

*The Print Collection: Works Selected by Donald Roberts*



September 6, 2013 - January 5, 2014 • Kennedy Museum of Art

**TEACHER PACKET**

## **The Print Collection: Works Selected by Donald Roberts**

During the 1980s, Donald Roberts, Professor Emeritus of Art, played an influential role in the formative years of Ohio University's print collection. Growing up in Boston, Massachusetts and having access to art museums, Roberts felt that it was important to bring original works of art to the rural city of Athens, Ohio. Furthermore, his teaching philosophy embraced original artwork as an essential pedagogical tool. Roberts made purchase recommendations to and traveled with Henry Lin, the former College of Fine Arts dean, to galleries and workshops to acquire prints. Later on, his colleagues Professor Mary Manusos and Professor Emeritus Abner Jonas joined Roberts to make print decisions and acquisitions.

A majority of the prints in this exhibition were purchased under Roberts's guidance and are associated with the 1960s and '70s print revolution, referred to as the "Postwar Print Renaissance in America." This time period was one of the most productive, during which countless print workshops flourished and gave American artists a place to create prints and to collaborate with skilled master printers. Younger artists, such as Jasper Johns and Robert Rauschenberg, paved the way for others to follow.

This historically significant and highly innovative era produced a wave of affordable prints that allowed the purchase of a wide range of prints for the university's collection. In 1992, the prints were moved to Lin Hall to become part of the future Kennedy Museum of Art's permanent collection, established in 1996. A remarkable variety of modern and traditional printing techniques are represented in the collection including lithography, etching, aquatint, and woodcut. The museum's collection continues to grow to the present day and consists of over sixteen-hundred contemporary prints.

The "Postwar Print Renaissance in America" during the 1960s was known for the bloom and extensive exploration of the printmaking medium. Inspired by European artists, print workshops that introduced artists to printmaking and trained master printers began to flourish across the United States.

Like many other European artists, innovative British printmaker Stanley William Hayter came to the U.S. in 1940 finding refuge from the harsh reality of war. In New York, he established an experimental print workshop called Atelier 17. Established and emerging artists worked together with Hayter who shared his experimental techniques with artists such as Jackson Pollock and Joan Miró. Many American artists and master printers followed suit and print workshops began to open across the United States.

In 1957, Tatyana Grosman established Universal Limited Art Editions in New York City, fostering the postwar printmaking boom in America. Following the European tradition, Grosman brought together young artists such as Jasper Johns and Robert Rauschenberg. On the East Coast, June Wayne initiated the Tamarind Lithography Workshop in 1960.

Many alumni of Tamarind such as Ken Tyler, Irwin Hollander, and Judith Solodkin set up their own print workshops. Other workshops followed, many specializing in particular printmaking techniques such as Landfall Press in Chicago; Tyler Graphics Workshop, Ltd in Bedford Village, New York, Echo Press in Bloomington, Indiana and Crown Point Press in San Francisco.

This highly experimental collaborative period of the 1960s brought yet another advance when artists began to experiment with commercial print techniques, incorporating silkscreen and offset lithography. Using mass media images, pop artists such as Andy Warhol, Roy Lichtenstein, and James Rosenquist began to print their iconic large-scale work.

## List of Artists in Exhibit

Josef Albers  
Terry Allen  
Shusaku Arakawa  
Jennifer Bartlett  
Georg Baselitz  
Richard Bosman  
Harvey Breverman  
John Buck  
Javacheff Christo  
Robert Cottingham  
Laddie John Dill  
Eric Fischl  
David Hockney  
Yvonne Jacquette  
Jasper Johns  
Abner Jonas  
Ellsworth Kelly  
David Ligare  
Sol LeWitt  
Mary Manusos  
James McGarrell  
Robert Motherwell  
Kenneth Noland  
Mimmo Paladino  
Philip Pearlstein  
Robert Rauschenberg  
James Rosenquist  
Michael Rothenstein  
Edward Ruscha  
Steven Sorman  
Pat Steir  
Wayne Thiebaud  
Frank Stella  
William Wiley

## Selected Artists from Exhibit



### **JOSEF ALBERS**

**German, b. Bottrop, Germany (1888-1976)**

*White Line Squares IV* (from *White Line Squares, Series I*), 1974, Lithograph

Josef Albers became most known for his *Homage to The Square*, and throughout his career the image would remain a constant in his paintings and flow over into his prints. Paintings of his squares began in black and white and developed into deep, saturated colors.

