

PRE-VISIT ART PACK & CURRICULUM GUIDE

PLAYING WITH BALANCE



Alexander Calder, *The Cone*, 1960. Painted metal; 100 x 110 x 65 inches (254 x 279.4 x 165.1 cm).
Collection Albright-Knox Art Gallery, Buffalo, NY. Gift of Seymour H. Knox, Jr., 1961. © 2014 Calder Foundation,
New York / Artists Rights Society (ARS), New York.

Students delve into the artwork of three modern masters in the exhibition *Arp, Miró, Calder* and examine abstract paintings, kinetic sculptures, and vivid prints full of shapes, colors, and lines. In the studios, students create their own abstract compositions inspired by the work of these influential artists.

CONNECTS TO

- Geometry and Physics
- Visual Arts
- Social Studies
- History

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.

TOUR CHECKLIST FOR TEACHERS

Please follow the checklist below in preparation for your 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 one 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.

INFORMATION FOR STUDENTS AND CHAPERONS

PLAYING WITH BALANCE

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 one guest 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.
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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.

CHAPERON PASSES

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:

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TOUR CHAPERON 3 _____ (NAME)

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TOUR CHAPERON 4 _____ (NAME)

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VOCABULARY AND OBJECTIVES

PLAYING WITH BALANCE

Balance	The arrangement of elements (lines, shapes, colors, etc.) in a work of art so that no one element overpowers another; the perceived visual weight of elements in an art work. Also, the equal distribution of physical weight or amounts.
Composition	The placement or arrangement of visual elements or ingredients in a work of art, as distinct from the subject of the artwork.
Elements of Art	Components that are combined with principles of design to construct art. The seven elements of art are: line, shape, color, value, texture, form, and space.
Modern Art	Art produced from the late 1860s through the 1970s that broke with accepted traditions of art making and emphasized individual experimentation.
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 is the plural of medium.

IN THIS TOUR STUDENTS WILL

- Compare and contrast two- and three-dimensional compositions, and abstract and representational artworks.
- Explore the concept of balance and how artists use the elements of art to create abstract compositions.
- Participate in gallery activities related to composition and the processes used by Arp, Miró, and Calder.
- Apply what they have learned in the galleries about balance and the formal elements of art to create their own abstract sculptures in the studios.

ABOUT THE ARTISTS

Jean Arp (1886-1966) was a German-born sculptor, painter, and poet. He was a pioneer of abstract art and one of the founders of the Dada movement. He is known for his investigations of chance and accident in creating abstract compositions. Arp also is recognized as one of the first artists who used discarded materials to create collages and sculptures.

Alexander Calder (1898-1976) was an American sculptor known as the originator of the mobile, a type of kinetic, or moving, sculpture. The son of professional artists, Calder worked as an engineer and mechanic before pursuing his own art career. He is recognized primarily as an innovative sculptor but also was a distinguished painter, printmaker, and even a toy-maker.

Joan Miró (1893-1983) was a Catalan Spanish painter, sculptor, and ceramicist who helped spearhead the Surrealist movement. His paintings are full of abstract shapes that suggest people, animals, and strange creatures. Miró rejected traditional painting methods and often troweled pigment onto his canvases.

PRE-VISIT ACTIVITY: ART TALK

PLAYING WITH BALANCE

Please view the two 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.

Alexander Calder

The Cone, 1960

Painted metal; 100 x 110 x 65 inches (254 x 279.4 x 165.1 cm).

Collection Albright-Knox Art Gallery, Buffalo, NY. Gift of Seymour H. Knox, Jr., 1961. © 2014 Calder Foundation, New York / Artists Rights Society (ARS), New York.

- What shapes do you see in this artwork?
- What colors do you see?
- What media or material do you think this work is made of?

This sculpture was made by Alexander Calder, an American sculptor known as the originator of the mobile. Mobiles are a type of kinetic, or moving, sculpture.

- What is the area of this artwork that first catches your eye? Why?
- How are the elements of this artwork physically balanced? What keeps the piece from toppling over?
- What parts of the work seem to have more visual weight? Does the artwork appear to be visually balanced?
- This is an example of a kinetic artwork. This means the artwork can move by wind or human power. Can you describe what parts of this piece might move? In what direction? How do you know?
- What adjectives would you use to describe this artwork? Is it sad, fun, silly or serious? Why?

Joan Miró

Femme et oiseaux dans la nuit (Woman and Birds in the Night), 1945

Oil on canvas; 51 x 64" (129.54 x 162.56 cm.)

Collection Albright-Knox Art Gallery, Buffalo, NY. Gift of Seymour H. Knox, Jr., 1958. © 2014 Artists Rights Society, New York / ADAGP, Paris.

- What shapes do you see in this artwork?
- How can you describe the lines you see?
- Is this artwork two-dimensional or three-dimensional? How do you know?
- Are there parts of the artwork that appear heavier than others? Which ones? What makes them look heavy?
- What materials do you think were used to make this piece? How do you know?

Miró was part of the Surrealist movement. His paintings often include abstract shapes that suggest people, animals, and strange creatures

- Can you find any objects that you recognize? Where, and what?
- Is this artwork abstract or realistic? Why?
- Do you think this picture tells a story? If so, what?

The two images may be accessed through the following websites:

www.albrightknox.org/collection/search/piece:1206/

www.albrightknox.org/collection/search/piece:1124/

CURRICULUM CONNECTIONS

PLAYING WITH BALANCE

Social Studies / History / Geography:

- Where did Arp, Miró, and Calder come from? Research these artists' histories and the cultures of their countries of origin.
- What was happening in the world during the Modern Art Movement? Read about the decade in which each artwork was produced. Compare and contrast events from each time period.

