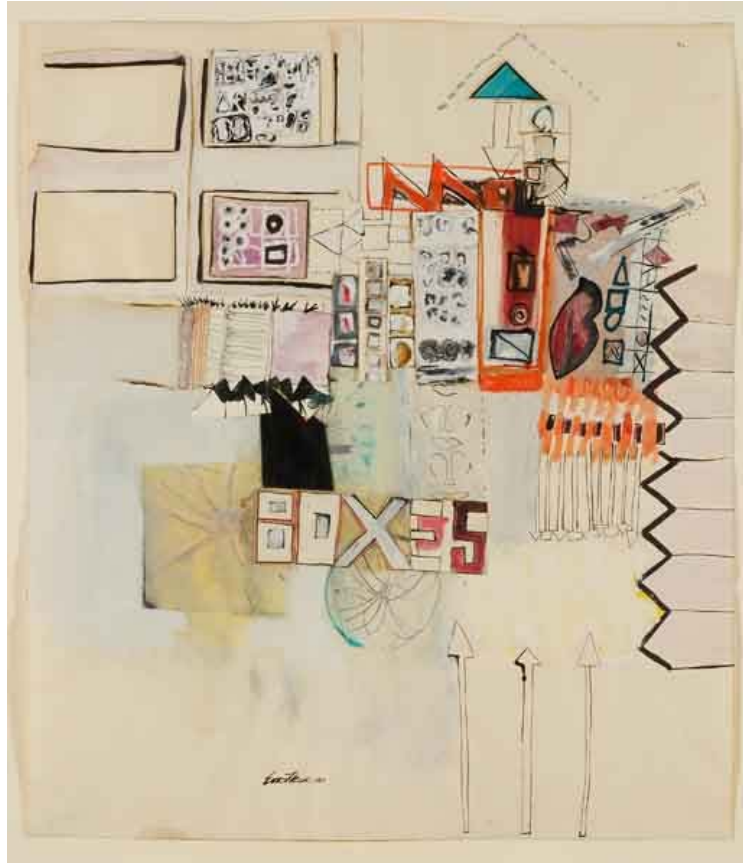


The Bruce Museum of Arts and Science  
Education Department Presents:  
Educator Guide



Eva Hesse (American, 1936-1970)  
*Boxes*, 1964

Acrylic, gouache, pen and ink and graphite on paper, 23-1/2 x 19-3/4 in.  
Private collection

© The Estate of Eva Hesse. Hauser & Wirth Zürich London. Photo credit: Paul Mutino

***Contemporary and Cutting Edge:  
Pleasures of Collecting, Part III***

**September 29, 2007 to January 6, 2008**

The Bruce Museum of Arts and Science Education Department develops Educator Guides to provide detailed information on field trip planning, alignment with Connecticut State Goals and Learning Standards, as well as suggested hands-on classroom activities to do before, during, and after your visit to the Museum.

## Teacher Notes:

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## Contemporary and Cutting Edge

This educator's guide is separated into seven parts:

- Background Information
- Exhibition guide
- Curriculum Connections
- Teacher and Student Resources
- How to schedule your Museum visits
- Education Staff List

*Contemporary and Cutting Edge: Pleasures of Collecting, Part III* features approximately 40 works by major artists of the late 20th and 21st centuries, each of which is representative of and important to the artist's oeuvre. The show features both classic late 20th-century art including work by such well-established artists as Cy Twombly, Ed Ruscha, Jim Dine and Eva Hesse as well as the exciting and innovative work of younger contemporary artists such as Vanessa Beecroft, E.V. Day, Ron Mueck, Marc Quinn, and Grayson Perry. The show is organized by Senior Curator of Art Nancy Hall-Duncan and Executive Director Peter C. Sutton. The exhibition and its catalogue are generously underwritten by Lehman Brothers. The exhibition is also supported by the Charles M. and Deborah G. Royce Exhibition Fund.