During 1960s, Albers partnered with Gemini Graphic Editions Limited, an artist's workshop and publisher. This was the workshop's first major project since opening in 1965. Albers printed a sequence of seventeen lithographs, titled *White Line Squares*.

Albers writes. "... when influence between color is desired, white lines or white areas . . . demonstrate only an unawareness of color interaction." The success of Albers's prints established Gemini G.E.L.'s reputation as a creditable print workshop.



**JENNIFER BARTLETT**  
**American, b. Long Beach, CA, 1941**

*In the Garden #40, Panel II, 1983, Woodcut and serigraph*

Jennifer Bartlett studied at Yale University with instructors including James Rosenquist, Jim Dine, and Robert Rauschenberg. Bartlett cites Rauschenberg as influential to her work during his visit to Yale, saying, “And Rauschenberg stayed for awhile; this was a big deal for me at the time . . . I started doing panel paintings, and they always had a narrative to them.”

Exemplary of her noted conceptual and material experimentations is *In the Garden*. Layering various printmaking techniques, Bartlett fuses narratives with compositions of human figures, natural life, and pools of water. A prolific work with panel and grid motifs further reveals the artist’s affinity for the natural and narrative.



**ERIC FISCHL**  
**American, b. New York, NY, 1948**

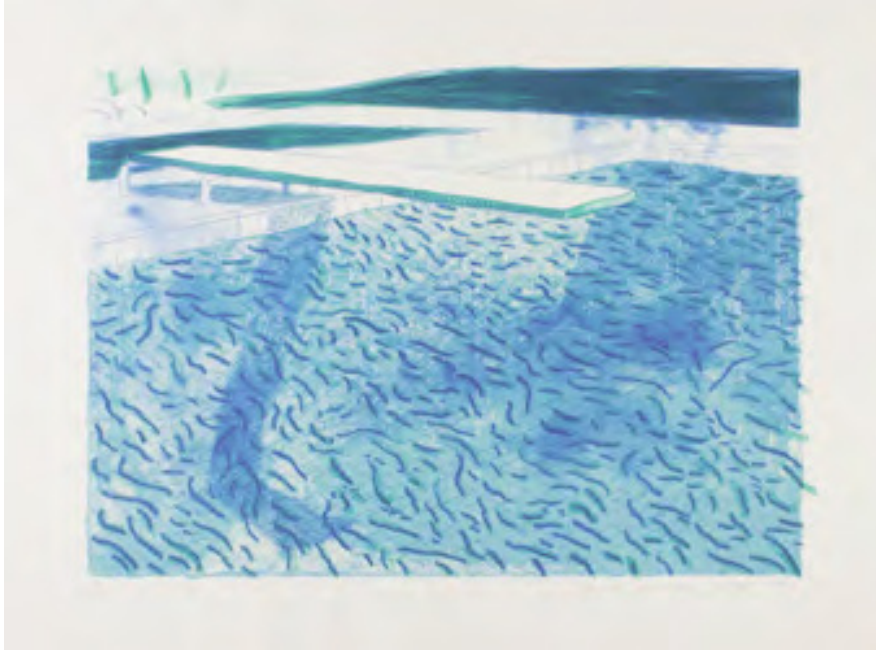
*Year of the Drowned Dog*, 1981, Aquatint (6 panels)

Eric Fischl's figurative works are filled with dramatic, narrative themes. Often, they are set in middle-class suburban existence, laced with burgeoning sexuality.

His willingness to portray a private moment with chilling clarity defines his skill and deft handling of complex issues.

Fischl's exploration of the psychosocial scene is done through the uses of taboo subject matter including figures in self-conscious and awkward poses. His dissection of an unidealized and materialistic American life follows in the vein of artists like Edward Hopper, George Tooker, and Paul Cadmus.

His six-part etching, *Year of the Drowned Dog*, was done in an effort to distance himself from the Neo-Expressionists. The work is defined by an exaggeration of formal qualities and was followed by *Portrait of a Dog* in 1987, which went even further in detailing the formal aspect of overlapping separate panels at different angles.

