

Curriculum Materials for Teachers

Curriculum materials are produced by the Education Department at the Los Angeles County Museum of Art for *Evenings for Educators* and other special programs for teachers. Designed to provide K–12 teachers the opportunity to improve their understanding of the visual arts and to enhance their ability to incorporate the visual arts into their curricula, the materials focus on special exhibitions or thematic selections from the museum's permanent collection.

Each curriculum contains an introductory essay, four overhead transparencies (or six color slides) of artworks with comprehensive descriptions, lesson plans for the classroom, and more. Each costs \$10; for orders of five or more the cost is reduced to \$7 each. Materials may be purchased by mail using the attached order form. Order forms are also available on the Programs/Teachers & Schools page on the museum's web site at www.lacma.org.

I. Africa

a. **Art from Zaire**

Focusing on the museum's Bob and Lee Bronson Collection of Zairian art, this packet explores the country's traditional art as well as its history, land, and people. Includes slides of a Kongo Ba Boma stone funerary monument, a Yombe ruler's ivory scepter, a Kwilu Pende carved wooden stool, a Lele carved wooden drinking cup, a Yaka mask used in initiation ceremonies, and a Kuba textile. (10/95)

b. **Music for the Eyes: The Fine Art of African Musical Instruments**

African musical instruments are a fine art, both visually and aurally. Many African peoples use their music to talk to their gods and their ancestors and to ask for help and blessings. They also use the sounds of their instruments to talk to other people over long distances. Most people have heard the sound of African drums, but trumpets, harps, and thumb pianos are just as important. Slides of each of these instruments are included in this packet. Explore African musical instruments and discover what they are made of, why they are made, and how instruments are music for the eyes as well as for the ears. (2/00)

c. **African Art**

This packet, which focuses on the collection of African art at LACMA, introduces a system for understanding African art and explores the cultural context of each of the artworks. Includes slides of an Ifa divination tray, Zulu body ornaments, a Benin nobleman plaque, an Asante kente cloth, a Chokwe mask, and a Bamana antelope headdress. (10/97)

d. **Ancestors: Art and the Afterlife**

In almost all parts of Africa, the living and the ancestors work together to make life and the afterlife better. The living have the ability to communicate with the ancestors, make requests of them, and offer them substances that will make the ancestors' experience in the afterlife more comfortable. This packet explores ancient Egyptian and contemporary African practices through six color slides of works of art: an Egyptian mummy board and offering table, a Ghanaian "fantasy" fish coffin, a Chokwe problem solving basket, a Yombe hunting *nkisi*, and a Yoruba Engun society masquerade costume. (11/98)

II. American Art and Artists

a. **Roy DeCarava: A Photography Retrospective**

Roy DeCarava is known as one of the leading American photographers of his generation. Trained as a painter and printmaker, DeCarava turned to photography in the late 1940s and became the first African American photographer to be awarded a Guggenheim fellowship. Six slides in this packet capture street and domestic scenes in Harlem, the Great Civil Rights March on Washington, D.C., and jazz scenes of the 1960s. (1/97)

b. **The Figure in American Sculpture: A Question of Modernity**

The human figure was the primary vehicle for artistic expression and experimentation among American sculptors in the first forty years of the twentieth century. Through the figure they explored new themes, materials and processes, and stylistic approaches that resulted in art that was truly modern. The packet includes six slides that portray scenes from everyday life and reveal the influences of multicultural sources as well as European avant-garde artistic movements. Artists represented are Charles Haag, Abastenia St. Leger Eberle, Saul Baizerman, Nancy Prophet, Alexander Archipenko, and John Flannagan. (3/95)

c. **Beyond the Myth of California**

Study California history through works of art that reflect the diverse geographic and social characteristics of the state. Explore artworks that romanticize the physical setting of California and assemblages made of found objects that present unique views of the state. (1/08)*

Made in California: Art, Image, and Identity, 1900–2000.

The following four packets focus on the special exhibition *Made in California: Art, Image, and Identity, 1900–2000* and each contain four overhead transparencies. California's image is familiar around the world, yet the state's artistic tradition remains far less widely known. The exhibition examines aspects of this tradition by exploring how the arts have shaped, supported, complicated, and challenged popular conceptions and mythologies of the state during the twentieth century. (10/00)

d. **California Works: Art, Design, and Industry**

Over the past century California has been an important center of both artistic and industrial production. This packet explores California's role in the aerospace and automotive industries and the influence of industrial design on the arts. Transparencies include the *Official program for the San Francisco—Oakland Bay Bridge Celebration*, 1936; *Cover of Pacific Factory Magazine*, 1943; Charles Sheeler's 1957 oil painting *California Industrial*, and Judy Chicago's 1964 *Car Hood*. (12/00)*

e. **California Dreaming: Artists and the Myth of California**

This packet explores the theme of the "California Dream." See how artists responded to myths of California's history, Hollywood glamour, beach culture, and the state's natural beauty. Transparencies of four photographs include: *Santa Barbara Mission*, 1920; *Make-Up*, by Will Connell, 1937; *Muscle Beach*, by Max Yavno, 1947; and Joel Sternfeld's *After a Flash Flood, Rancho Mirage, CA*, 1979. (1/01)*

f. **Made in California: NOW: Kids, Creativity, and Contemporary Art**

Featuring eleven contemporary artist projects, *Made in California: NOW* is the inaugural exhibition of LACMALab, a new research and development unit within the museum whose goal is to test and apply experimental approaches to exhibitions. *Made in California: NOW* might not be what you would expect to see at a museum—a swing set, a roomful of pillows, a ship, and a set of rambunctious rubber boots are just some of the features of this contemporary art exhibition. This packet explores the artists' projects and includes four color slides. (10/00)

g. **Picturing Los Angeles**

Depictions of Los Angeles in popular culture have often been characterized by extremes. Early in the century, postcards and real-estate developers portrayed Los Angeles as a virtual paradise, blessed by a tropical climate, lush orchards, and spectacular scenery. Throughout the century, however, Los Angeles artists have created images that reflect the complexity of life in the city. This packet examines the ways Los Angeles artists (William Henry Jackson, Millard Sheets, Helen Lundeborg, Judy Fiskin, Carlos Almaraz, and John Humble) portrayed the city and considers how their works relate to the centuries-old tradition of landscape painting. (1/98)

