represent in their works.
- Students will compare and contrast the past to present day.
- Students will build an understanding of the art-making process by creating plans for artworks of their own.

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 artist's artwork allows you to understand the lifestyle and events of the specific time the art was made?
- How has the artists used their medium to communicate, or archive their ideas?

Western Art History Timeline





Standards and Benchmarks:

Grade: K

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

Grade: 1

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

Grade 2

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

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

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.

OBJECTIVES

- Introduce students to Rose B. Simpson, vanessa german 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 a tradition in art. Help them consider what is encompassed in tradition in art, how we interact with tradition, and why/how an artist would focus on the traditions of art.

- a. Compare and contrast the artworks 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.



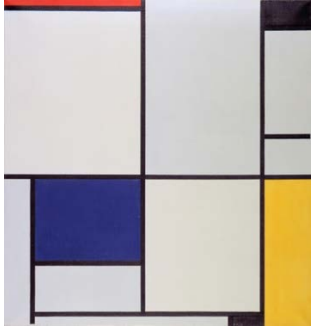


vanessa german, *Pure Lard #3*, 2014, Hand blown glass hair. fort pitt pure lard container, old baby doll parts, old porcelain doll parts, toy guns, cell phones, homewood beads in blue, wire, twine, cloth, beads, evil eye beads, the sense that time passes and black bodies are still worth less, worthless.-miley cyrus twerking, hand blown blue glass vessels filled my rare friend's hair-, 84 x 30 x 30 inches (213.36 x 76.2 x 76.2 cm), NSU Art Museum Fort Lauderdale; gift of David Horvitz and Francie Bishop Good 2020.21



Rose B Simpson, *Root 1*, 2019. Ceramic, glaze, linen, jute string, steel, and leather. 70 x 20 1/2 x 16 inches (177.8 x 52.07 x 40.64 cm), Rennie Collection, Vancouver

Representational, Abstract, and Non-Representational Art

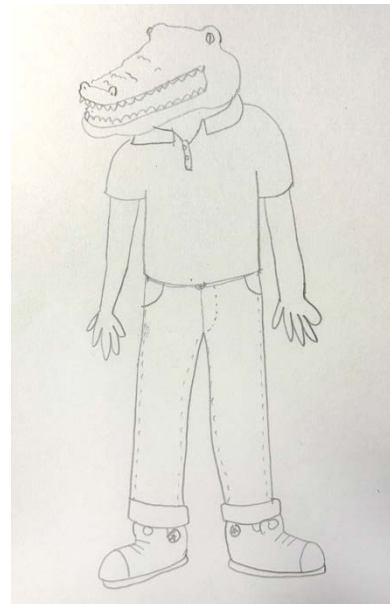
Representational	Abstraction	Non-Representational
 <p data-bbox="240 709 586 758"><i>Three people on edge of pond</i>, n.d., Photograph.</p>	 <p data-bbox="651 699 1024 768">Wassily Kadinsky, <i>Landscape with Factory Chimney</i>, 1910, Oil on canvas, Solomon R. Guggenheim Museum</p>	 <p data-bbox="1057 705 1414 774">Piet Mondrian, <i>Tableau I</i>, 1921, oil on canvas, Kunstmuseum Den Haag Collection</p>

Abstract Anthropomorphic!

This is the artwork *BIRD #1*, by vanessa german. Create your own abstract anthropomorphic artwork using german's piece as inspiration! Look at the elements of art and principles of design to help inform your decisions and create a plan for all the parts to your anthropomorphic artwork. Try different drawing materials! As a class, discuss your artworks, your processes, materials, and concepts.



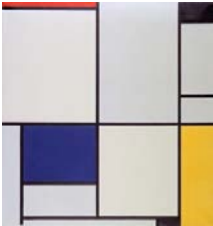


vanessa german, *BIRD #1*, 2022. wood, foam, black pigment, grace, the dream of a human woman who became a bird to tell us that we are all more than human, glass bottles found at the trash dump for the Biltmore— the largest house in America, gold metallic paint, plaster, plaster gauze wood, ribbon, astroturf, love, an open heart. 65 1/2 x 24 x 60 inches (166.4 x 61 x 152.4 cm) Courtesy of the Artist and Kasmin Gallery, New York



Abstract Anthropomorphic artwork example.