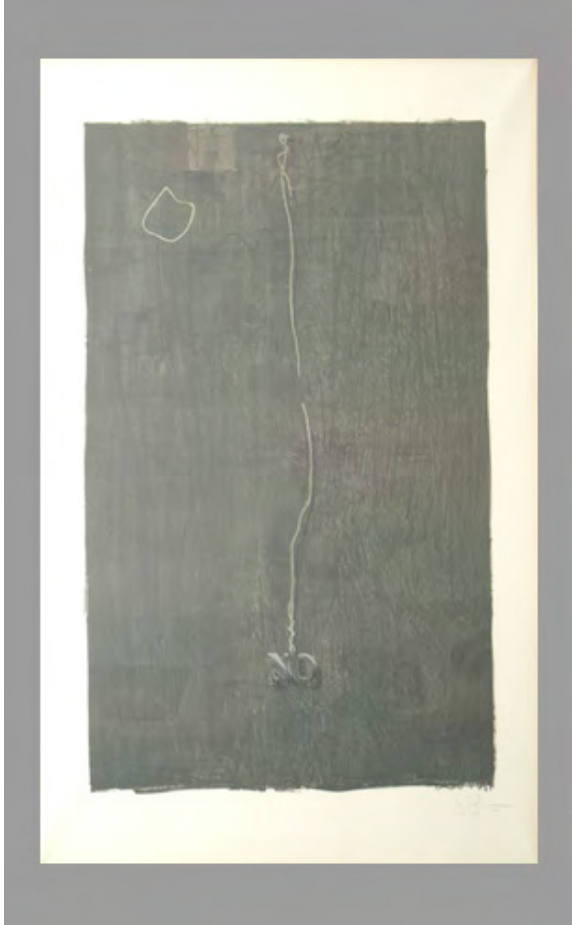


**DAVID HOCKNEY**  
**British, b. Bradford, England, 1937**

*Pool I-B (from Pool Suite)*, 1980, Lithograph and etching

Rising to prominence in the 1960s and '70s, David Hockney became one of the most influential artists of the 20th century. By pulling subjects from his personal experiences and literary interests, he created a unique artistic identity at a young age and was viewed as a leader of the British pop art movement.

His romantic fascination with California and its people served as an inspiration for much of the work he is known for today. He adopted a more realistic style, using the people and places he knew as his primary subjects to show a stylish California lifestyle. Often his work featured swimming pools through vibrant colors and simplified forms. In *Pool Suite*, Hockney made subtle changes to the color and application of inks to each of the eight variations.



**JASPER JOHNS**  
**American, b. Augusta, GA, 1930**

*No*, 1969, Lithograph

Jasper Johns is a renowned painter and printmaker, and can be credited as one of the fathers of the American pop art movement, along with Robert Rauschenberg. He relies on the viewer to draw his or her own conclusions to his work. Flags, targets, numbers and letters are items, Johns says, “the mind already knows . . . seen and not looked at, not examined”, can be identified in his iconic work. His interest is in the relationship between vision and thought, between art and object.

In the 1960s, the tone of Johns’s work changed and he became more interested in the melancholic, psychological traces left in the processes and imagery of smearing, imprinting, staining, and scraping. His titles became more personal and indicative of loss or negation.



**SOL LEWITT**  
**American, b. Hartford, CT (1928-2007)**

*Arc Bands, Four Colors Superimposed Progressively, 1990, Aquatint*

Sol Lewitt is a critical figure in the development and definition of “conceptual art”. He coined the term to describe work in which the artist’s thought processes were more significant or meaningful than the final product or physical manifestation of the process.

First coming to prominence the 1960s, LeWitt’s art was executed by first proposing an ordered system for its creation, leaving nothing to chance. His methods revealed an affinity with linguistic theory and concerns of the structural linguistics of Ferdinand de Saussure and Roland Barthes. A theoretical paradigm, structuralism presents the importance of the relationship between human culture within a larger structure.

His later prints grew increasingly sensuous as he incorporated intense colors and subtle textures of Japanese woodblock prints. He made limited edition prints with Crown Point Press, Multiples, Inc., and Parasol Press among others, and also produced many artists’ books.



**ROBERT RAUSCHENBERG**  
**American, b. Port Arthur, TX, (1925-2008)**

*Preview (from Hoarfrost Editions), 1974, Transfer, collage*

Robert Rauschenberg was studying pharmacology before he was drafted into World War II. When he returned, Rauschenberg abandoned his pharmacological studies and attended Black Mountain College in North Carolina, where he studied under Josef Albers.

