

Educator Resources: The Joy of Looking

The following resources are designed to prepare for and extend a classroom visit to the Ackland Art Museum. The experiences are intended to support classroom curriculum and learning standards, while allowing for students to express their ideas through a variety of formats – writing, discussion, research, and art making. Activities and conversation starters can be modified per grade level and discipline.

Introduction

In many ways, learning how to look at a work of art is like learning how to read. Viewers must develop skills and vocabulary to describe their observations, make inferences about the object's meaning using visual clues, and synthesize the information about the work of art with their own knowledge and experiences. There is value and joy in taking time to look closely and carefully at works of art and the surrounding world.

Pre-Visit Experiences

- Looking Closely

As a class, look closely at Vik Muniz's *Prometheo, after Titian (Pictures of Junk)*, 2006 or Jean-Louis Le Barbier Le Jeune's *Madame de Villeneuve-Flayosc*, 1789. (See image and artwork information on pages 5-8). Consider the following:

- Look closely at this image and describe what you see.
- Based upon what you see, what do you think this work of art is about?
- What information might this work of art tell you about the artist/culture that made it?
- Where would you find more information about this artwork using the visual clues that you see?
- How does this work of art relate to an aspect of your own life?

Alternative beginning activity before discussion:

- Ask students how long they think they need to look at a work of art closely and carefully. Thirty seconds? Sixty seconds?
 - Time the students looking at a work of art using the amount of time they think is necessary.
 - After the time is up, tell the students to turn around (or turn off the projector) so they cannot see the work of art, and ask them specific questions about what they saw.
 - Discuss the students' answers. Did they look closely and carefully enough? Guide students to discover the importance of looking.
 - Have fun looking at the work of art again!
 - Play "I Spy..." or "20 Questions"
- One student will choose an object that is in the classroom. Without disclosing it to anyone, the student will then give clarifying clues to the class that describes the object with the phrase "I spy something...." The other students will guess the object based on the given clue. The person who solves it first will have his/her turn at saying "I spy...."

"20 Questions"

One student will choose an object that is in the classroom. Students will take turns asking questions about the object which can be answered with a one word answer like "yes" or "no." If a student guesses correctly, then that person chooses the next object.

- Complete a K-W-L chart (see attached) to help students confirm what they know about art. The prompts include: "What I already know about art.", "What I want to know about art.", and "What I learned about

art.”

Post Visit experiences

- After your Museum Visit
 - Have students share one thing they remembered from the Museum and how it relates to their life. (Note: This activity can be done on the bus back to school and allows for students to be accountable for their learning and arts experience.)
 - Back in the classroom, have students think about their Museum experiences and respond through writing or drawing. What did you see at the Ackland and what did you do in the Museum galleries?
 - Review the pre-visit experience chart to see which predictions were true and what new ideas students learned.
 - Create a class mural about the trip by passing around a large sheet of paper so students can write or sketch their impressions of the trip.
 - Have students research any issues or questions that came up during their tour.

- Create a collage

Look for images and words in newspapers, magazines, or other found materials to create a collage. Consider one or more of the following topics:

- Self-portrait
- Emotions (i.e. surprised, calm, excited, happy, angry)
- Colors
- Opposites or Antonyms (i.e. hot/cold; poverty/wealth; harmony/discord)

Additional Web Resources:

- Ackland Art Museum, Chapel Hill: <https://ackland.org/collections/>
- North Carolina Museum of Art, Raleigh: <https://ncartmuseum.org>
- Metropolitan Museum, New York: www.metmuseum.org/art/collection or www.metmuseum.org/toah/

North Carolina Standards for English Language Arts

K-5.SL.1-3 Comprehension and Collaboration
K-4.SL.4, 6 Presentation of Knowledge and Ideas

4.W.1 – 5.W.1 Text Types and Purpose (Opinion)
4.W.2 – 5.W.2 Text Types and Purpose (Informative/Explanatory)

North Carolina Standards for Visual Art

K.V.1 – 8.V.1 Use the language of visual arts to communicate effectively.
K.V.2 – 8.V.1 Apply creative and critical thinking skills to artistic expression.
K.CX.1. – 8.V.1 Understand the global, historical, societal, and cultural contexts of the visual arts.
K.CX.2 – 8.CX.2 Understand the interdisciplinary connections and life applications of the visual arts.

NAME _____

KWL Chart

Before Your Visit

After Your Visit

What I <u>know</u> about art.	What I <u>want</u> to know about art.	What I <u>learned</u> about art.