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

<p>Representational</p>	 <p>Three people on edge of pond, n.d, Photograph.</p>	<p>Looks recognizable similar to something in the real world.</p>
<p>Abstract</p>	 <p>Wasily Kadinsky, <i>Landscape with Factory Chimney</i>, 1910, Oil on canvas, Solomon R. Guggenheim Museum</p>	<p>Increasingly moves away from the naturalistic image although it is still somewhat identifiable.</p>
<p>Non-Representational</p>	 <p>Piet Mondrian, <i>Tableau I</i>, 1921, oil on canvas, Kunstmuseum Den Haag Collection</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. 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.



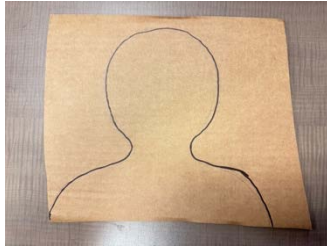
Scale refers to the size an object in relationship to another object. It is the feeling of unity created when all parts relate well with each other. When drawing the human figure, scale can refer to the size of the head compared to the rest of the body.



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

Texture

Create an assemblage inspired by Rose B. Simpson.



Draw your unique shape on cardboard. It can be a star, a heart, or even the shape of person.



Cutout the shape(s) that you've drawn.



Plan out your assemblage! Arrange your found objects and scraps papers within the composition of your shape. Use glue to attach the found objects to your cardboard shape.



Let the assemblage dry, and here is your finished artwork! As a class, discuss your artworks, your processes, materials, and concepts.

Selected Works

Compare and contrast these artworks by Rose B. Simpson and vanessa german.



Rose B. Simpson, *Conjure II*, 2022, Clay, grout, indigenous New Mexico pine from new studio build, 28 x 12 x 14 inches (71.1 x 30.5 x 35.6 cm), Collection of Noel E. D. Kirnon, Image courtesy of the artist and Jack Shainman Gallery, New York.



vanessa german, *Mama's Boy*, 2024 standing in the doorway watching her get dressed, the scent of her freshly bathed brown skin, love, heat, tenderness, desire, rose quartz, a healing frequency in the shape of a steel drum, the steel drum, found polyester quilt, beaded glass trim, wood, a heart stone, plaster, plaster gauze, just wanting to go at it soft in the world, gold swan planter, 70 x 28 x 34 inches (177.8 x 71.12 x 86.36 cm), Courtesy of the Artist and Kasmin Gallery, New York.

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.

Compare and contrast these two artworks by vanessa german and Rose B. Simpson.



Rose B. Simpson, *Teach*, 2022, Clay, steel and beans made from bone, shell, trade glass, lava, pyrite, hematite, and petrified wood, 13 x 23 x 6 inches (33.02 x 58.42 x 15.24 cm), Private collection Boston.

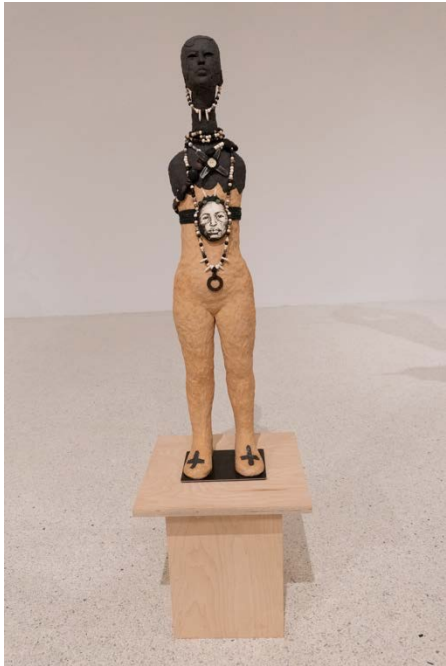


vanessa german, *YOU DON'T KNOW ME IF YOU DON'T KNOW ME*, 2022, Mixed-media assemblage, 11 1/2 x 8 x 8 inches (29.21 x 20.32 x 20.32 cm), Courtesy of the Artist and Kasmin Gallery, New York.

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.



Rose B. Simpson, *ID*, 2022,
Clay, steel, twine, lava,
hematite, petrified wood,
bone, trade glass,
pyrite, silver, shell, wood,
metal, turquoise beads, 41 x
7 x 9 inches (104.14 x 17.78 x
22.86 cm), Collection of
Martin Z. Margulies, Miami.



Rose B. Simpson, *Release II*, 2024. clay,
steel, twine, petrified wood, pyrite,
turquoise, glass, wood,
and lava rock, 31 inches (78.74 cm),
Courtesy of the artist, Jack Shainman
Gallery, New York and Jessica Silverman,
San Francisco.