In 1953, Rauschenberg met fellow artist Jasper Johns with whom he collaborated on many occasions. Rauschenberg and Johns would later become leading figures in the American pop art movement.

Throughout the 1970s Rauschenberg traveled extensively in Europe and Asia, learning new techniques such as transferring images on silk, cotton, and chiffon. *Preview* is one example of such technique, transferring clippings from newspapers onto chiffon.



**FRANK STELLA**  
**American, b. Malden, MA, 1936**

*Quathlamba II*, 1968, Lithograph

A painter and printmaker, Frank Stella has been an artist of innovation. He belonged to the first generation adopting the style of abstract painting during the post-war era. In the early 1960s Stella employed complex variations of highly organized themes.

Later he began to cut the edges of his paintings, creating curved and triangular canvases filled with intricate geometric repetitions. After meeting master printer Kenneth Tyler, Stella started a series of prints at Gemini G.E.L., an artist's workshop and a publisher. Stella completed nearly 300 prints with Tyler.

# Glossary of Printmaking Terms

## Printmaking Processes

**The Intaglio Process** includes the individual graphic media of etching and engraving. The key trait of intaglio printmaking is that the ink rests in linear incisions or areas beneath the upper surface of the plate, which must be wiped off before printing. Intaglio prints are printed in roller presses under great pressure, which forces the paper into the incisions and produces an indented border or platemark around the image. Etching, engraving, drypoint, mezzotint, aquatint, chine collé, criblé.

**The Planographic Process** involves printing from a flat surface, such as a lithographic plate. Lithography, photolithography.

**The Relief Process** is a printing method in which the inked surface of the plate or block prints, and areas or lines that are gouged out do not print. Woodcut, linoleum cut, relief etching, wood engraving, relief collagraph, hand-embossed prints.

**The Stencil Process** is a printing process in which paint or ink is forced with a squeegee through a screen onto the paper. The non-image areas of the print are blocked out by applying to the screen a paper stencil, glue, or other specially prepared products. Screen print, serigraph, photographic screen printing.

## Other Printmaking Terms

**Aquatint:** a tonal method of etching in which a plate is coated with an acid-resistant, powdery resin and heated, so that the grains of resin adhere to the plate. Aquatint produces a grainy surface, which will print areas of tone when etched.

**Artist's proof:** an impression that is set aside specifically for the artist. Such impressions are usually indicated by numbering or by being marked "proof" or "A.P."

**Burin:** tool used for engraving metal or end-grain wood blocks.

**Cancellation proof:** a proof made from a defaced stone, plate, block or screen, to show that no further prints can be made from the original art work.

**Collage:** originally, a picture made of pasted papers; extended to include fabrics and other materials and objects.

**Drypoint:** a primary intaglio technique in which an image is scratched manually into a plate using a sharp tool, such as a stylus. The burr builds up along the sides of the line and absorbs the ink, producing a softer, velvety line when printed.

**Edition:** the total number of prints pulled and authenticated by the artist for distribution. For example, the eleventh print in an edition of fifty is numbered 11/50.

**Embossing:** raised image area; printing a design on paper without the use of ink.

**Engraving:** a primary, and the earliest, intaglio technique in which the image is manually incised on a metal plate, usually copper, using a burin, which produces a crisp, V-shaped line. The burr curls up at the end and along the sides of the line and is normally scraped away. Width and depth of the line are dependent on the pressure of the artist's hand and arm on the burin; typically, engraved lines swell in the middle and taper toward the ends. Note: a wood engraving is a relief process print (not an intaglio process) made from a plank-grain wood block cut with knife, gouges, and chisels.

**Etching:** a primary intaglio technique in which lines (or, in aquatint, tones) are chemically established on a metal plate by means of acid solution or mordant. An image is drawn through an acid-resistant coating or "ground" to expose the metal underneath. The plate is immersed in the acid bath, in which the lines or tones are "bitten." The width and depth of the lines are controlled by the length of time the plate is in the acid; the plate may also be re-bitten in some areas, while other areas are protected by "stopping out" with an acid-resistant varnish.