Before you visit the exhibition, spend some time viewing the information on the Museum's website at [www.brucemuseum.org](http://www.brucemuseum.org). We also recommend using some of our quick fun facts and pre-activities to introduce your students to the complexities of the exhibition and focus on one or two sections within the exhibition to study in depth.

School programs are inquiry based and promote critical thinking, written, and oral expression. They feature hands-on-learning activities using objects from Museum collections and exhibitions. Many are interdisciplinary and address various learning styles.

For school program information contact Jennifer Beradino, Manager of School and Tour Services at 203-869-6786 Ext. 324 or by email [jberadino@brucemuseum.org](mailto:jberadino@brucemuseum.org).

For reservations contact Anne Burns at 203-869-6786 Ext. 338 or by email [anneburns@brucemuseum.org](mailto:anneburns@brucemuseum.org)



Some of the most interesting, exciting and provocative recent art are included in this exhibition. An international roster of artists representing different aspects of contemporary art are featured, including a sampling of the so-called Young British Artists, who rose to fame with the notorious 1997 *Sensation* show at the Royal Academy in London. Damien Hirst, the British artist whose shark in formaldehyde created such a stir in this exhibition, is represented here by an equally memorable domestic lamb embalmed in formaldehyde, entitled *Away From the Flock* (1994). Its presentation in a glass box—half scientific specimen, half homage to the Minimalist object—recalls the natural history museum and their specimens in formaldehyde-filled bell jars. The lamb addresses issues of life and death, past and present, recalling both the bucolic imagery of rural England and the loss of innocence in the world of contemporary scientific inquiry. Another of the Young British Artists is Sarah Lucas, whose work shows contempt for the concept of fine art in its choice of found objects and common materials. *Gnorman* (2006), constructed of a plastic-cast gnome and cigarettes, thumbs its nose at artistic values and refined taste. Gavin Turk is represented by *The Death of Marat* (1998), a life-size sculptural work in which the artist represents himself in the pose of Jacques-Louis David's famous 1793 painting showing the French revolutionary stabbed in his bathtub. Appropriating this iconic art historical image, Turk links his art with that of the past and raises important issues of authorship, authenticity and originality.

The importance of sculpture in contemporary art is spotlighted in the show in its varied subjects and forms. From Louise Bourgeois' monumental spider to Sol LeWitt's classic minimalist sculpture and Jeff Koons painted skateboard, the exhibition includes work to engage and stimulate art lovers of all ages and of the most diverse tastes.

Performance, video and sound art are well represented. Joshua Mosley's video *dread*, the sensation of this year's Venice Biennale, is noteworthy. The piece is composed of five bronze sculptures and a mixed media animation in which the three-dimensional, scanned clay sculptures are animated in a landscape of stop-motion photography. The piece is set to an original score composed by the artist. The animation takes the form of an encounter between the French philosophers Blaise Pascal and Jean-Jacques Rousseau, who are unable to resolve their disparate perspectives on the nature of things. They continue into darker territories of increasing differences.

Major artists of the late 20th century are also richly represented. Classic work of the 1960s includes James Rosenquist's *Trophys of an Old Soldier* and Jim Dine's *Colorful Hammering* of 1962, a period in which he was combining painting and objects with highly emotional and personal content. A large painting by Pop artist Andy Warhol entitled *Blue Mona Lisa* reflects the artist's obsession with mass culture, taking as its subject the most recognizable painting in Western art. Among the other important works are those by two artists who have pushed the realist tradition in new directions: David Hockney's *Outpost Drive, Hollywood* (1980), which also showcases his brilliance as a colorist, and Chuck Close's portrait of his daughter *Georgia*, an example made of handmade paper.



Chuck Close (American, 1940-)  
*Georgia*, 1984  
Handmade paper, air dried,  
edition 3/35, 56 x 44 in.  
Private collection, New York  
© Chuck Close, courtesy PaceWildenstein, New York  
Photography by Maggie L. Kundtz

Chuck Close is a painter, photographer, and printmaker. Close lays out a grid of his composition and, through the years, has experimented with different ways to fill it: pointillist colored dots, blobs of papier-mâché, finger prints, paper pulp, and, most recently, colorful Symbolist doodles.

