

FACT OR FICTION TOUR



Anna Fidler, **Arlie Walker**, 2011, colored pencil and acrylic on paper, 99" x 72"
Courtesy of the artist and Charles A. Hartman Fine Art Portland, OR

Students analyze the combination of historical archives and popular culture in Anna Fidler's large-scale artwork, which depict historic portraits as vampires and wolf men. In the studios, students manipulate photographs and create their own imaginative characters from folklore.

CONNECTS TO

- Regional History
- Popular Culture
- Portraiture
- Literature

BAM's SCHOOL TOUR PROGRAM GOALS

- Students will actively participate in the experience discussing the artwork, using art vocabulary and making meaningful, personal connections. Discussions will be associated with the information in the Pre-Visit Art Pack.
- Students will experience a studio activity that reinforces the concepts and/or techniques discussed/viewed in the galleries resulting in a tangible, personally meaningful understanding of the artwork.
- Students will leave the museum knowing that it is a fun, enjoyable place to learn. The docents will help them understand that they do not need an art authority to tell them how to enjoy and what to appreciate about art.

The Boise Art Museum's education philosophy encourages the examination and discussion of the visual arts through a holistic approach to art education. Programs support the development of critical thinking skills, visual analysis, exploration and understanding of art techniques as well as the investigation of cultural contexts, art as a form of communication, and multidisciplinary connections. In its touring program, BAM uses arts-based, student-centered, guided-discovery techniques and inquiry strategies that encourage teaching directly from the object and encompass aspects of many education philosophies.

FACT OR FICTION TOUR

BEFORE YOUR TOUR

WITH YOUR STUDENTS:

- ☐ DO THE PRE-VISIT ART TALK and review the VOCABULARY words with your students
- ☐ SHARE THE MUSEUM MANNERS with your students.
- ☐ MAKE LARGE NAMETAGS for students with their first names only.

WITH YOUR CHAPERONS:

- ☐ DESIGNATE YOUR ADULT CHAPERONS. A maximum of **four chaperons are admitted with the group for free.** Chaperons have specific responsibilities and are admitted with the students free of charge. Additional adults pay regular admission and are considered regular visitors in the Museum. (The teacher is counted as one of the four chaperons.)
- ☐ ASK CHAPERONS not to bring infants, younger children, or other siblings.
- ☐ REVIEW THE CHAPERON GUIDELINES with your designated chaperons.
- ☐ PRINT THE CHAPERON PASSES and HAVE YOUR PAYMENT PREPARED for any additional adults. Checks can be made payable to the Boise Art Museum or BAM. We are unable to make change, so please have the exact amount prepared if you are paying with cash. (Often teachers split the admission among all adults to cover the cost. Schools or individuals may pay for the additional adults.) **General admission is \$6; admission for seniors (62+) \$4, and full-time college students is \$3.**
- ☐ PREVIEW THE EXHIBITION with the *Free Teacher Preview Pass* included with your confirmation letter.

A NOTE TO HELP WITH CHAPERON SELECTION: All students will receive *Free Return Tickets* at the end of the visit. These tickets allow the student and a guest, to return and visit the Museum for free at a later date. Parents who indicate that they would like to be chaperons after you have designated the maximum limit of four (4) should be encouraged to return with their student at a later date using the *Free Return Ticket*.

WHEN YOU ARRIVE

- ☐ ARRIVE AT THE REAR EDUCATION ENTRANCE facing Julia Davis Park and the Rose Garden. Do not enter through the front of the museum. Arrive no more than 5 minutes before your scheduled time, as your docents can only let you into the Museum at your indicated tour time. Do not ring the delivery buzzer.
- ☐ DIVIDE YOUR CLASS INTO TWO GROUPS (of approximately 15 students) for their tour.
- ☐ IDENTIFY YOUR CHAPERONS for the docent and MAKE THE PAYMENT for additional adults
- ☐ LEAVE LARGE FIRST AID KITS AND BAGS at the Education Entrance. First aid kits and bags must be smaller than 11" X 15" and must be worn on the front of your body. BAM has multiple first aid kits on site.
- ☐ REMEMBER: The Museum has no indoor or outdoor lunch facilities. Tour groups may bring their lunches and enjoy Julia Davis Park or visit the restaurants at BODO or nearby Boise State University.