**Linoleum cut/linocut:** a relief print made from an image cut on a piece of battleship linoleum.

**Lithography:** the chief planographic technique, invented by Alois Senefelder in the late eighteenth century. An image is drawn or painted with a greasy medium on a flat surface, usually fine-grained limestone, but also on zinc or aluminum plates. The medium may range from chalk-like to liquid (tusche). The stone is treated with nitric acid and gum arabic to set the image, dampened, inked, and printed, traditionally using a press with a bar that scrapes across the back of the paper laid face down on the stone.

**Monoprint:** unique print pulled from a plate that already has an image incised into it, in contrast to a monotype, where the surface is unworked.

**Printer's proof** (bon à tirer, French "good to pull"): a proof so labeled by the artist to indicate that the quality of printing meets requirements and that it may serve as the standard for printing the edition.

**Proof:** an impression made at any stage of the work from an inked stone, plate, block, or screen; not a part of an edition of prints. See artist's proof; printer's proof; cancellation proof.

**Screen print:** a printmaking medium based on the idea of the stencil. Using a variety of substances, the artist blocks out a design on a screen of silk, cotton, nylon, or other material. Ink is forced through the screen with a squeegee. Also called silkscreen or serigraph.

**Serigraphy:** another word for screen printing, coined by the print connoisseur Carl Zigrosser in 1941 to distinguish the process used in original printmaking from commercial screen printing processes.

**Silkscreen:** another word for screen printing and serigraphy – traditionally, silk was used for the screen.

**Soft-ground:** a form of etching in which the plate is covered with a soft, waxy ground. The design is established on the plate by drawing on a sheet of paper placed over it, and the plate is then etched. Various textures like cloth can also be impressed in soft-ground and etched.

**Sugar-lift:** a form of etching (usually aquatint etching) in which the artist uses a sugary substance to make an image on the plate, which is then grounded or covered with stop-out varnish. When the plate is immersed in water, the sugar swells and lifts off, thus exposing the plate in marked areas. The plate can then be etched or aquatinted as usual. An alternative method is to lay aquatint on the plate before applying the sugar-lift solution.

**Transfer lithography:** technique utilizing transfer paper coated with a soluble layer that, when moistened, releases the artist's drawing (done in a greasy medium) onto the lithographic stone or plate.

**Trial proof:** an early proof of a block, plate, stone, or screen. In collaborative work, a stabilized impression pulled by an artisan-printer; often indicates the artist's revisions in color and in drawing.

**Woodcut:** plank of wood that is inked on the surface to reveal a relief image or texture. Cuts, gouge marks, and indentations do not print and show as white.

**Sources:** *The Print in the Western World: An Introductory History* by Linda C. Hulst, 1996  
*The Complete Printmaker* by J. Ross, C. Romano, and T. Ross, 1990  
*Printmaking Today* by Jules Heller, 1972  
*Understanding Art* by Lois Fichner-Rathus, 4th ed., 1995  
*What is Art?* by John Canaday, 1980

# Academic Content Standards for *The Print Collection*

## **K**

### **Speaking and Listening**

#### *Comprehension and Collaboration:*

1. Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.
2. Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood.
3. Ask and answer questions in order to seek help, get information, or clarify something that is not understood.

#### *Presentation of Knowledge and Ideas:*

4. Speak audibly and express thoughts, feelings, and ideas clearly.

### **Visual Art**

#### *Perceiving and Knowing:*

5. Describe different ways that an artwork expresses an emotion or mood.
6. Recognize and point out basic elements of art in their own artworks and that of others.
7. Explore their environments and experiences for artmaking ideas.

#### *Producing and Performing:*

8. Generate ideas and images for artwork based on observation, memory, imagination and experience.

#### *Responding and Reflecting:*

9. Connect their personal experiences to what they see in works of art.
10. Communicate the ideas and stories they see in works of art.
11. Recognize that people have different opinions and responses to works of art.

## **1**

### **Speaking and Listening**

#### *Comprehension and Collaboration:*

1. Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.
  - b. Build on others' talk in conversations by responding to the comments of others through multiple exchanges.
2. Ask and answer questions about key details in a text read aloud or information presented

orally or through other media.

3. Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.

*Presentation of Knowledge and Ideas:*

4. Produce complete sentences when appropriate to task and situation.

## **Visual Art**

*Perceiving and Knowing:*

5. Recognize and describe that people create art and art objects to communicate ideas and serve different purposes.

6. Explore and describe how a selected art object was made.

*Producing and Performing:*

7. Create an artwork based on observation of familiar objects and scenes.

*Responding and Reflecting:*

8. Discuss the meanings of visual symbols, images and icons observed in artworks.

9. Express and share their own responses to works of art and consider the responses of others.

## **2**

### **Speaking and Listening**

*Comprehension and Collaboration:*

1. Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.

b. Build on others' talk in conversations by linking their comments to the remarks of others.

2. Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.

3. Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.

*Presentation of Knowledge and Ideas:*

4. Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

## **Visual Art**

*Perceiving and Knowing:*

5. Notice and point out details and respond to expressive features in artworks.

*Producing and Performing:*

6. Identify, select and use art and design elements and principles to express emotions and

produce a variety of visual effects (e.g., nuances of surface, contour, pattern and tone).

*Responding and Reflecting:*

7. Share their personal interpretations of the meanings conveyed in various works of art.
8. Recognize and discuss that people have various opinions about art and value art for different reasons.

### **3**

#### **Speaking and Listening**

*Comprehension and Collaboration:*

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.
  - a. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.
  - b. Explain their own ideas and understanding in light of the discussion.
2. Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
3. Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

*Presentation of Knowledge and Ideas:*

4. Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

#### **Visual Art**

*Perceiving and Knowing:*

5. Recognize and identify choices that give meaning to a personal work of art.

*Producing and Performing:*

6. Show increasing attention to the nuances of elements and principles of design when creating personal works of art.
7. Collaborate with others to create a work of art that addresses an interdisciplinary theme.

*Responding and Reflecting:*

8. Examine and describe how art and design principles are used by artists to create visual effects.
9. Compare and contrast their opinions of a work of art with those of their peers.

## 4

### **Speaking and Listening**

#### *Comprehension and Collaboration:*

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

- a. Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
- b. Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

2. Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

3. Identify the reasons and evidence a speaker provides to support particular points

#### *Presentation of Knowledge and Ideas:*

4. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

### **Visual Art**

#### *Perceiving and Knowing:*

5. Notice and describe different visual effects resulting from artmaking techniques.

6. Identify and name the sources for artmaking ideas (e.g., self, environment and other people).

#### *Producing and Performing:*

7. Experiment with art materials by using them in unexpected and creative ways to express ideas and convey meaning.

#### *Responding and Reflecting:*

8. Develop and share their ideas, beliefs and values about art.

9. Generate criteria for discussing and assessing works of art.

## 5

### **Speaking and Listening**

#### *Comprehension and Collaboration:*

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

- a. Pose and respond to specific questions by making comments that contribute to the

discussion and elaborate on the remarks of others.

b. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

2. Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

*Presentation of Knowledge and Ideas:*

3. Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

4. Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

## **Visual Art**

*Perceiving and Knowing:*

5. Focus attention on selected artworks to identify and pose questions about aesthetic qualities (e.g., sensory, organizational, emotional) in the works.

*Producing and Performing:*

6. During collaborative artmaking experiences, demonstrate respect and support for peer ideas and creativity.

*Responding and Reflecting:*

7. Apply reasoning skills to analyze and interpret the meaning in artworks.

8. Describe how personal experiences can influence artistic preferences.

9. Use criteria to assess works of art individually and collaboratively.

## **6**

### **Speaking and Listening**

*Comprehension and Collaboration:*

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.

a. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.

b. Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.

2. Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.

*Presentation of Knowledge and Ideas:*

3. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate

## **Visual Art**

*Perceiving and Knowing:*

4. Describe how art and design elements and principles are used in artworks to produce certain visual effects and create meaning.

*Producing and Performing:*

5. Experiment with a variety of techniques and working methods when creating an original work of art.

*Responding and Reflecting:*

6. Defend artistic decisions using appropriate visual art vocabulary.

## **7**

### **Speaking and Listening**

*Comprehension and Collaboration:*

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.

a. Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.

b. Acknowledge new information expressed by others and, when warranted, modify their own views.

*Presentation of Knowledge and Ideas:*

2. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grade 7 Language standards 1 and 3 for specific expectations.)

## **Visual Art**

*Perceiving and Knowing:*

3. Observe a variety of artworks noticing details, themes and ideas and group them into patterns and categories.

4. Examine designed objects and identify the processes and decisions made to produce

them with attention to purpose, aesthetics, social issues and cultural and personal meaning.

*Responding and Reflecting:*

5. Speculate about an artist's intentions and message in a work using relevant references to the work.
6. Compare and contrast diverse viewpoints about works of art.
7. Interpret selected artworks and synthesize their interpretations with the interpretations of others.