He incorporates every detail of the photograph, allowing himself no interpretative freedom. Working from photographs enabled him to realize the variations in focus due to changing depth of field, something impossible when working from life.

While changing technology renders Close's viewers able to achieve his look when they enlarge their own digital photographs too much, Close refuses to adapt to technology and abandon his time-consuming and labor-intensive painting, mezzotint, airbrush, or pulp collage methods. The struggle of its production is an important component of the art itself and relates him to the minimal and process artists who emerged alongside him in the 1960's.

What genre of work is this?

Does the subject appear old or young? Why?

What has the artist used to create this portrait?

Do you think the artist knows this person well? Why or why not?



Kent Bellows (American, 1949-2005)  
*Susan at Marty's*, 1988  
Pencil on paper, 20 x 11-1/2 in.  
Collection of Monica and Rick Segal  
Reproduced with permission from  
The Kent Bellows Foundation.  
Photo credit: Paul Mutino

Born in Nebraska to a father who was a commercial artist and watercolorist, Kent Bellows showed a penchant for art from a young age. As early as kindergarten, Bellows recalled he was known as “that kid who could draw.” He drew monsters and war scenes, selling these drawings to classmates for a nickel a piece. Throughout his schooling he won prizes and acclaim for his artwork. After graduating as valedictorian of his high school he was offered scholarships to the Art Institute of Chicago, the Kansas City Art Institute, and the University of Nebraska at Omaha, the latter of which he attended for two and a half years. Bellow’s influences are many. Drawing inspiration from painters like Jan Van Eyck and Thomas Eakins and the composition and lighting of directors like Bergman, Kubrick and Hitchcock, Bellows has described his art as “little movies that don’t move.” His work is open-ended in that no meaning or story behind the work is imposed; the viewer is left to make meaning for him or herself.

What genre of work is this?

Does the subject appear old or young? Why?

What has the artist used to create this portrait?

Do you think the artist knows this person well? Why or why not?



Neil Jenney  
(American, 1945-)  
*Wet and Drying*,  
1970  
Acrylic on canvas,  
35-1/4 x 74-1/4 in.  
Collection of Monica  
and Rick Segal

Jenney began his career as a sculptor; therefore it is not surprising that his works still retain a sculptural element. Frames are as important as the artwork—Jenney handcrafts and paints each one, often including words and titles as large as the paintings themselves. Jenney’s works narrate simpleminded victim/victimizer situations and then present them in black frames with titles such as *Cat and Dog*, or the piece in this exhibition *Wet and Drying*. The imagery however is presented in a strikingly neutral way. He does not use objects as a way to create narrative but rather as a way to illustrate relationship. The brushwork seems abstract but the images seem to be a minimalist reduction and their removal into a neutral setting like a work of pop art. The relationships force the viewer to become intertwined in thinking about what came before to create this outcome, inviting the viewer to look closely at the piece and see if there is anything actually “wet” or “drying

What do you see in this work?

What ways has the artist used to present the object?

Why do you think the artist chose that object?

What colors did the artist use? Why do you think he chose only those colors?



Jeff Koons (American, 1955-)  
*Monkey Train*, 2006

Heat transfer print on wood skateboard, edition of 400.  
Published by Supreme with unique drawing in silver marker signed/dated 2007, 31  
x 7-3/4 in.

The Stephanie and Peter Brant Foundation, Greenwich, Connecticut  
© Jeff Koons. Photo credit: Paul Mutino

Jeff Koons gained fame in the mid-1980s for dealing with the meaning of art in an era of media saturation. With the stated intention to “communicate with the masses,” he shunned standards of “good taste” to create art that used kitsch and the visual language of advertising and marketing to deliver a commentary on American hierarchies and value systems. He has blended the concerns and methods of Pop, Conceptual, and appropriation art with craft-making and popular culture to create his own iconography.

Koons does not mean for these objects to be contemplative, he says there are there “as a mechanism of security. And they will be accessible to all, for art can and should be used to stimulate social mobility.” These works force the viewer into a confrontation with the values of those who buy these works and who have come to “own” culture in America.