AFTER YOUR TOUR

- ☐ FILL OUT THE EVALUATION CARD that you receive from your tour guides. Your constructive criticism helps us continue to tailor our programs to suit your needs.
- ☐ DO THE MAKE IT! ACTIVITY or use related ideas listed in CURRICULAR CONNECTIONS to connect the tour to your classroom curricula.

FACT OR FICTION TOUR

MUSEUM MANNERS FOR STUDENTS

Please share and discuss these MUSEUM MANNERS with your students.

Remembering to follow these manners on your tour at the Boise Art Museum will help keep the artwork safe and make sure everyone has a good experience on the tour.

- **Empty your mouth.** Food, drink, and gum are not allowed in the museum galleries.
 - **Stay at least 12” away** from the artwork and the walls.
 - **Keep your voices down** while discussing the artwork.
 - **Sit on the floor** during group discussions so everyone can see.
 - **Use indoor behavior**, running and jumping should be left for outdoors.
 - **Leave pens, markers and other writing/art materials at school**, in your backpack or on the bus.
 - **Pay attention and be a tour guide later.** At the end of the tour, your docent will give your teacher *Free Return Tickets* for each student. These tickets allow you and two guests to return and visit the Museum for free. When you return, you can take your guests on a tour using what you learned.
 - **Have fun** and enjoy your visit to the Boise Art Museum.
-

CHAPERON GUIDELINES

Please share and discuss this information with your chaperons.

Agreeing to be a chaperon for the Boise Art Museum’s School Tour Program means that you understand the following policies and agree to participate when asked by the docent.

- **Chaperons should not bring infants, younger children, or siblings** with them on the tour.
- Keep students with the group and encouraging students to **stay at least 12” away from the artwork and walls.**
- Make sure students **sit (not lay) on the floor, keep their hands and feet to themselves** and stay at least 12” away from the walls and artwork.
- Help students to **pay attention and participate** by staying engaged with the group and the tour.
- **Encourage student participation.** If you feel you have a relevant response to the docent’s questions, please share, but allow your comment to complement the students’ ideas.
- The docent may call on you to **help during the studio project.** Pay attention to the instructions and help all students with the process.
- **Additional adults pay regular admission** and are considered independent visitors apart from the school tour. Additional adults are not required to participate in chaperon responsibilities.
- **Cameras, large purses, backpacks, coats and umbrellas should be left on the bus** or stored by the back exit until the end of the visit.
- **Turn your cell phone off.** The use of cell phones is not permitted in the Museum galleries.

BAM offers FREE admission to four (4) adult chaperons with every pre-scheduled tour group. Additional adults must pay regular admission and are considered independent visitors to the Museum. **PLEASE PRINT THIS PAGE BEFORE ARRIVING AT BAM FOR YOUR TOUR.** Designate your four chaperons and have your payment prepared. When you arrive at BAM, please identify your four designated chaperons for the docents. Chaperons must agree to help supervise groups, follow the Museum Manners and participate in the tour activities when asked.

TOUR CHAPERON 1 _____
(TEACHER)

The Boise Art Museum's School Tour Program provides FREE admission to 4 adult chaperons with every group of students. Accepting the responsibilities of being a tour chaperon means that you understand and agree to do the following:

- Accompany their groups at all times while they are touring the Museum.
- Help the docent keep students with the group and at least 12" away from the artwork and walls.
- Assist the students and continue to supervise while in the studios.

Please do not bring infants, siblings or younger children with you as this diverts your attention from the group.

THANK YOU for helping make BAM's School Tour Program safe and enjoyable for everyone.

*This chaperon pass is only valid during a pre-scheduled school tour.
Duplicates are not accepted.* BAM | BOISE ART MUSEUM

TOUR CHAPERON 2 _____
(NAME)

The Boise Art Museum's School Tour Program provides FREE admission to 4 adult chaperons with every group of students. Accepting the responsibilities of being a tour chaperon means that you understand and agree to do the following:

- Accompany their groups at all times while they are touring the Museum.
- Help the docent keep students with the group and at least 12" away from the artwork and walls.
- Assist the students and continue to supervise while in the studios.