## **8**

### **Speaking and Listening**

*Comprehension and Collaboration:*

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.
  - a. Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas.

*Presentation of Knowledge and Ideas:*

2. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grade 8 Language standards 1 and 3 for specific expectations.)

### **Visual Art**

*Perceiving and Knowing:*

3. Identify how an artist's choice of media relates to the ideas and images in the work.

*Producing and Performing:*

4. Select, organize and manipulate skills, elements and techniques appropriate to the art form when making art.

*Responding and Reflecting:*

5. Examine various qualities in artworks to understand how an artist's choice of media relates to the images and ideas in the work.
6. Explain and defend their artistic decisions using visual art vocabulary

## **9-10**

### **Speaking and Listening**

*Comprehension and Collaboration*

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues,

building on others' ideas and expressing their own clearly and persuasively.

c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

## **11-12**

### **Speaking and Listening**

#### *Comprehension and Collaboration*

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

a. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

## **9-12**

### **Visual Arts**

#### *Perceiving/Knowing*

1PE Examine and articulate the effects of context on visual imagery.

2PE Identify and describe the sources artists use for visual reference and to generate ideas for artworks.

3PE Identify the relationship between community or cultural values and trends in visual art.

4PE Identify the factors that influence the work of individual artists.

#### *Responding/ Reflecting*

1RE Explore various methods of art criticism in responding to artworks.

2RE Identify assessment practices to manage, monitor and document their learning.

3RE Use appropriate vocabulary to define and describe techniques and materials used to create works of art.

4RE Investigate the role of innovative technologies in the creation and composition of new media imagery.

5RE Identify and explain one or more theories of aesthetics and visual culture.

6RE Identify various venues for viewing works of art.

7RE Recognize and articulate the importance of lifelong involvement and advocacy in the

## VISITING THE KENNEDY MUSEUM OF ART

We are looking forward to your Museum visit! It is helpful for visitors to know what to expect when they arrive. The following guidelines will help you understand Museum rules:

Use your senses.

**You WILL be using looking and listening skills.**

**You WILL NOT be using your sense of touch. The oils on our hands can damage works of art, even those made out of stone or bronze.**

Talk about what you see in the Museum – but remember:

**Be respectful of other visitors in your tone of voice and your language.**

**Please turn your cell phones off while in the Museum – including teachers and chaperones.**

**Teachers and chaperones are expected to engage in gallery activities along with their students, and address any disciplinary issues that arise.**

**Any writing or drawing activities in the galleries should be with pencils.**

**Backpacks should be left in the front hall.**

**No food, gum, or drinks are allowed in the galleries.**

Photography is allowed in some exhibitions. Please ask Museum staff if you are allowed to take pictures in the gallery.

Photos of student groups may be taken during your visit to the Museum. If students do not have a blanket permission to be photographed, please distribute the following permission slip. Please advise Museum staff if students are not allowed to be photographed.

---

Permission to Photograph:

I hereby give permission to photograph my child \_\_\_\_\_ during their visit to the Kennedy Museum of Art. This permission includes (but is not limited to) use in Ohio University publications and web pages as well as local newspapers.

