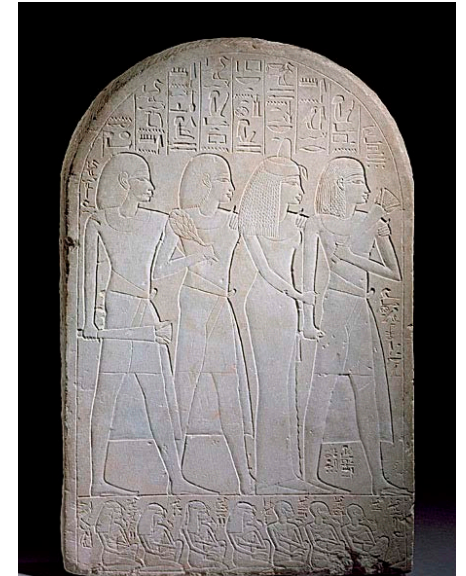
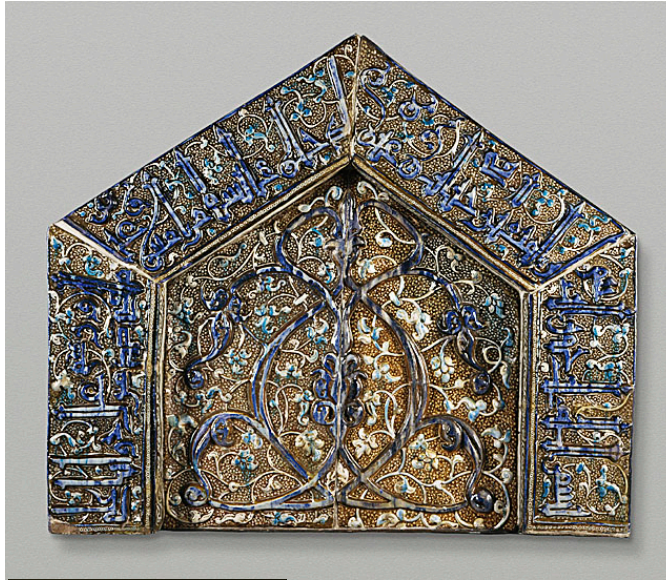


ART OF MANY CULTURES

A RESOURCE GUIDE FOR TEACHERS



GOALS OF THIS RESOURCE GUIDE

This guide provides information and suggested activities designed to help teachers prepare students to visit the Los Angeles County Museum of art, where they will participate in a docent-guided tour entitled *Art of Many Cultures*. A second goal of the guide is to help teachers relate aspects of the tours to their schools curriculum.

ABOUT THE TOUR

This 90 minute tour is offered for students in grades 6-12 and meets state content standards for history/ social science for grades 6, 7 and 10. The tour allows students to examine the visual characteristics of art from many places and cultures. While viewing such works students will gain an understanding and appreciation of many cultures, learning the role that art has played in ancient and modern cultures throughout the world and in religions such as Buddhism, Islam, Hinduism and Christianity. They will compare similarities and differences reflected in art, assess the characteristics that identify a work of art with its culture of origin, and learn how cultures influence each other.

ABOUT THE MUSEUM

LACMA is the largest encyclopedic museum in the western United States with more than 100,000 works of art. Through its far-reaching collections, the museum is both a resource to and a reflection of the many cultural communities and heritages in Southern California. The collection includes artworks from various cultures from the prehistoric to the present.



SUGGESTED CLASSROOM ACTIVITIES

BEFORE THE MUSEUM VISIT

- Distribute copies of the enclosed world map and have students locate the following locations:

Egypt, India, Iran, Italy, and Mexico
(These are just a few of the countries whose art may be featured on your tour.)
- Discuss the elements of culture in each of the regions mentioned above. What languages are spoken? What foods might be eaten? What religions are practiced? How do students think these characteristics might manifest in the art they see at the museum?
- Distribute copies of the glossary to the class and discuss the vocabulary.