Please do not bring infants, siblings or younger children with you as this diverts your attention from the group.

THANK YOU for helping make BAM's School Tour Program safe and enjoyable for everyone.

*This chaperon pass is only valid during a pre-scheduled school tour.
Duplicates are not accepted.* BAM | BOISE ART MUSEUM

TOUR CHAPERON 3 _____
(NAME)

The Boise Art Museum's School Tour Program provides FREE admission to 4 adult chaperons with every group of students. Accepting the responsibilities of being a tour chaperon means that you understand and agree to do the following:

- Accompany their groups at all times while they are touring the Museum.
- Help the docent keep students with the group and at least 12" away from the artwork and walls.
- Assist the students and continue to supervise while in the studios.

Please do not bring infants, siblings or younger children with you as this diverts your attention from the group.

THANK YOU for helping make BAM's School Tour Program safe and enjoyable for everyone.

*This chaperon pass is only valid during a pre-scheduled school tour.
Duplicates are not accepted.* BAM | BOISE ART MUSEUM

TOUR CHAPERON 4 _____
(NAME)

The Boise Art Museum's School Tour Program provides FREE admission to 4 adult chaperons with every group of students. Accepting the responsibilities of being a tour chaperon means that you understand and agree to do the following:

- Accompany their groups at all times while they are touring the Museum.
- Help the docent keep students with the group and at least 12" away from the artwork and walls.
- Assist the students and continue to supervise while in the studios.

Please do not bring infants, siblings or younger children with you as this diverts your attention from the group.

THANK YOU for helping make BAM's School Tour Program safe and enjoyable for everyone.

*This chaperon pass is only valid during a pre-scheduled school tour.
Duplicates are not accepted.* BAM | BOISE ART MUSEUM

FACT OR FICTION TOUR

Fact	A piece of information that is known to be true.
Fiction	Something imagined or invented, a made-up story. Nonfiction describes books or narratives (not stories) discussing true or real events.
Legend	An old, well-known story, often about brave people, adventures, or magical events.
Medium	A specific kind of artistic technique or means of expression as determined by the materials used or the creative methods involved: <i>the medium of lithography</i> . The materials used in a specific artistic technique: <i>oils as a medium</i> .
Media	The plural of medium.
Mixed-media	A combination of substances or materials that are used in a painting, sculpture, etc.
Transform/transformation	To completely change the appearance, form, or character of something or someone, especially in a way that improves it. A complete change in someone or something.

IN THIS TOUR STUDENTS WILL

- Compare and contrast artwork by artists Anna Fidler and Stacey Steers and discuss the ways in which they incorporate history and popular culture into their works of art.
- Explore the concept of reality (fact) and how it can be an inspiration to create fiction.
- Participate in gallery activities that engage the students in interpretation, differentiating and storytelling.
- Apply what they have learned in the galleries about transformation and mixed-media to create their own imaginative portrait.

ABOUT ANNA FIDLER

A long-term fascination with horror films inspires Anna Fidler's powerful portraits of imagined denizens of the night, vampires and wolf men. Based on photographic portraits of early residents of Oregon, Fidler's monumental scrolls are reminiscent of topographical maps and informed by ancient superstition as well as contemporary pop culture. The artist intricately works the surfaces of her drawings with fine contour lines using colored pencil, micaceous iron oxide paint, and thin acrylic washes. Anna Fidler received a BFA from Western Michigan University in Kalamazoo, Michigan in 1995. She then earned a Master of Fine Arts in 2005 from Portland State University in Portland, Oregon.

ABOUT STACEY STEERS

Stacey Steers makes labor-intensive films composed of thousands of individual, hand-made works on paper. Her animations have screened at the Sundance Film Festival, and the Telluride Film Festival. Stacey Steers' film *Night Hunter* is composed of more than four thousand collages and shot in 35mm color. In *Night Hunter*, images of silent screen actress Lillian Gish are appropriated from early cinema roles and transformed into a new and haunting film rendition. Accompanying the film is a remarkably detailed six-foot tall Victorian house with ten rooms furnished to evoke key moments in the animation. Each of the rooms also contains a small screen displaying scenes from the *Night Hunter* film, creating a unique theatrical experience that can only be viewed through the windows of the house.