h. **Three Centuries of American Furniture**

Furniture provides insights into the history, aesthetic traditions, daily life, and technology of the society that makes and uses it as well as the personal taste and social stature of its individual members. This packet explores the changing forms and styles in American furniture from the colonial period to the present, addressing the artistry in American furniture and the shifting demands that art and utility have had on design. Slides of the following are included: a Queen Anne-style high chest, a rococo side chair, an empire card table, a Herter Brothers fall-front desk, George Nelson's *Kangaroo Chair* (c. 1956), and glass artist Thermond Statom's *Chair* (1987). (4/95)

i. **Westward Expansion through the Eyes of American Artists**

The nineteenth century marked a turning point for the American West as droves of people arrived from the East seeking their fortunes and a freer way of life. For many settlers and tourists, the propelling force to relocate or visit sights unseen came from artists' images of rich farmland, uncharted wilderness, and monumental landscapes. The six slides are from the museum's collection of American art. (5/97)

j. **A National Icon: Images of George Washington**

George Washington is perhaps our nation's best-known historical figure. This teacher packet explores the imagery of George Washington and other American symbols, and poses these questions: How do American symbols and the image of George Washington express our cultural identity? In studying various types of art, created at different historic moments, can we determine continuities and changes in this identity? Is this type of American imagery still potent today? Color transparencies include: Gilbert Stuart's Lansdowne portrait *George Washington*, Randall Palmer's *The Young Artist*, Audrey Flack's *Fourth of July Still Life*, and an early 19th-century chair. (11/02)*

k. **Visions of the Land: The Photographs of Ansel Adams**

Photographer Ansel Adams had a great love for the natural world, spending much of his time exploring and documenting the continental United States, particularly California's scenic Yosemite Valley and the High Sierra. As a photographer of the landscape—its large vistas as well as its intimate details—Adams came to know the region well. What do Adams's photographs tell us about the West? What do they tell us about nature? How have his photographs influenced generations of photographers and visitors to the western United States? These questions and more are explored in this packet created in conjunction with the exhibition *Ansel Adams at 100*. Transparencies of Adams' photographs include: *Mount Williamson, Sierra Nevada, from Manzanar, California*; *Trailside, near Juneau, Alaska*; *El Capitan, Merced River, against Sun, Yosemite Valley, California*; and *Aspens, Northern New Mexico*, 1958–1960 and 1976 prints. (02/03)*

l. **An Artist Abroad: John Singer Sargent**

John Singer Sargent, one of the most famous American painters of the late nineteenth and early twentieth centuries and best known for his portraits of aristocratic and influential women and men, spent much of his career in Europe. His watercolors and oil paintings of tourist spots and quieter locales in Italy provide an intimate view of the artist and his interests. Created in conjunction with the exhibition *Sargent in Italy*, this teacher's packet explores Sargent's dual roles: as an American painter of formal portraits and as an expatriate in Italy who, retaining a strong and long-lasting association with the land of his birth, explored subjects of more personal interest. Curriculum connections to the writings of Henry James and Edith Wharton are included. Color transparencies include: *Portrait of Mrs. Edward L. Davis and Her Son, Livingston Davis, Bringing Down Marble from the Quarries to Carrara, Mountain Fire*, and *Scuola di San Rocco*. (03/03)*

m. **American Impressionism and Realism**

Between the late nineteenth and early twentieth centuries, two schools of American painters, the impressionists and subsequently the realists, responded to the many social, cultural, and economic changes that marked the period. Considered together, these schools of art offer a revealing picture of American life at the dawn of the modern age. Includes slides of paintings by impressionists Mary Cassatt, Childe Hassam, Edmund Tarbell, and realists Robert Henri, Everett Shinn, and George Bellows. (5/95)

n. **Western Landscapes**

In conjunction with the exhibition *The Modern West: American Landscapes, 1890-1950*, this curriculum explores the cultural, historical, and artistic importance of the American West and its landscapes. Examine paintings, watercolors, and photographs that played a role in shaping visions of the West, and consider the different ways modern American artists such as Maynard Dixon, Georgia O'Keeffe, Thomas Hart Benton, and Ansel Adams have interpreted its regions. (04/07)*

III. **Latin American Art**

a. **Ancient West Mexico: Art of the Unknown Past**

The societies of Ancient West Mexico—a region of mountains and basins between the canyon of Rio Santiago and the Pacific Coast, now constituting parts of the Mexican states of Nayarit, Jalisco and Colima—have long seemed a world apart in comparison to the great Mesoamerican civilizations of the Maya and Aztec. Recent archaeological discoveries in West Mexico have produced evidence of monumental ceremonial centers, intricate agricultural and economic systems, and areas of dense population. This packet explores the lively expressive earthenware created by ancient West Mexican artisans. (1/99)

b. **Artistic Heritage: Exploring Latin American and Chicano Art**

In what ways can the artistic heritage of Latin America inspire or inform modern and contemporary artworks? What shared forms and subjects are found in works by Latin American and Chicano artists? Consider the personal, social, and cultural histories reflected in works by artists Frida Kahlo, Rufino Tamayo, Carlos Almaraz, and Patssi Valdez. LACMA's collection of Latin American art and artworks from *Los Angelenos/Chicano Painters of L.A.: Selections from the Cheech Marin Collection* are highlighted. This packet also contains a CD of downloadable images and text. (09/08)*

c. **Narratives and Symbols in Latin American Art**

Drawing from pre-Columbian art to contemporary icons and events, a number of Latin American artists have synthesized international art movements while simultaneously incorporating local influences into their work. Inspired by symbols and stories, these artworks often reference or reconsider social and political events. While studying diverse examples in LACMA's Bernard and Edith Lewin Collection of Latin American Art, learn about the lives of these artists, the historical contexts of their works, and the symbolic language that influenced them. Color transparencies include a Peruvian textile circa 600–850, Carlos Mérida's *Structural Study for a Mural*, Joaquín Torres-García's *Construction with White Line*, and Enrique Chagoya's *Uprising of the Spirit*. (04/04)*

d. **The Arts in Latin America, 1492-1820**

In what ways are encounters between indigenous and European cultures in colonial Latin America reflected in works of art? Explore the painting, sculpture, ceramics, and textiles created by European, indigenous, and mestizo artists that illustrate artistic styles throughout the region. (10/07)*