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

vanessa german, *BIRD #1*, 2022, wood, foam, black pigment, grace, the dream of a human woman who became a bird to tell us that we are all more than human, glass bottles found at the trash dump for the Biltmore— the largest house in America, gold metallic paint, plaster, plaster gauze wood, ribbon, astroturf, love, an open heart, 65 1/2 x 24 x 60 inches (166.37 x 60.96 x 152.4 cm), Courtesy of the Artist and Kasmin Gallery, New York.

Rose B. Simpson, *Conjure II*, 2022, Clay, grout, indigenous New Mexico pine from new studio build, 28 x 12 x 14 inches (71.12 x 30.48 x 35.56 cm), Collection of Noel E.D. Kirnon, Image courtesy of the artist and Jack Shainman Gallery, New York.

Art Activities

vanessa german, *Pure Lard #3*, 2014, Hand blown glass hair. fort pitt pure lard container, old baby doll parts, old porcelain doll parts, toy guns, cell phones, homewood beads in blue, wire, twine, cloth, beads, evil eye beads, the sense that time passes and black bodies are still worth less, worthless.-miley cyrus twerking, hand blown blue glass vessels filled my rare friend's hair-, 84 x 30 x 30 inches (213.36 x 76.2 x 76.2 cm), NSU Art Museum Fort Lauderdale; gift of David Horvitz and Francie Bishop Good 2020.21.

Rose B. Simpson, *Root 1*, 2019. Ceramic, glaze, linen, jute string, steel, and leather, 70 x 20 1/2 x 16 inches (177.8 x 52.07 x 40.46 cm), Rennie Collection, Vancouver.

vanessa german, *BIRD #1*, 2022. wood, foam, black pigment, grace, the dream of a human woman who became a bird to tell us that we are all more than human, glass bottles found at the trash dump for the Biltmore— the largest house in America, gold metallic paint, plaster, plaster gauze wood, ribbon, astroturf, love, an open heart, 65 1/2 x 24 x 60 inches (166.37 x 60.96 x 152.4 cm), Courtesy of the Artist and Kasmin Gallery, New York.

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.

Joel Meyerowitz, *New York City*, 1964, Vintage gelatin silver print. NSU Art Museum Fort Lauderdale; gift of an anonymous donor.

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.

Selected Works

Rose B. Simpson, *Conjure II*, 2022, Clay, grout, indigenous New Mexico pine from new studio build, 28 x 12 x 14 inches (71.12 x 30.48 x 35.56 cm), Collection of Noel E. D. Kirnon.

vanessa german, *Mama's Boy*, 2024 standing in the doorway watching her get dressed, the scent of her freshly bathed brown skin, love, heat, tenderness, desire, rose quartz, a healing frequency in the shape of a steel drum, the steel drum, found polyester quilt, beaded glass trim, wood, a heart stone, plaster, plaster gauze, just wanting to go at it soft in the world, gold swan planter, 70 x 28 x 34 inches (177.8 x 71.12 x 86.36 cm), Courtesy of the Artist and Kasmin Gallery, New York.

Rose B. Simpson, *Teach*, 2022, Clay, steel and beans made from bone, shell, trade glass, lava, pyrite, hematite, and petrified wood, 13 x 23 x 6 inches (33.02 x 58.42 x 15.24 cm), Private collection Boston.

vanessa german, *YOU DON'T KNOW ME IF YOU DON'T KNOW ME*, 2022, Mixed-media assemblage, 11 1/2 x 8 8 inches (29.21 x 20.32 x 20.32 cm), Courtesy of the Artist and Kasmin Gallery, New York.

Rose B. Simpson, *ID*, 2022, Clay, steel, twine, lava, hematite, petrified wood, bone, trade glass, pyrite, silver, shell, wood, metal, turquoise beads, 41 x 7 x 9 inches (104.14 x 17.78 x 22.86 cm), 41 x 7 x 9 inches (104.14 x 17.78 x 22.86 cm), Collection of Martin Z. Margulies, Miami.

Rose B. Simpson, *Release II*, 2024. clay, steel, twine, petrified wood, pyrite, turquoise, glass, wood, and lava rock, 31 inches (78.74 cm), Courtesy of the artist, Jack Shainman Gallery, New York and Jessica Silverman, San Francisco.