MAP OF THE WORLD



GLOSSARY

COLOR

The visual sensation dependent on the reflection or absorption of light from a given surface. Color is made up of *hue, intensity, and value*.

HUE—refers to the name of the color (red, blue, yellow, orange)

INTENSITY—refers to the brightness or dullness of a color

VALUE— the lightness or darkness of a hue or neutral color

LINE

One of the elements of art. Lines vary in length and direction.

Lines can be horizontal, vertical or diagonal. They can describe structure or gesture, the outline of a shape or create patterns.

MATERIAL

Artists use a variety of materials and tools to create art. Some materials are common and inexpensive (such as clay) while others are costly (gold and jewels). Artists select their materials to support the intention of the work.

SHAPE

Geometric shapes such as circles, triangles, and rectangles, or freeform shapes, appear in many different kinds of art. They may form the underlying structure of the composition, or define certain parts. Shapes that are repeated establish patterns.

SYMBOL

Something that stands for or represents something else •

TEXTURE

One of the elements of art. Texture is the way a surface feels or appears to feel. Texture can range from smooth and soft to rough and hard.

THE HOPE ATHENA

2nd century A.D.



ABOUT THE IMAGE :

Athena, the Greek goddess of wisdom and war waged for just causes, wears a breastplate decorated with a head of a gorgon, the monsters whose piercing gaze turned to stone everyone whose eyes they met. The statue was excavated at Ostia, the port of Rome, in 1797. The hollow eye sockets suggest that the eyes originally were inlaid.

This Athena is a Roman copy of a Greek original, the so-called Hope-Farnese type of Athena, named after LACMA's statue, which was once owned by Thomas Hope, and the other fairly complete version in Naples, which came from the princely Farnese family.

STANDING WARRIOR

200 B.C. - A.D. 300

Mexico, Jalisco,



ABOUT THE IMAGE:

This warrior figure, which may have served as a tomb guardian, is the largest known example of funerary sculpture from West Mexico. Made in one piece, it is a masterpiece of firing. The figure wears a cap-like helmet with spikes; a stiff, leather vest; and short trousers. He raises a painted rod, possibly a club or baton signifying his rank. The red-slipped brown clay and polychrome decoration, protruding stomach, and pellets of clay on the figure's shoulders, representing scarified tissue, characterize the El Arenal Brown type of West Mexican sculpture.