IV. **Ancient and Islamic Art**

a. **From the Lands of the Silk Road:
Ancient Art from the Shumei Family Collection**

Several of the objects featured in this packet predate the Silk Road, some as much as two thousand years; however, they nevertheless bear the mark of active and long-standing cultural exchange. This packet includes slides of a third-millennium Bactrian silver cup, an eighteenth-century B.C.E. Egyptian wooden statuette, a twelfth- to eleventh-century B.C.E. Iranian gold goblet with bulls, a first-century Roman garden fresco, a sixth-century Chinese relief panel from a mortuary couch, and a sixteenth-century Iranian carpet. Apart from their significance as exquisitely crafted works of art, the objects featured are valued today for what they can tell us about the past. (12/96)

b. **The Islamic World: Courtly and Sacred Art**

From a western perspective, Islamic art is perhaps the most accessible manifestation of a complex and often enigmatic civilization. Through its brilliant use of color and its superb balance between design and form Islamic art creates an immediate visual impact. Its strong aesthetic appeal transcends distances in time and space, as well as differences in language, culture, and creed. A general introduction to Islamic art, this packet provides examples from the museum's collection, and includes works from southern North Africa to Central Asia, from the ninth through the sixteenth centuries. (3/98)

c. **Letters in Gold: Ottoman Calligraphy from the Sakip Sabanci Collection, Istanbul**

Calligraphy is an art form of exquisite beauty that is designed to be understood through its format as well as its written meaning. This packet focuses on calligraphic works from the largest and longest-lived empire of the Islamic world, the Ottoman Empire. The six slides provide an introduction to some of the diverse forms of Islamic calligraphy. (3/99)

d. **Pharaohs of the Sun: Akhenaten, Nefertiti, and Tutankhamen**

Ancient Egyptian culture is usually described in terms of enduring traditions that span three thousand years. But for a very brief period in the New Kingdom, one pharaoh challenged these traditions. Akhenaten built the city of Amarna where he set out to change the practice of Egyptian religion and the time-honored conventions of art. This packet focuses on this dramatic time known as the "Amarna Period" (1353–1336 B.C.) and includes slides of Akhenaten and his wife Nefertiti, who was believed to have assumed power for a period after Akhenaten's death. Also included are slides of various artifacts, which give insight to the practices and beliefs of Egyptians during the Amarna period. (4/00)

e. **The Legacy of Genghis Khan: Courtly Art and Culture in Western Asia**

The name "Genghis Khan" brings to mind visions of great battles and the vast conquest of territory. What may not be familiar, however, is the explosion of artistic innovation and East-West contacts in the century following Genghis Khan's reign. Art became a form of political expression and artistic ideas and themes were transmitted across borders. From vivid manuscript illustrations to the sumptuous decorative arts that comprise the exhibition *The Legacy of Genghis Khan: Courtly Art and Culture in Western Asia, 1256–1353*, the complex cultural, political, social, and religious fabric of Mongol Eurasia are explored. Color transparencies include illustrated manuscripts pages, ceramic tiles, and tapestry roundels. (05/03)*

f. **Discovering Ancient Pompeii**

Pompeii, Herculaneum and nearby small towns were deeply buried under ash and mud following the volcanic eruption of Mt. Vesuvius in A.D. 79. These ancient towns have been a source of fascination and curiosity ever since. Who were the people of Pompeii? How did they live? This packet reveals the sophisticated achievements of the people of ancient Pompeii through a wide variety of works, from highly detailed wall frescoes to objects of daily life. (11/99)

g. **Heroes and Myths in Ancient Art**

Many ancient objects in various media convey information about important people and stories within their civilizations, often illustrating ancient myths, important beliefs, and details about powerful individuals. These curriculum materials explore the representations of people and their stories in the art of ancient Assyria, Greece, Rome, and China. Color transparencies included. (12/04)*

h. **Treasures from the Tomb of Tutankhamun**

Tutankhamun, the young Egyptian king who died in 1322 B.C., remains a popular and enigmatic figure for contemporary audiences. From golden coffinettes to everyday objects, artifacts from his tomb provide insight into the identity of King Tutankhamun and the funerary practices of Ancient Egyptians. In conjunction with *Tutankhamun and the Golden Age of the Pharaohs*, this curriculum explores the belief systems, social structure, and visual imagery in ancient Egyptian life and culture. (9/05)*

V. **Asia**

a. **The Art of Korea: Selections from the Permanent Collection**

In 1999, LACMA opened four new galleries dedicated to Korean Art featuring the finest and most comprehensive collection of Korean art outside of Asia. This teacher's packet highlights six important objects from the collection: a lacquer box inlaid with mother-of-pearl, a seated priest bronze sculpture, an altar attendant made of wood, a porcelain jar with dragon and clouds, an expressive wooden mask, and the fine portrait painting of a revered Korean scholar. This diverse group of objects dating from the Choson Dynasty (1392–1910) represents the rich culture and age old traditions of Korea. (3/00)

b. **Flora and Fauna: Nature in Japanese Art**

Nature plays a central role in Japanese culture. For centuries, Japanese artists have carefully observed and been inspired by the natural world around them. This packet explores four nature-inspired pieces in LACMA's collection of Japanese art. Transparencies include: a wooden Shinto sculpture in the shape of a seated fox, a ceramic *Hanging Flower Vase in the Form of a Quiver*, two folding screens titled *Puppies Among Bamboo in the Snow* and *Landscape in Snow*, and Hokusai's famous woodblock print, *The Great Wave of Kanagawa* from his series, *Thirty-Six Views of Mt. Fuji*. (5/01)*