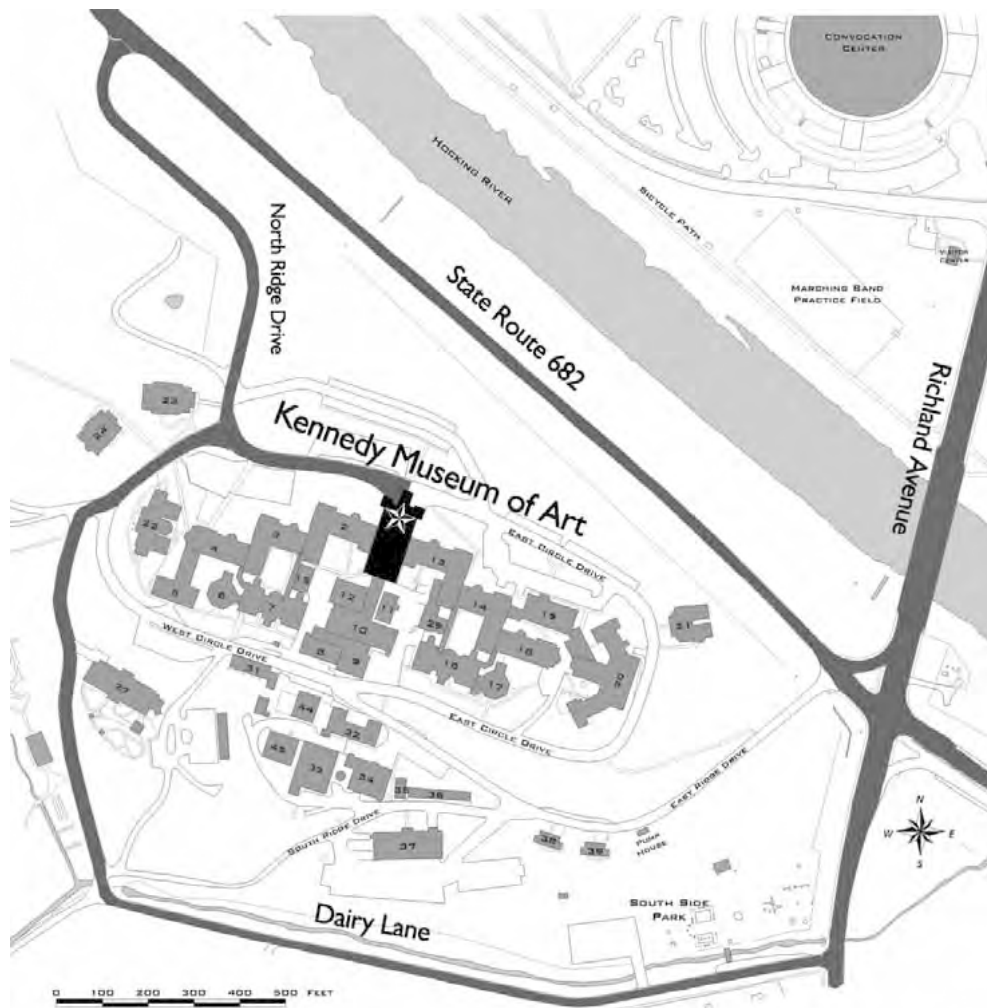
Signed \_\_\_\_\_ Date \_\_\_\_\_

## GETTING TO THE KENNEDY MUSEUM OF ART

The Kennedy Museum of Art is located in historic Lin Hall at The Ridges on the Ohio University campus. Take State Route 33 to Exit 17 (St. Rte. 682 North-Ohio University exit). Go through the roundabout at Richland Avenue and continue on St. Rte. 682. Turn left on North Ridge Drive, then turn left at yield sign. The Kennedy Museum of Art is on the right. Buses may drop off students under the portico at the museum entrance, then park in the upper or lower parking lots on the left.

## PARKING

Chaperones arriving in personal vehicles should park in one of the specifically marked Kennedy Museum of Art Visitor Parking spaces in the parking lot directly across from the Museum, or in a metered spot. (Meters are strictly enforced at all times designated on the meter.) Other parking in the lots is restricted to vehicles with Ohio University "Purple" lot passes and is strictly enforced until 5 p.m. on weekdays.



## **BUS FUNDS REQUEST FORM**

School bus funds up to \$100 per visit to the Kennedy Museum of Art are available through funding from the Friends of the Kennedy Museum of Art on a first-come, first-served basis.

Expenses over \$100 may be requested in special circumstances, but need additional approval.

Schools must make their own transportation arrangements and then mail or fax this completed form to the Kennedy Museum of Art. Payment will be processed upon completion of the visit and received in approximately three weeks.

For further information, please contact Sally Delgado (delgado@ohio.edu) or Lisa Quinn (quinnl@ohio.edu) at 740-593-0953.

Date of visit to Kennedy Museum of Art:

Name of School:

Name of teacher/coordinator:

Grade of students:

Number of students:

Number of buses:

Amount requested (Amounts over \$100 must be pre approved by special process):

Please break down the amount if you know the following:

Cost of bus driver:

Mileage cost:

Name the check should be made out to:

Address the check should be sent to:

Please mail or fax the completed form to: Sally Delgado or Lisa Quinn  
Kennedy Museum of Art  
Lin Hall, Ohio University  
Athens, OH 45701  
Fax: 740-593-1305

(KMA)

Received on \_\_\_\_\_ Processed \_\_\_\_\_