FACT OR FICTION TOUR

Please view the two reproductions (Pre-Tour Images) with your class and lead a discussion using the following questions as guidelines. There are no “right” answers. The questions are meant to guide the group discussion. Students will revisit and discuss the original works at BAM. The vocabulary in this packet will aid discussion.

Research and experience have shown that students feel more comfortable when they can connect with something familiar once they arrive at the Museum. The students are excited to find “their” works of art while they are at BAM. They enjoy sharing their insights from the classroom discussion with the docent and making valuable comparisons between the textbook-like reproductions and the original works of art.

Anna Fidler

Arlie Walker, 2011

colored pencil and acrylic on paper

99” x 72”

Courtesy of the artist and Charles A. Hartman Fine Art Portland, OR

- List one color you see in this artwork.
- List on thing you find interesting or unusual.

This artwork is approximately 8 feet tall and 6 feet wide. It is much larger than the average portrait.

- Do you think the man in this artwork important? Why or why not?
- If the portrait were smaller, would you have a different opinion? Why?
- Do you think that this artwork tells a story? What kind of story does it tell?
- If this artwork were part of a story, what would it be about? When would the story take place? Do you think the subject in the painting is the hero or the villain? Point to parts of the artwork that support your answer such as the color, shapes, etc.

Stacey Steers

Collage from *Night Hunter*, 2011

mixed-media on paper

Courtesy of the artist

Take a minute and look closely at this image.

- What is happening in this image?
- What do you think happened right before this? What do you think will happen next?

This is a collage that was used to create a scene from a film called *Night Hunter*. To make the film, the artist Stacey Steers created over 4,000 paper collages similar to this one and then photographed them one at a time.

- Based on the title of the film, what do you think *Night Hunter* might be about?

The two images may also be accessed through our website, www.boiseartmuseum.org under Education – BAM Teachers – Pre-Visit Art Packs – [Fact or Fiction](#)

FACT OR FICTION TOUR



Anna Fidler

Arlie Walker, 2011

colored pencil and acrylic on paper

99" x 72"

Courtesy of the artist and Charles A. Hartman Fine Art Portland, OR

*The two images may also be accessed through our website, www.boiseartmuseum.org
under Education – BAM Teachers – Pre-Visit Art Packs – **Fact or Fiction***

FACT OR FICTION TOUR



Stacey Steers
Collage from Night Hunter 2011
mixed-media on paper
Courtesy of the artist

*The two images may also be accessed through our website, www.boiseartmuseum.org
under Education – BAM Teachers – Pre-Visit Art Packs – **Fact or Fiction***

FACT OR FICTION TOUR

Language Arts:

- Show students an image from Anna Fidler's *Vampires and Wolf Men* and have them write a story about the subject. Who/what is he/she? Where is he/she from? Is he/she a hero or villain?
- Have students read classic vampire stories such as Bram Stoker's *Dracula*. Then have them compare and contrast the old stories to popular culture stories featuring vampires and wolf men.
- Stacey Steers describes her film as a dreamscape. Have students write a poem or list of adjectives describing a dreamscape. Students share their poems and word lists while their classmates illustrate what they think that particular dreamscape would look like.

Math:

- Have students learn about exponential growth by following this lesson involving vampires. (<http://web.archive.org/web/20080117194307/http://www.microsoft.com/education/vampire.mspx>)
- Anna Fidler begins her artwork by enlarging historic photographs. Have students enlarge photographs proportionally by drawing a grid on a portrait of themselves and transferring it to a larger grid.
- Project an image of an Anna Fidler portrait on a white board or the wall. Using tape, designate a small section of the image and have students count the number of lines in that area. Based on that count, have students estimate the number of lines in the entire portrait. Use this method with other images or objects. Example: a jar of jelly beans.
- Review the process of stop-motion animation. Stacey Steers' film *Night Hunter* is 15 minutes and 16 seconds long and is comprised of over 4,000 images of collages. Have students determine how long each image appears in order to create the entire film.