c. **Chinese Art**

The six works of Chinese art illustrated in this packet are not meant to be representative of the whole of Chinese history, but rather to cast light on some of the key moments when art achieved special recognition for its design, technique, and relationship to contemporary cultural practices. The six slides include a bronze vessel, a lacquer cosmetic box, a funerary sculpture of a chimera, a Bodhisattva, a porcelain vase, and a handscroll of ink and paper. (2/98)

d. **From the Land of the Thunder Dragon: Textiles of Bhutan**

Textiles are deeply embedded in the culture, history, and mythology of the Himalayan kingdom of Bhutan. They are used for clothing, various kinds of containers, and covers. They are given as gifts to mark important social occasions and as forms of tribute and payment. They constitute an essential part of Buddhist rituals and are a means of establishing social identity. The slide set includes examples of both ceremonial and everyday objects and garments. (3/96)

e. **Treasures in Stone and Bronze: Discovering the Sculpture of India and Greater South Asia**

LACMA's collection of South Asian sculpture, one of the finest collections the country, features artworks from three of the most important religions in India: Buddhism, Hinduism, and Jainism. The sculptures featured in this packet, dating from the mid-9th to the 11th century, were made for use in religious practice. Although admired as beautiful works of art, knowledge of their religious significance is essential to understanding the role they played in Indian culture when they were created. This packet introduces the art, history, and major religions of India. The four color transparencies include sculptures of the Buddha Sakyamuni, Dancing Ganesa, Siva as Lord of the Dance, and The Goddess Sarasvati. (4/01)

f. **Images of a World: Treasures of Indian and South Asian Painting**

Discover the glowing colors, delicate geometric and floral patterns, and lively stories that make Indian and South Asian paintings some of the best-loved treasures of the museum. This packet explores portraits, court paintings and manuscript illustrations from LACMA's collection and includes four color transparencies. (3/02)*

g. **Golden Robes and Demon Masks: The Arts of Japan's Noh and Kyōgen Theater**

Discover two of the most ancient and influential forms of Japanese theater through evocative carved wood masks, woven silk and gold costumes, painted screens, and lacquered instruments. Noh, a form of musical dance-drama originating in the fourteenth century, is Japan's oldest continuing professional theater. Light-hearted, comic plays called kyogen are performed in between noh plays as a counterpart to the solemn elegance of noh. The teacher's packet poses the questions: What can we learn about Japanese culture through these objects? How have noh and kyogen influenced art and theater around the world? Four color transparencies included. (12/02)*

h. **Korean Arts of the Eighteenth Century**

In the eighteenth century a uniquely Korean identity emerged in the arts. This packet explores some of the new forms that arose during this period as well as the general political and cultural influences from which they grew. Derived from the special exhibition *Korean Arts of the Eighteenth Century: Splendor and Simplicity*, the packet includes slides of a royal *Sun, Moon, and Five Peaks* screen and a large, white-porcelain jar as well as artwork by Yun Duso, Kang Sehwang, Kim Duksin, and Sin Yunbok. (6/94)

i. **The Art of Southeast Asia**

Southeast Asia is a region distinguished by great cultural and physical diversity encompassing dozens of countries, ten major religions and numerous sects, and all types of climates and levels of social development. This packet introduces a variety of objects from Southeast Asia including a kettledrum top from Vietnam, a gilt metal Buddha from Thailand, stone sculptures of the Hindu deities Durga from Java and Vishnu from Vietnam, and a wooden crowned Buddha and manuscript page from Burma. (12/98)

j. **Images of Compassion: Buddhist Art and Practice**

LACMA has many world-class examples of Buddhist sculptures, paintings, and ritual objects. Throughout Asia there are striking similarities among Buddhist images and what they mean, but also significant differences that illustrate the ways Buddhism changed as it spread. These curriculum materials explore the symbols and gestures found in Buddhist art and the role of visual images in meditation. Color transparencies include Buddhist sculptures from Tibet, China, and Pakistan, and a Japanese painted scroll by Hakuin Ekaku (11/03)*

VI. **Costumes and Textiles**

a. **Japonism in Art and Fashion**

In the 19th and 20th centuries, American and European artists and designers were influenced by the arts of Japan. Held in conjunction with the exhibition *Japonism in Fashion: The Influence of Japan on Western Dress*, this packet examines this trend through a selection of Japanese and Western works of art. This packet contains color prints; no slides or transparencies. (5/98)

b. **A Century of Fashion: Women's Clothing and History, 1900–2000**

The 20th century witnessed exceptionally rapid and radical changes in women's dress. How did changing styles mirror changing roles for women in society? What can we learn about social and historical transformations through fashion? These questions and more are explored in this packet highlighting works from the LACMA exhibition of the same name. Four color transparencies include a custom-made dress from the 18th century, a 1920s evening dress, a 1940s Gilbert Adrian suit, and a contemporary fabric sculpture. (4/02)*

c. **Across the Seas: Textiles and the Meeting of Cultures**

Contact and exchange among cultures have been central to the evolution of costume and textile design and production throughout history. This packet explores ways in which cultural contact has influenced dress and textiles around the world, with particular emphasis on Europe and Asia. The six slides represent textiles and costumes from Peru, Iran, Spain, Tibet, Mali, and Italy. (1/95)

VII. **Pre-Twentieth-Century Europe**

a. **Italian Panel Painting of the Early Renaissance**

For Italians of the early Renaissance, religious images embodied a power and significance we find hard to fathom today. This packet, devoted to Italian panel paintings in LACMA's collection, provides a historical context for the art form, discusses its evolution, its features and iconography, materials and processes, and the artists and patrons of the period. Artists represented in the slide set are Paolo Veneziano, Luca di Tommè, Neri di Bicci, Jacopo Bellini, Bernardo Rosselli, and the Master of the Fiesole Epiphany. (1/96)

b. **Van Gogh's Van Goghs**

Known for his brilliant color and energetic, expressive brushwork, Vincent van Gogh was a tremendously innovative and productive artist. Based on the special exhibition *Van Gogh's Van Goghs: Masterpieces from the Van Gogh Museum, Amsterdam*, this teacher's packet explores Van Gogh's artistic journey through his images. The six color slides include *The Potato Eaters* (1885), *Self-Portrait as an Artist* (1888), *Fishing Boats on the Beach at Saintes-Maries-de-la-Mer* (1888), *The Bedroom* (1888), *A Pair of Leather Clogs* (1888), and *Wheatfield with Crows* (1890). (2/99)