What do you see in this work?

What ways has the artist used to present the object?

Why do you think the artist chose that object?

What colors did the artist use? Why do you think he chose those colors?

What statement might the artist be making?

Use of the materials in this Educator Guide in combination with a field trip to *Contemporary and Cutting Edge: Pleasures of Collecting III* will help you link learning experiences to the following Connecticut Learning Standards. Teachers will need to identify specific goals to map to individual lesson plans or larger units of study. This exhibition is suitable for all students regardless of grade level or learning style.

CT Curriculum Tracemap Connections

Numbers in parentheses correlate with Connecticut Framework-Curriculum Trace Maps

**Art:**

**Kindergarten**

- Identifies a work of art by media, techniques and processes (\*1a)
- Views prints and original art made from different materials. (e.g. painting, collage, print, sculpture, computer art, crayon versus marker) (\*1a, 5b)
- Verbalizes and differentiates vocabulary related to media, techniques, processes, tools, and equipment (e.g. paint with a brush and draw with a pencil) (\*1a, 1b)
- Describes how an art medium can serve as a source of inspiration (\*1b, 1c)
- Composes art demonstrating appropriate use of drawing media (e.g. press hard or soft, move fast or slow) (\*1a, 1c)

**1<sup>st</sup> Grade**

- Identifies the elements of art: line, shape, color, in works of art (\*2a, 2c, 6b)
- Identifies a personal preference for a specific work of art from works discussed (\*5d)
- Discusses why others might prefer different works of art (\*5c)
- Believes that attending an art exhibit is an enjoyable way to spend leisure time (e.g. art galleries, school exhibit, museums) (\*6d)
- Recognizes the relationship of objects in a work of art by position and size in a composition (e.g. big and small) (\*2b)

**2<sup>nd</sup> Grade**

- Compares works of art created with a variety of media, tools and materials (\*1a, 1b)
- Applies vocabulary related to media, techniques, processes, tools and equipment (\*1c)
- Respects the artistic tastes and preferences of classmates (\*5c)
- Appreciates that art reflects different cultures and people (\*4b, 5c)
- Discusses how specific elements of art (i.e. line, shape, color) are connected with and applied to specific organizational principles of art (i.e. pattern, texture, rhythm) (\*2a, 2b)
- Students contrast works of art with a variety of line qualities (2.2.1)
- Students discuss how geometric shapes and patterns are used by artists in structuring a composition (2.2.2)

**3<sup>rd</sup> Grade**

- Evaluates why an artist would choose a specific art medium for a work of art (\*5c)
- Identifies places in the community where the arts can be viewed or performed (e.g. Bruce Museum of Arts and Sciences)(\*6a Aesthetic Appreciation)

**4<sup>th</sup> Grade**

- Visits local and regional galleries and museums to observe and discuss original works of art (\*2a, 2b)
- Analyzes and decodes selected works of art and artifacts using appropriate art vocabulary (\*5b)
- Compares and contrasts reasons for a preference of specific works of art or art styles (\*5c, 5d)
- Understands artists by learning about the life and times of several (\*4a)

**5<sup>th</sup> Grade**

- Describes how different media, techniques and processes cause different effects (\*1b)
- Visits local and regional galleries and museums to observe and discuss original works of art (\*2a, 2b)
- Identifies and compares styles of art (\*2a, 2b)

**6<sup>th</sup> Grade**

- Observes and discusses styles and themes in a variety of works within the period studied (\*4c)
- Recognizes and discusses line, shape, color, balance, and space used in different cultures (e.g. French Impressionism, Japanese printmaking, African artifact) (\*2b)
- Students evaluate a piece of artwork to understand a list how factors of context shape a work (4.6.4)

**7<sup>th</sup> Grade**

- Discusses the use of color and its impact on a work of art (\*3b)
- Identifies style and themes in a variety of works in historical and cultural context (\*5d)
- Enjoys examining the visual arts of other cultures as a way to appreciate their artistic accomplishments (\*4a, 6b)