Social Studies / History / Geography:

- Have students research the Pittock Mansion in Portland, Oregon (pittockmansion.org) and discuss the historic site that originally inspired Anna Fidler to make her series, *Vampires and Wolf Men*. Then, have students research and compile facts about prominent buildings in Boise, such as the Capitol Building.
- Have students research vampire and wolf men legends and map the countries where different legends originate. Discuss the similarities and differences between the legends and how each culture could have influenced the story.
- Have students compare and contrast contour maps to Anna Fidler's artwork. Have students then make their own contour map of a place that is important to them.

FACT OR FICTION TOUR

Science:

- Anna Fidler uses portraits from the 1800s, before high-tech cameras. Early photographs often required people to stand or sit still for long periods of time. Have students learn how to make their own pinhole camera to better understand the history of photography. (http://www.exploratorium.edu/science_explorer/pringles_pinhole.html)
- Have students research certain diseases associated with vampires and wolf men to better understand why people mistook others for vampires and wolf men and how these legends began.
For older students: (<http://www.nytimes.com/1985/05/31/us/rare-disease-proposed-as-cause-for-vampires.html>)
For younger students: (<http://www.livescience.com/40787-health-conditions-create-real-halloween.html>)

Technology:

- Anna Fidler is inspired by many silent films from the 1920's as well as early black-and-white films. Have students research their favorite genre of films and give a PowerPoint presentation on its history.
- Show clips from movies or television shows featuring vampires or wolf men. Have students create short films to compare and contrast old movie clips with new ones.
- Show this lesson by Michael Molina explaining the history of vampires and why the legends still live on today. (<http://ed.ted.com/lessons/vampires-folklore-fantasy-and-fact-michael-molina>)
- Anna Fidler found her photographs for *Vampires and Wolf Men* through the Oregon Historical Society. Have students learn about the history of Idaho by having them explore the Idaho Historical Society's website.
- Stacy Steers uses a stop-motion animation process when making her films. Have students make their own stop-motion animation films by taking photographs of their own artwork.

Arts:

- Have students get into groups to write and star in their own play featuring vampires and wolf men. Have them incorporate facts from their research on vampires and wolf men into their scripts.
- Have a dance party! The portraits Anna Fidler uses in her works are from the 1800s. Play music composed in the 1800s and invite students to learn different dancing styles popular of the time. Waltzing was especially popular. Assign a student to teach the class. Many tutorials are available online.
- Have students create their own dreamscapes, like the ones in Stacey Steers' *Night Hunter*. Students can use a 'flipbook' method to emulate a stop-motion film.

FACT OR FICTION TOUR

For Teachers

<http://annafidler.com/>— Anna Fidler’s website.

<http://staceysteers.com/>— Stacey Steers’ website.

<http://www.youtube.com/watch?v=zgAW5UenR3U>— A presentation by Steers on her most recent film, *Night Hunter*, and her upcoming film, *Random Forces*.

<http://www.family-portrait.net/portraithistory.php>— A history of portraiture.

http://science.kqed.org/quest/2012/10/29/science-behind-vampire-myths/?utm_source=rss&utm_medium=rss&utm_campaign=science-behind-vampire-myths— The science behind vampire myths.

http://news.nationalgeographic.com/news/2012/07/pictures/120724-vampire-skeleton-toothless-bulgaria-science/#/new-vampire-skeletons-found-bulgaria-box_57053_600x450.jpg— Article showing ancient “vampire” burial sites.

<http://www.artinamericamagazine.com/reviews/anna-fidler/>— A review of Anna Fidler’s previous series, *The Game*.

<http://www.scientificamerican.com/article/lunacy-and-the-full-moon/>— An article explaining full moons and how wolf men are associated with them.

For Teachers and Students

<http://www.livescience.com/7899-moon-myths-truth-lunar-effects.html>— How people are affected by the moon and how it’s related to werewolves.

<http://pbskids.org/itsmylife/emotions/dreams/article2.html>-- A fun site for students to learn about dreams.

<http://americanfolklore.net/folklore/myths-legends/>-- A website where students can read and learn about folklore and legends.