- c. **The Painter's Palette: Artists in Seventeenth-Century Europe**
Europe in the seventeenth century was a place of dramatic contrasts—religious, political, and business changes marked the period—yet artists flourished. Working in a range of popular subjects from still lifes, landscape paintings, biblical stories, and portraits, artists of the Baroque period (as the seventeenth century was known) pursued an interest in naturalism. Through their choice of colors and application of paint, they strove to accurately depict the physical appearance of nature and the light that brought these details to life. Color transparencies include works by David Teniers the Younger and Jan Davidsz de Heem, Giovanni Benedetto Castiglione, Rembrandt Harmensz van Rijn, and Claude Gellée, called Le Lorrain. (11/01)*
- d. **Art of the Middle Ages**
This packet explores the civilization of the Middle Ages through the museum's collection of medieval art. Comprising Romanesque and Gothic objects created during the latter part of the Middle Ages, the slide set includes a carved Spanish capital, an aquamanile in the shape of a lion, part of a stained glass window from a French cathedral, a sculpture of the Virgin and Child, a triptych with scenes of the life of Saint George, and a carved-bone casket from the Embriachi workshop in Venice. (2/97)
- e. **Royal and Ecclesiastical Art**
Prior to the eighteenth century, most European art was commissioned by royal patrons or the Christian church. This teacher's packet explores the significant influence of royal and ecclesiastical powers on art during this period. Six color slides include a sixteenth-century stained glass window, a sixteenth-century tomb effigy, a seventeenth-century portrait of Louis XIII of France, a seventeenth-century portrait of Cardinal Ubaldini by Guido Reni, and eighteenth-century royal church gates from the Ukraine. (5/94)

VIII. **Modern and Contemporary Art**

- a. **The Body in Twentieth-Century Art**
The human figure has been a primary subject throughout art history. In the twentieth century the body became a vehicle for artistic experimentation. This packet examines the varied and changing approaches to the body as seen in the works by Alexandra Exter, Edward Kienholtz, Henri Matisse, Annette Messanger, Issey Miyake, and Liz Young. (4/98)
- b. **Exiles and Emigrés: The Flight of European Artists from Hitler**
During the years of National Socialist (Nazi) rule, artists and intellectuals found themselves under attack for racial, political, and cultural reasons. For many artists, migration within Europe and to America became the only possible choice. Based on the exhibition *Exiles and Emigrés: The Flight of European Artists from Hitler*, this packet examines the conditions that emigrés encountered and how the experience of exile affected their work and careers. Slides include artwork by Max Beckmann, Marc Chagall, Max Ernst, Oskar Kokoschka, Jacques Lipchitz, and László Moholy-Nagy. (3/97)
- c. **"Ghost in the Shell"—Photography and the Human Soul, 1850–2000**
How do we "read" a face? How do we interpret what we see on another's face, whether in life or in a photograph? Since the invention of photography in the mid-1800s, artists have been interested in the potential of the camera to capture the human countenance—and spirit—on film. Explore why artists like Andy Warhol, Dorothea Lange, and Cindy Sherman chose to make images of the human face. Do photographs always tell the truth? How were the photographs made? What can images tell us about representation and identity? How can photographs reveal the "ghost" or invisible soul housed inside the physical "shell" of the body or face? (12/99)
- d. **David Hockney: A Drawings Retrospective**
This packet is devoted to one of the most celebrated artists of the twentieth century for whom drawing is both an end in itself and a means of preparing to work in other media. Through his drawings Hockney reveals his impressive breadth of interests and artistic styles. Instead of slides, small color reproductions of places, portraits, and abstractions are included in the packet. (4/96)
- e. **Pablo Picasso**
Pablo Picasso is often described as one of the twentieth century's most innovative and influential artists. Based on the exhibition *Picasso: Masterworks from The Museum of Modern Art*, this packet features examples of painting and sculpture by Picasso and includes works from the collections of both LACMA and the Museum of Modern Art, New York. (10/98)