**8<sup>th</sup> Grade**

- Discusses the purpose and intent of an artist's work relative to culture, time and history (\*5a)
- Appreciates that art can be an important and useful way to communicate ideas (\*1c, 6d)
- Respects and appreciates art created by both peers and people of other eras and cultures (\*5c)
- Students discuss and explain who decides if an artistic work is art (5.8.4)

**New York State Learning Standards**

**Standard 1 – Creating, Performing and Participating in the Arts**

- Understand and use the elements and principles of art (line, color, texture, shape) in order to communicate their ideas.
- Reveal through their own artwork understanding of how art mediums and techniques influence their creative decisions.

**Standard 2 – Knowing and Using Arts Materials and Resources**

- Take advantage of community opportunities and cultural institutions to learn from professional artists, look at original art, and increase their understanding of art.
- Understand the variety of careers related to the visual arts and the skills necessary to pursue some of them.

**Standard 3 – Responding to and Analyzing Works of Art**

- Explain their reflections about the meanings, purposes, and sources of works of art, describe their responses.
- Explain the visual and other sensory qualities found in a wide variety of art works.
- Explain the themes that are found in works of visual art and how the art works are related to other forms of art.
- Explain how ideas, themes, or concepts in the visual arts are expressed in other disciplines.

Glossary definitions courtesy of - <http://www.nga.gov/education/classroom/pdf/artsince1950.pdf>

**Appropriation**

A strategy used by some post-modern artists to create a new work of art by recycling an existing image, often an existing art image, from another time, context, or medium.

**Conceptual art**

Suggests that the artist's original idea—his conception—is the true work of art. The art object is incidental. The idea might be presented to the public in many ways not previously regarded as art per se.

**Minimal art**

Describes works of extremely reductive forms produced in the middle and late 1960s by artists who eschewed the emotional effects and subjectivity of abstract expressionism. Minimal art is austere in terms of form, color, and materials and is often made by impersonal mechanical means.

**Modernism**

Among other common uses, generally defines a set of artistic goals pursued by artists from the late nineteenth century through the mid-twentieth century.

**Pop art**

Describes the work of artists, primarily in the 1960s, who used popular culture and the materials of mass media. Its questioning of modernist assumptions about originality and authorship paved the way for many of the ideas seized upon by artists in the 1980s and 1990s.

**Postmodernism**

Describes a diversity of styles and critical approaches that originated in reaction to modernism. The term was applied to neoexpressionist painters, but since the 1980s it has been more closely linked to eclectic works informed by deconstruction.

**Teacher and Student Reference Books:**

Atkins, Robert. *ArtSpeak : A Guide to Contemporary Ideas, Movements, and Buzzwords, 1945 to the Present*. Abbeville Press; 2 edition. 1997

D'Harcourt, Caire. *Art Up Close: From Ancient to Modern*. Chronicle Books. 2006

Hopkins, David. *After Modern Art 1945-2000* (Oxford History of Art). Oxford University Press, USA. 2000

Kaelin, Eugene Francis. *An Aesthetics for Art Educators*. Teachers College Press, 1989.

Perry, Gill. *Themes in Contemporary Art* (Art of the Twentieth Century). Yale University Press. 2004

Roca, Nuria. *What is Art? Painting and Sculpture*. Barron's. 2004

Saccardi, Marianne. *Art In Story: Teaching Art History to Elementary School Children*. North Haven, Conn.: Linnet Professional Publications, 1997.

Stallabrass, Julian. *Art Incorporated: The Story of Contemporary Art*. Oxford University Press, USA. 2004

Strickland, Carol. *The Annotated Mona Lisa: A Crash Course in Art History from Prehistoric to Post-Modern*. Andrews McMeel Publishing, 1992.