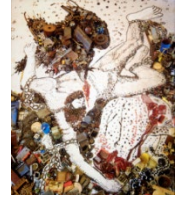


Vik Muniz (American, born Brazil, 1961); *Prometheo, after Titian (Pictures of Junk)*, 2006; Chromogenic print; 50 x 40 in.; Ackland Art Museum, The University of North Carolina at Chapel Hill, Ackland Fund, 2006.15



Jean-Louis Le Barbier Le Jeune (French, 1743–c. 1797); Madame de Villeneuve-Flayosc, 1789; Oil on canvas; 67 1/4 x 48 3/4 in.; Ackland Art Museum, The University of North Carolina at Chapel Hill, Gift of the Tyche Foundation in honor of the 50th Anniversary of the Ackland Art Museum, 2008.16

Vik Muniz (American, born Brazil, 1961)
Prometheo, after Titian (Pictures of Junk), 2006
 Chromogenic print
 50 x 40 inches
 Ackland Art Museum, The University of North Carolina at Chapel Hill
 Ackland Fund, 2006.15



Meticulously arranging masses of industrial debris and consumer junk on a warehouse floor, Vik Muniz recreates Titian's *Prometheus* (or *Tityus* see below)—which he photographed from above on a catwalk. This photograph captures hundreds of square feet of waste.

In Greek mythology, Prometheus is the mythic Titan who defied the gods and gave humans fire. As his punishment, Zeus ordered Prometheus to be bound to a rock and everyday an eagle, the symbol of Zeus, would come and feed on his liver which grew back to be eaten again the next day.

Prometheo, after Titian (Pictures of Junk) is a precursor to Muniz's work in Rio de Janeiro's Jardim Gramacho, one of the world's largest garbage dumps. In the documentary film *Wasteland* (2010), Vik Muniz interviews the workers who make their living collecting and selling recyclable items from the dump. He then collaborates with the pickers to arrange discarded items in the form of images which he then photographed. Muniz addresses the experiences of people who are affected by, but do not necessarily enjoy the fruits of global, political, and economic forces.

Source: Vik Muniz, Artist Website, www.vikmuniz.net

Related information:

During the 1500s, images of a man chained to a rock could either be the Greek Titan Prometheus or Tityus from Ovid's *Metamorphosis*. Both figures have the same fate for transgressions against the Greek gods – every day their vital organs are eaten by a large bird and then regenerate for eternity. Titian's work, originally misidentified as Prometheus when it was first shown to Queen Mary of Hungary in 1549, was later renamed *Tityus*.



Titian (Italian, c. 1488/1490 –1576)
Tityus, 1548-1549
 Oil on canvas
 Museo del Prado

Tityus, a giant of classical mythology, is assassinated by Apollo and Diana for having raped their mother, Leto. As punishment, he is condemned to the underworld where two buzzards devour his liver, which grows back eternally. Along with Sisyphus, Tantalus and Ixion, this work is part of the group known as *The Damned* or *The Furies*, which Titian painted at the bequest of Queen Mary of Hungary (1505-1558), who was the sister of Charles V, Holy Roman Emperor (1500-1558), whose son Phillip II was king of Spain. They were conceived with a moral purpose, as a warning to those who dared defy the Emperor.

Source: Museo Nacional del Prado online collection website

Jean-Louis Le Barbier Le Jeune (French, 1743–c. 1797)

Madame de Villeneuve-Flayosc, 1789

Oil on canvas

67 1/4 x 48 3/4 in.

Ackland Art Museum, The University of North Carolina at Chapel Hill

Gift of the Tyche Foundation in honor of the 50th Anniversary of the

Ackland Art Museum, 2008.16



This portrait of Mélanie de Forbin-Gardanne, Marquise de Villeneuve-Flayosc, presents the sitter as though just interrupted at her drawing table, the tip of the black chalk in her crayon holder nearly brushing her gleaming silk skirt, her sheet of blue paper curling at the corner where her elbow secured it a moment earlier. The books stacked on the table, portfolios of drawings at her feet, and statue of Minerva, the Roman goddess associated with the arts, allude to this woman's cultural aspirations. Her silk dress trimmed with fur, fashionable hairstyle, and the richly appointed room, point to her elevated social status. The inscription indicates the portrait was painted in Rome in 1789, the year after Mélanie de Forbin-Gardanne married and became the Marquise de Villeneuve-Flayosc. Her portrait is one of a pair; the companion painting, now in a private collection, shows her sister, Clotilde.

Source: Ackland Art Museum exhibition catalogue, *Fortune Smiles: The Tyche Foundation Gift*

During the second half of the eighteenth century, Europeans were increasingly interested in Neoclassicism, an aesthetic style inspired by the art and culture of ancient Greece and Rome. This movement was based on first-hand observation of ancient works of art, many known through recent archeological excavations. Because of this, Italy became a popular destination for artists, writers, and people of means who traveled there on what was known as the Grand Tour. Tourists prized not only the ancient objects they encountered but also souvenir portraits of themselves, like this painting by Le Barbier Le Jeune.

The portrait of Mélanie de Forbin-Gardanne, the Marquise de Villeneuve-Flayosc, was completed in Rome. In it she appears not only as an educated Grand Tourist but also as an artist. Dressed in the latest fashion and settled amongst contemporary furnishings, she holds a stylus in her right hand and sits at a table stacked with books and drawing papers. A bronze statue of Minerva, the Roman goddess of the arts, evidences the esteem of ancient objects and affirms the Marquise's elegant femininity.

Source: Ackland Art Museum Curatorial files