- f. **The Broad Contemporary Art Museum**
Explore the art and architecture of the Broad Contemporary Art Museum and discover the ways artists and architects are inspired by their daily lives and surroundings. Study the artistic process through a variety of artworks, including building designs, paintings and drawings of everyday scenes, and works that convey the artist's experiences and personal history. This packet also contains a CD of downloadable images and text. (4/08)*
- g. **The Art of Diego Rivera**
This packet explores the life and lesser-known work of the beloved Mexican artist Diego Rivera. From the friendships he formed in Europe while studying art, his involvement in Cubism, the creation of Mexican Modernism, to his mural work, and more—this packet is full of interesting details from Rivera's artistic career. Color transparencies of *Still Life with Bread and Fruit*, *Flower Day*, *Portrait of John Dunbar*, and *Portrait of Frida Kahlo* from LACMA's Bernard and Edith Lewin Latin American Art Galleries are included. (1/02)*
- h. **Utopian Visions: Early-Twentieth-Century European Art and Architecture**
The idea of utopia exists in every culture, arising out of shared dreams and common goals for the future. In Germany during the tumultuous World War I era, utopian ideals sustained artists, architects, and filmmakers in their belief that art has the power to shape a better world. Based on the exhibition *Expressionist Utopias: Paradise, Metropolis, Architectural Fantasy*, this packet features the art of Erich Heckel, Ludwig Meidner, Paul Gosch, Lyonel Feininger, Hannah Höch, and Erich Kettelhut. (11/93)
- i. **Exchange and Transformation: Artists in Central Europe, 1910–1930**
The early decades of the 20th century were times of dynamic change in the art world of Central Europe. Artists exchanged ideas across national borders, developed new art forms (such as typography, photography, and film), and debated the role of art in politics and society. Four color transparencies include an oil painting by Vincen Beneš, a collage and book design by Karel Teige, and a steel sculpture by Katarzyna Kobro. (5/02)*
- j. **Old Masters, Impressionists, and Moderns: Three Centuries of French Painting**
Produced in conjunction with the exhibition *Old Masters, Impressionists, and Moderns: French Masterworks from the State Pushkin Museum, Moscow*, this curriculum studies the work of artists Claude Lorrain, Claude Monet, Camille Pissarro, and Henri Matisse. Explore the development of different styles, from seventeenth-century painting to the Impressionists' use of broken brush strokes. Examine changes in subject matter and attitudes toward art, with a range encompassing depictions of mythological scenes and historical events to the development of Cubism. Color transparencies include Lorrain's *The Abduction of Europa*, Monet's *White Water Lilies*, Pissarro's *L'Avenue de l'Opéra*, *Snow*, *Morning*, and Matisse's *Goldfish*. (10/03)*
- k. **New Visions: Photography of the 1950s and 1960s**
After World War II, photographers began exploring new ways of picturing life in the United States and abroad. Chroniclers of the social scene, they favored straight images, often photographing the people and buildings around them. These images reconsidered national emblems, the individual human spirit, and highlighted new challenges for society. In conjunction with the retrospective *Diane Arbus Revelations*, this curriculum examines her unique and influential exploration of everyday life. In addition to studying Arbus's work, learn about some of her contemporaries including Robert Frank, Lee Friedlander, and Garry Winogrand, who, like Arbus, created new visions in photography. (03/04)*
- l. **Dalí and Surrealism**
How can the world of dreams and the unconscious be reflected in works of art? In what ways can artists challenge representations of reality? Examine how artist Salvador Dalí and other surrealist artists explored the unconscious, fantasy, and the nature of dreams in their works of art. This packet highlights artworks by Salvador Dalí, Helen Lundeberg, and Joan Miro. (12/07)*
- m. **Modern Art and Its Sources: The Eye of Duncan Phillips**
In conjunction with the special exhibition *Renoir to Matisse: The Eye of Duncan Phillips*, these curriculum materials examine the development of modern art as understood and cultivated by one of the most important and engaged collectors in American history. Investigate the different visual languages created and refined by leading modern artists. Color transparencies include Renoir's *Luncheon of the Boating Party*, Degas's *Dancers at the Bar*, Klee's *Cathedral*, and Picasso's *Bullfight*. (11/04)
- n. **The Posters of Robert Rauschenberg**
For nearly fifty years, Robert Rauschenberg—one of the most important American artists of the twentieth century—has cultivated an interest in printmaking, ranging from announcements for his own exhibitions to posters created for the cultural events and socio-political causes he supports. These curriculum materials study Rauschenberg's signature combinations of complex imagery, his technical innovations in printmaking, and the poster's ability to visually communicate to a broad public audience. Color transparencies include *Rauschenberg Ace*, *Earth Day*, *St. Louis Symphony Orchestra*, and *Wall to Wall: John Cage and Friends*. (4/05)

o. **Figuration and Abstraction**

Why do artists choose to incorporate abstract qualities in their paintings? In what ways do some of these artworks reference the real world? This program examines the ways twentieth-century artists Edward Weston, Lee Mullican, Helen Frankenthaler, and Mark Bradford have combined recognizable images and abstract elements in their artwork. Major influences, individual artist's intents, and broader metaphors, symbols, and references are also considered. (2/06)*

p. **Bold, Bright, and Playful: Modern Design**

From chairs and desks to typewriters and vases, twentieth-century designers have created functional, imaginative, and playful objects for our everyday needs. This curriculum highlights the innovative ideas, industrial vocabulary, and colorful shapes of modern design. The works of Ettore Sottsass, Peter Shire, Frank Gehry, and Issey Miyaki are highlighted. (4/06)*

q. **History, Identity, and Community in Art**

How do artists respond to the social, political, and historical issues important to their communities? Explore contemporary artworks that use unexpected presentation methods or materials to tell stories about our world. This curriculum was developed in conjunction with the exhibition *Consider This...* and includes the works of artists Edward Kienholz, Doris Salcedo, Kara Walker, and Mario Ybarra, Jr. (10/06)*

r. **Mirror Image to Masquerade: Photographic Portraits**

What can a portrait tell us about the person pictured? What are the purposes of having a portrait made? Explore the history of photography through the concept of portraiture, from images influenced by the tradition of painted portraits to elaborate self-portraits created by contemporary artists. Includes photographs by Henry Hamilton Bennett, Eva Watson-Schütze, Edward Weston, and Cindy Sherman. (11/06)*

s. **Image and Text: Magritte and His Impact**

How do artists juxtapose image and text? In what ways do artists engage us in looking at ordinary objects? With an emphasis on the work and legacy of René Magritte, consider modern and contemporary artworks that take an innovative approach to the relationship between word, image, and object. This curriculum was developed in conjunction with the exhibition *Magritte and Contemporary Art: The Treachery of Images* and includes artworks by René Magritte, Jasper Johns, and John Baldessari. (02/07)*

t. **Material Matters: Glass as Art and Object**

Artists across cultures and regions use glass to create objects of functional and aesthetic value. Explore the history of glass art and objects from medieval stained glass to glass used as a medium for contemporary sculpture, architecture, and design. This curriculum was developed in conjunction with the exhibition *Glass: Materials Matter*. (12/06)*