Wagner, Anne Middleton. *Three Artists (Three Women): Modernism and the Art of Hesse, Krasner, and O'Keeffe* (Ahmanson-Murphy Fine Arts Book). University of California Press. 1998

Weintraub, Linda. *Art on the Edge . . . And Over*. Art Insights, Inc. 1997

Wood, Paul. *Art in Theory, 1900-2000: An Anthology of Changing Ideas*. Blackwell Publishing Limited; 2 edition. 2002

Council on Museum and Education in the Visual Arts, ed. *The art museum as educator: A collection of studies as guides to practice and policy*. California: University of California Press, 1978

<http://wwar.world-arts-resources.com/> - Large site devoted to contemporary art. Information includes artist biographies, image galleries and video interviews with artists

<http://www.moma.org/modernteachers/> - Site designed by MOMA to be database of contemporary art resources for educators. Includes links to images, interactive galleries and sample lesson plans

<http://www.nga.gov/education/classroom/pdf/artsince1950.pdf> - Web guide designed by The National Gallery of Art that explores Art since 1950. Information is given about many of the artists in the exhibition.

<http://www.artlex.com/> - Dictionary of art terms

<http://www.loggia.com/art/arthistory.html> - General Art History Website

[http://www.zeroland.co.nz/art\\_movements.html](http://www.zeroland.co.nz/art_movements.html) - Artists and Movements

<http://www.artcyclopedia.com/index.html> - Art Encyclopedia that includes links to various Museums and Art Collections

<http://bertc.com/gallery.htm> - A comprehensive list of the museums and galleries of the world, easy way to access images from all of art history.

<http://www.teacher.Westport.k12.ct.us/resource/artists.htm> - Resource based this site offers links for teachers by teachers. A good list of art activities, art styles and other fun sites.

<http://wwar.com/artists/> - World Wide Art and Artists Resources

<http://www.eduweb.com/insideart/> - Inside Art Game created for educators

<http://www.metmuseum.org/toah/splash.htm> - Metropolitan Museum's Timeline of Art History

<http://www.smithsonianeducation.org/educators/> - Smithsonian Website for educators and how to include art in your classroom.

<http://www.besthistorysites.net/ArtHistory.shtml> - Part of the "Best of Websites" site for educators

- Adult and school groups of 8 or more require advance reservations and are subject to a special group fee.
- Museum-Based School programs are available Tuesday through Friday at 10:00 am, 11:15 am, and 1:00 pm
- After-School Museum-Based programs are available Tuesday through Friday, last one hour, and start no later than 4:00 pm.
- The Bruce Museum is accessible to individuals with disabilities.
- Call Bruce Museum Reservations Manager, Anne Burns, at 203-869-6786 ext.338. You may leave a voicemail message at this number at any time. Please leave a choice of times to return your call.
- **Fees**  
A confirmation/invoice will be mailed four weeks prior to the program. Pre-payment is preferred, however, Museum programs may be paid on day of visit. Payment is by check only, payable to Bruce Museum, Inc.  
Museum-Based Programs: \$45 per program.
- **Scholarships**  
Thanks to the generosity of our corporate members and sponsors, scholarships are available under special circumstances. Please contact the Museum for more information.
- **Cancellations**  
There is a \$15 charge if cancellation is less than two weeks in advance of the scheduled program.
- **No Eating Facilities are available at the Museum**  
In case of bad weather, classes will be permitted to eat in the Education Workshop if they reserve the room in advance.
- **Class Size**  
In order to maintain quality education, classes are limited to 25 students. Pre-school class size is limited to 20 students.
- **Supervision: REQUIRED for all programs**  
**Museum visit:** 1 adult for every 5 children, to accompany the children at all times.  
**Self-guided tours:** If you would like your class to tour the rest of the Museum before or after the scheduled program, you must tell us when you make your reservation to avoid conflict with other groups.  
**Nametags:** Help to personalize program and enhance student behavior.
- **Conduct**  
In order to enhance everyone's enjoyment of the Museum, please go over these rules with your students in advance:
  - Please do not run in the Museum.
  - Please talk in quiet voices.
  - Please do not touch paintings or objects

### Special requests or curriculum needs

All of the programs are flexible and can be adapted to audiences with special needs or to your curriculum objectives. Please discuss with the Museum Education staff in advance.

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