Language Arts:

- Write a story by chance. Use a method similar to Miró's method of dropping shapes onto a picture plane. Write words on a piece of paper and randomly draw them from a hat. Construct a story using the words in the order in which they were drawn.
- Write a poem to describe one of the artworks. Use adjectives to explain the colors, shapes, and lines you see.
- Draw the balance, or weight, of words. Create a list of words to describe elements of each artwork, such as "dark," "light," "heavy," "black," "red," "circle," "triangle," "large," and "small." On a blank sheet of paper, draw each word in a way that matches its meaning. For example, the word "heavy" could be drawn in thick block letters, while the word "small" could be written in a tiny area. Examine which words have more visual weight.

Math:

- Practice drawing regular shapes found in each artwork. Use a compass, protractor, and ruler to create triangles, circles of different sizes, and squares. Measure the angles of the triangles and the diameter and perimeter of the circles.
- Use cut paper shapes to create three-dimensional forms. Examine the ways in which squares can be put together to create cubes, how a cylinder is made from a rectangle and two circles, and how an equilateral triangle actually contains a square. Tape your forms together and display them in the classroom.

CURRICULUM CONNECTIONS

PLAYING WITH BALANCE

Science:

- Discuss the difference between physical balance and visual balance. Research the concept of “center of gravity.” Use wire and weights to try to make a pencil balance on its point.
- Examine the science of color. Which colors attract attention, and which ones fade into the background? Are there colors that are easier for the eye to see? How does light affect how we see color?
- Discover how Alexander Calder balances his mobiles with objects of different size and weight. Use a small scale to record the weight of a large object in your classroom. How many smaller objects does it take to equal the larger one?

Technology:

- Use Photoshop or Adobe Illustrator to make your own version of a Miró painting. How can you add effects to create the illusion of real paint?
- Alexander Calder made model circus figures out of wire and found objects, and filmed his own performances. Make a model and create a stop-motion video using a camera or a stop-motion app.

Arts:

- Make your own kinetic sculpture with wire and metal. Experiment with types of metal, wire and ways to join the pieces together. Plan and design your sculpture on paper first. Will your sculpture move by wind power or by another method? Where will the sculpture be placed – inside or outside?
- Create a three-dimensional version of a Miró collage. How can you adapt a two-dimensional artwork to make a sculpture?

WEBSITES

PLAYING WITH BALANCE

For Teachers

<http://www.artnet.com/artists/hans-arp> - Information about Jean Arp

<http://joanmiro.com> - Information on Joan Miró

<http://www.calder.org> - The Calder Foundation website, with information on Alexander Calder

http://www.moma.org/learn/moma_learning - An overview of modern art from the Museum of Modern Art (MoMA), including concepts, artists, and history, with teacher resources

<http://www.visual-arts-cork.com/history-of-art/kinetic-art.htm> - A brief history of kinetic art

<http://www.theartstory.org/movement-surrealism.htm> - Information on the Surrealist movement and artists

http://www.metmuseum.org/toah/hd/geab/hd_geab.htm - Information from the Metropolitan Museum of Art about geometric abstraction in art created from 1900 to 1940

For Teachers and Students

<http://www.nga.gov/content/ngaweb/education/kids.html> - Website from the National Gallery of Art featuring information about artists and tools that children may use to make virtual works of art

http://www.ducksters.com/history/art/abstract_art.php - Facts about abstract art

http://pbskids.org/designsquad/parentseducators/resources/kinetic_sculpture.html - Kinetic art project presented by PBS

<http://www.artistshelpingchildren.org/mobilesartscraftsideaskids.html> - Mobile-making ideas for students

BIBLIOGRAPHY

PLAYING WITH BALANCE

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Peter H. Reynolds. **Ish**. Walker Books Ltd. (September 5, 2005). ISBN-13: 978-1844282968

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Brad Fingers. **13 Modern Artists Children Should Know**. Prestel (2010). ISBN-13: 978-3791370156

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Young Adult / Adult

Brandon Taylor. **Collage: The Making of Modern Art**. Thames & Hudson (June 17, 2006). ISBN-13: 978-0500286098

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MAKE-IT ACTIVITY

PLAYING WITH BALANCE

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

Chance Compositions

Introduction

In this Make-It! Activity, students will extend what they have learned about Modern art, balance, composition, and the formal elements of art by creating an abstract composition inspired by the exhibition *Arp, Miró, Calder*.

Materials

White Cardstock (background)
Colored Paper
Black markers
Glue
Scissors



Instructions

- Jean Arp was known for using chance and accident to create abstract compositions. Explain to students that they will be participating in the same process used by Jean Arp to create many of his artworks.
- Have students cut a 5 to 7 geometric and abstract shapes from colored paper.
- Have students drop their shapes onto the background paper.
- Students should then glue each shape to the background paper in the location where it landed.
- Once students have attached all the colored paper shapes to the background, they can use black markers to draw a variety of lines to add to the composition.
- Explain that their lines can intersect, surround, avoid, or connect the colored shapes. Encourage students to use a variety of thick and thin, curved and straight lines.

Extensions

Chance poetry

Students can create a literary composition by chance using words cut from newspapers or magazines. Students may only need to rotate or shift the words slightly, once the words have been dropped onto a background paper.

Chance music

Research musicians like John Cage and his colleagues. Students can roll dice, or drop small pieces of paper onto a musical staff to determine the melody line in a musical composition.