IX. **General and Cross-Cultural**

a. **Art, Ecology, and the Environment**

Since prehistoric times, art has been created to celebrate the beauty of nature and to explore human-kind's relationship to it. This packet examines the role of artists in advocating the preservation of nature and documenting its misuse and destruction. The packet also explores the environmental art and earth-works movement of the 1960s and 70s. Artists included are 19th-century American landscapist Thomas Moran and contemporary artists Robert Rauschenberg, Neil Jenny, and Robert Glenn Ketchum. (4/97)

b. **The Art of Drawing**

This packet provides a framework for looking at drawings and for understanding how and why artists make drawings. It features a stylistically and thematically diverse group of artists, including Paris Bordone, Winslow Homer, Odilon Redon, Vincent van Gogh, Käthe Kollwitz, and Jackson Pollock. (12/97)

c. **In the Blink of an Eye: Movement and Time in Art**

This packet explores how artists use images to suggest movement and depict events that happen over time. Sections on how scientists understand the concepts of time and motion and how we experience them in our daily lives are included. Color transparencies of works in LACMA's permanent collection include: a fifteenth-century triptych with *Scenes from the Life of Saint George*, Eadweard Muybridge's *Animal Locomotion*, Ludwig Meidner's *Wannsee Train Station*, and Ginny Bishton's *Walking 1*. (12/01)*

d. **Parallel Visions: Modern Artists and Outsider Art**

This packet derives from the special exhibition *Parallel Visions: Modern Artists and Outsider Art* which examined the relationships between five generations of modern artists and the so-called outsider artists who inspired them. These outsiders, removed from the established system of art museums, galleries, and universities, created intensely powerful and influential works of art from a position of singularity and isolation. Included are six color slides of art by Paul Klee, August Neter, Madge Gill, Jean Dubuffet, Simon Rodia, and Howard Finster. (11/92)

e. **Preserving the Past: Conservation at the Los Angeles County Museum of Art**

This packet provides an introduction to the field of conservation, which comprises interdisciplinary methods of studying, caring for, and preserving historic and artistic works for present and future generations. The packet discusses common threats to art objects and measures for preventive care and includes lesson plans on making paper and egg-tempera, aesthetics, and more. The slide set includes nine "before and after treatment" images of objects in LACMA's permanent collection. (12/95)

f. **The Visible World: Observation in Art and Science**

Representing a diverse selection of media and subject matter, artworks can serve as a wonderful introduction to some of the ways artists represent the natural world and as a catalyst for thinking about the worlds of art and science. In this teacher's packet spanning a variety of cultures and historical periods, the themes of observation and the visible world provide a framework for exploring some questions about the relationship between art and science. (4/99)

g. **World Views: Exploring Maps in Art**

This packet explores both the practical function of maps and offers an opportunity to examine how maps and works of art reflect the world view of the culture and historical period in which they originated. The transparencies in this packet come from different cultures, span many centuries, and are made of different materials, yet each provides a view of the world that could be called a map. Images include: a Mandala from Nepal, a Renaissance-era silver Globe Cup, a map of Mecca from a holy book, and a contemporary computer-generated image of a landscape by Cindy Bernard. (3/01)*

h. **The Architect's Art: Function and Design**

Architecture is all around us. Explore the elements of architecture and the different forms of architectural representation in this resource packet. Form, function, material, scale, style, and design are discussed. Discover the design process through a variety of works in LACMA's collection including: Paul Vredeman de Vries' *Interior of Antwerp Cathedral*, Gerrit Rietveld's *Red-Blue Chair*, the Vesnins' *Palace of Labor* (Project for Moscow), and Andreas Gursky's *San Francisco*. (04/03)*

i. **Wonderment and Interaction: Science, Technology, and Art**

How have artists explored themes of science and technology? How has science influenced art? Technology has become a way to investigate the influences and implications of science on contemporary culture, and this curriculum studies historical and contemporary innovations in artistic practice. By examining the confluence of these three themes—science, technology, and art—experience the sense of wonderment, and the process of interaction, that is integral to both scientific and artistic processes. Color transparencies include László Moholy-Nagy's photogram *Untitled*, Alexander Calder's kinetic sculpture *Hello Girls*, Dennis Oppenheim's large-scale sculpture *Crystal Recorder*, and a view of LACMA Lab's *nano* installation. (02/04)*

j. **Design in the Home: The Arts and Crafts Movement, 1880–1920**

These materials explore one of the most significant and far-reaching design movements of the nineteenth and early twentieth centuries. Examine how the Arts and Crafts Movement promoted handmade objects produced from natural materials, embraced the ideal of total design unity, and encouraged the public to reexamine the relationship of art to everyday life. Color transparencies include a lamp designed by architect Frank Lloyd Wright, a ceramic vase from the Newcomb Pottery workshop (New Orleans), a bookcase from Vienna, Austria, and chairs and a table designed by Charles Sumner Greene and Henry Mather Greene for the Robert R. Blacker House in Pasadena. (2/05)*

k. **The Landscape across Cultures**

From hanging scrolls and illustrated manuscripts to oil paintings and photographic projects, representing the land has been an important theme for artists from diverse time periods and civilizations. These materials consider the cultural context and stylistic choices informing different visual interpretations of the landscape, both observed and imagined. Color transparencies include an Iranian illustrated manuscript from the sixteenth century, a Japanese folding screen from the late sixteenth/early seventeenth century, a Dutch oil painting by Jacob van Ruisdael (seventeenth century), and a twentieth-century photograph by Alfred Stieglitz. (3/05)*

l. **The Urban Environment in Art**

Urban spaces are dynamic—gathering places for people, commodities, architecture, transportation systems, and histories. From the bustling energy of a city square to a quiet stroll along a street, this curriculum studies how artists' representations of cities provide viewers with historical information as well as the ways that the urban environment can serve as an inspiration for artists. The artworks of 17th-century painter Canaletto, late 19th-century Impressionist Pierre Bonnard, 20th-century photographer André Kertész, and contemporary multi-media artist John F. Simon Jr. are represented. (3/06)*

m. **Inspired Explorations: Representing the Journey**

How can art transport viewers to different times and places? Examine images of physical, spiritual, and imagined methods of travel that are both familiar and unexpected. This curriculum considers the various ways artists have interpreted the concept of the journey throughout history. Includes a 17th century Chinese handscroll, a 19th century Japanese woodblock print by Utagawa Hiroshige, and paintings by contemporary artists David Hockney and Ingrid Calame. (03/07)*

n. **Telling a Story: Narratives and Symbols in Art**

How can art tell stories about different people, times, and places? What types of stories do artists choose to share? Explore the ways artists create a visual language using signs and symbols to represent historic accounts, legends, and other forms of narratives in paintings, sculptures, and other objects. (11/07)*