<http://www.howcast.com/guides/1195-How-to-Do-Stop-Motion-Animation>— A playlist of videos showing how to make stop-motion animation videos.

FACT OR FICTION TOUR

Teachers

Danesi, Marcel. ***Popular Culture: Introductory Perspectives***. Lanham, MD: Rowman & Littlefield, 2008. Print.
ISBN 1442217839

Luckhurst, Roger. ***Late Victorian Gothic Tales***. Oxford: Oxford UP, 2009. Print.
ISBN 0199538875

Rose, Carol. ***Giants, Monsters, and Dragons: An Encyclopedia of Folklore, Legend, and Myth***. Santa Barbara, CA: ABC-CLIO, 2000. Print.
ISBN 0393322114

Williams, Anne, John William Polidori, Le Fanu Joseph Sheridan, and Bram Stoker. ***Three Vampire Tales***. Boston: Houghton Mifflin, 2003. Print.
ISBN 0618084908

Pre-K to 3rd

Despeyroux, Denise, and Fernando Falcone. ***The Big Book of Vampires***. Toronto: Tundra, 2012. Print.
ISBN 9781770493711

Egielski, Richard. ***The Sleepless Little Vampire***. New York: Arthur A. Levine, 2011. Print.
ISBN 054514597X

Marchesani, Laura. ***Dick and Jane and Vampires***. New York: Grosset & Dunlap, 2010. Print.
ISBN 0448455684

The Art Book for Children. Phaidon Press, 2005.
ISBN 0714845302

4th to 6th

Cumming, Robert. ***Annotated Art: The World's Greatest Paintings Explored and Explained***. A. Mondadori Editore, 1995.
ISBN 1564588483

Five Hundred Self-portraits. London: Phaidon, 2004. Print.
ISBN 0714843849

Howe, Deborah, James Howe, and Alan Daniel. ***Bunnacula: A Rabbit Tale of Mystery***. New York, NY: Atheneum, 1979. Print.
ISBN 0736690158

Young Adult/Adult

Baring-Gould, Sabine. ***The Book of Werewolves***. London: Senate, 1995. Print.
ISBN 9781445507972

Beyer, Andreas. ***Portraits: A History***. Harry N. Abrams, Incorporated, 2003.
ISBN 0810945398

Jenkins, Mark. ***Vampire Forensics: Uncovering the Origins of an Enduring Legend***. Washington, D.C.: National Geographic, 2010. Print.
ISBN 9781426206078

Rice, Anne. ***Interview with the Vampire: A Novel***. New York: Knopf, 1976. Print.
ISBN 0345337662

FACT OR FICTION TOUR

To extend the museum experience and connect the tour to your curriculum, consider using or adapting this lesson plan suggestion

MIXED MEDIA STORY PORTRAITS

Introduction

In this Make-It! Activity, students will extend what they have learned about transformations, portraits, mixed-media and storytelling by creating a self-portrait inspired by Anna Fidler's portraits in *Vampires and Wolf Men* and Stacey Steers' film, *Night Hunter*.

Materials

Photographs of students

Paper

Pencils

Colored Pencils

Markers

Paint

Glue

Scissors

Any other materials you wish to use



Anna Fidler, *JoAnn Amorde*, 2011, colored pencil and acrylic on paper. Courtesy of the artist and Charles A. Hartman Fine Art Portland, OR

Instructions

- Before introducing the portrait project, have each student write with a short story with themselves as the main character. It can be a fictional story, based on real events, or inspired by a dream.
- Once the stories are complete, explain to students that they will create portraits of themselves as the character in their story. You can use school portraits or take photographs of each student against a blank background.
- Print the photographs and distribute them to students. Ask students to think about the story that they wrote about themselves. Have them brainstorm ways in which they could incorporate parts of their story into their portrait. Consider both on the subject and in the background.
- Give students the option to either create directly on their photo or to collage their self-portrait on a new sheet of paper. Encourage students to use at least three media (colored pencils, paper, paint, etc.).
- Invite students to share their artwork and their story in class or have students display their artwork in the school for other students to view.
- Discuss the process together as a class. What challenges did you run into? What was successful? What was their favorite part? Why? Did they choose to write about a real event, a dream or a fictional event? Why?