o. **Music and Art**

In what ways are visual artists inspired by music? How are sculptures and musical instruments similar or different? Consider the connections between music and visual art by examining artworks, from musical instruments with sculptural qualities to abstract paintings inspired by music theory. This packet highlights artworks by Wassily Kandinsky and Stanton Macdonald-Wright. (3/08)*

p. **Creating Collections, Preserving Culture**

Who collects works of art? What are the components of an art collection? How can art inform an understanding of our time and previous eras? Consider these and other questions about the role of artworks in preserving culture through an exploration of paintings, sculptures, and other objects from LACMA's permanent collection. This curriculum highlights the exhibitions *Hearst the Collector* and *Francis Aljys, Fabiola*, with accompanying transparencies of an installation view of *Francis Aljys: Fabiola*, George Bellows' *Cliff Dwellers*, *The Hope Hygieia*, and Otto van Veen's *Portrait of Alessandro Farnese*.

Order Form

Curriculum materials containing four overhead transparencies of artworks are marked by an asterisk; unless otherwise noted, all other packets contain six slides. Packets may be purchased by mail using this form or by printing an order form from the Programs/Teachers & Schools page at www.lacma.org.

Each packet costs \$10. For orders of five or more, the cost is reduced to \$7 each. Do not add tax or shipping costs; these are included in the price of the packets. Please enclose a check payable to LACMA and mail this form to the address below. For more information call 323 857-6512.

Education Department
Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles, California 90036

I. Africa

- a. ___ Art from Zaire (10/95)
- b. ___ The Fine Art of African Musical Instruments (2/00)
- c. ___ African Art (10/97)
- d. ___ Ancestors: Art and the Afterlife (11/98)

II. American Art and Artists

- a. ___ Roy DeCarava: A Photography Retrospective (1/97)
- b. ___ The Figure in American Sculpture (3/95)
- c. ___ Beyond the Myth of California (1/08)*
- d. ___ California Works: Art, Design, & Industry (12/00)*
- e. ___ California Dreaming: Artists & The Myth of California (1/01)*
- f. ___ Made in California NOW: Kids, Creativity, and Contemporary Art (contains 4 slides) (10/00)
- g. ___ Picturing Los Angeles (1/98)
- h. ___ Three Centuries of American Furniture (4/95)
- i. ___ Westward Expansion through the Eyes of American Artists (5/97)
- j. ___ A National Icon: Images of George Washington (11/02)*
- k. ___ The Photographs of Ansel Adams (2/03)*
- l. ___ An Artist Abroad: John Singer Sargent (3/03)*
- m. ___ American Impressionism and Realism (5/95)
- n. ___ Western Landscapes: (4/07)*

III. Latin American Art

- a. ___ Ancient West Mexico (01/99)
- b. ___ Artistic Heritage: Exploring Latin American & Chicano Art (9/08)*
- c. ___ Narratives & Symbols in Latin American Art (4/04)*
- d. ___ The Arts in Latin America, 1492-1820 (10/07)*

IV. Ancient and Islamic Art

- a. ___ Ancient Art from the Shumei Family Collection (12/96)
- b. ___ The Islamic World (3/98)
- c. ___ Letters in Gold: Ottoman Calligraphy (3/99)
- d. ___ Pharaohs of the Sun: Akhenaten, Nefertiti, and Tutankhamen (4/00)
- e. ___ The Legacy of Genghis Kahn (5/03)*
- f. ___ Discovering Ancient Pompeii (11/99)*
- g. ___ Heroes and Myths in Ancient Art (12/04)*
- h. ___ Treasures from the Tomb of Tutankhamun (9/05)*

V. Asia

- a. ___ The Art of Korea (3/00)
- b. ___ Flora and Fauna: Nature in Japanese Art (5/01)*
- c. ___ Chinese Art (2/98)
- d. ___ Textiles of Bhutan (3/96)
- e. ___ The Sculpture of India and Greater South Asia (4/01)*
- f. ___ Treasures of Indian and South Asian Paintings (3/02)*
- g. ___ The Art of Japan's Noh and Kyogen Theater (12/02)*
- h. ___ Korean Arts of the Eighteenth Century (6/94)
- i. ___ The Art of Southeast Asia (12/98)
- j. ___ Images of Compassion: Buddhist Art & Practice (11/03)*

VI. Costumes and Textiles

- a. ___ Japonism in Art and Fashion (5/98) no slides; prints only
- b. ___ Women's Clothing and History, 1900-2000 (4/02)*
- c. ___ Textiles and the Meeting of Cultures (1/95)

VII. Pre-20th-Century Europe

- a. ___ Italian Panel Painting of the Early Renaissance (1/96)
- b. ___ Van Gogh's Van Goghs (2/99)
- c. ___ Artists in 17th-Century Europe (11/01)*
- d. ___ Art of the Middle Ages (2/97)
- e. ___ Royal and Ecclesiastical Art (5/94)

VIII. Modern and Contemporary Art

- a. ___ The Body in 20th-Century Art (4/98)
- b. ___ Exiles & Emigrés: The Flight of European Artists from Hitler (3/97)
- c. ___ Photography and the Human Soul, 1850-2000 (12/99)
- d. ___ David Hockney: A Drawings Retrospective (4/96) prints only
- e. ___ Pablo Picasso (10/98)
- f. ___ The Broad Contemporary Art Museum (4/08)*
- g. ___ The Art of Diego Rivera (1/02)*
- h. ___ Early-20th-Century European Art & Architecture (11/93)
- i. ___ Artists in Central Europe, 1910-1930 (5/02)*
- j. ___ Three Centuries of French Painting (10/03)*
- k. ___ New Visions: Photography of the 1950s & 1960s (3/04)*
- l. ___ Dalí and Surrealism (12/07)*
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- o. ___ Music and Art (3/08)*
- p. ___ Creating Collections, Preserving Culture (11/08)*

Enclosed is \$_____ for the packets checked above. Please mail them to:

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Address _____

City _____ State _____ Zip Code _____ Telephone (_____) _____