SHIVA AS THE LORD OF DANCE

c. 950-1000

India, Tamil Nadu, South Asia

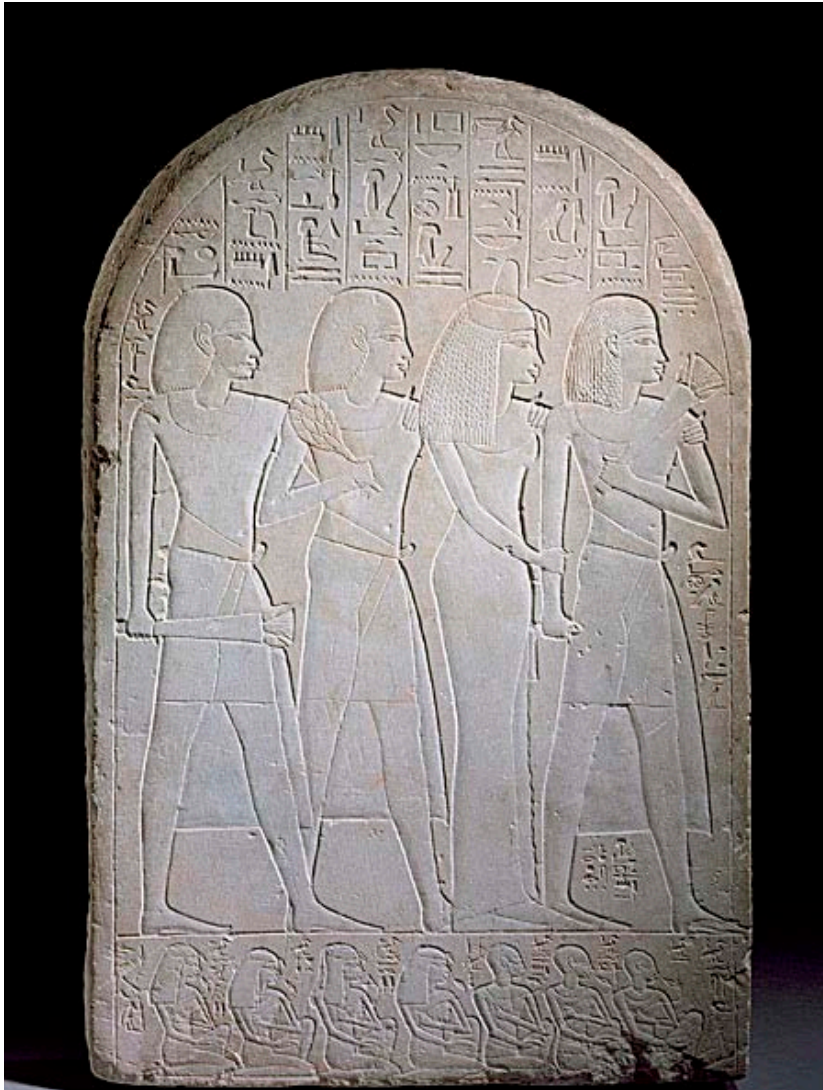


ABOUT THE IMAGE :

This sculpture depicts Shiva, the Hindu god of creation and destruction. Shiva is shown in action: he is poised on one foot, his leg raised across his body, and his arms extended. His hair flies out from his head as he dances. If you look closely, in his hair you will find a tiny mermaid-like figure; this is the river goddess Ganga. (She represents in human form the Ganges River, the most important river in India.) Shiva is surrounded by a circle of flames. In his upper right hand Shiva holds a drum, which represents the sound at the creation of the universe; the second right hand makes a gesture of reassurance. His upper left hand holds the flame of destruction. The lower hand points to his left foot (believed to be the refuge of the soul), and to another important detail: with his right foot Shiva tramples the dwarf of ignorance.

ROUND-TOPPED STELA

Mid-18th Dynasty,
reign of Amenhotep III, circa 1391 - 1353 BCE



ABOUT THE IMAGE:

This stela, a flat slab of stone with a commemorative purpose, was created for Luef-Er-Bak, who is depicted by the figure on the right and identified by the hieroglyphs at the top. The stela was carved during the reign of King Amenhotep III in the middle of the Eighteenth Dynasty (1391-1353 B.C.E.). This stable and prosperous period is considered to represent the height of ancient Egyptian artistic production. The stela was probably made for the necropolis (city of the dead) of Western Thebes, where it would have been placed in the tomb of the deceased.

TILE SECTION OF A MIHRAB

Iran, Kashan, early 14th Century



ABOUT THE IMAGE:

A *mihrab* is a characteristic architectural element in mosques, *madrasas* (theological colleges), and tombs throughout the Islamic world. It serves to emphasize the direction of Mecca (*qibla*), toward which Muslim prayer is oriented. Shaped like a niche, the mihrab is usually concave but flat examples also occur. This *mihrab* represents only the upper central panel of what was undoubtedly a larger ensemble. Its particular inscription, a passage from the *Qur'an* that refers to Paradise, suggests that it may have once graced a funerary monument.

FOLLOW-UP WRITING EXERCISES

After the museum visit

POSTCARDS

Have younger students create postcards featuring their favorite work or art from the tour. On one side have them draw a picture of their chosen piece and on the reverse they can write a letter to a friend or family member describing the colors, shape, lines, textures and symbols of the object. Have students explain why they liked the work.

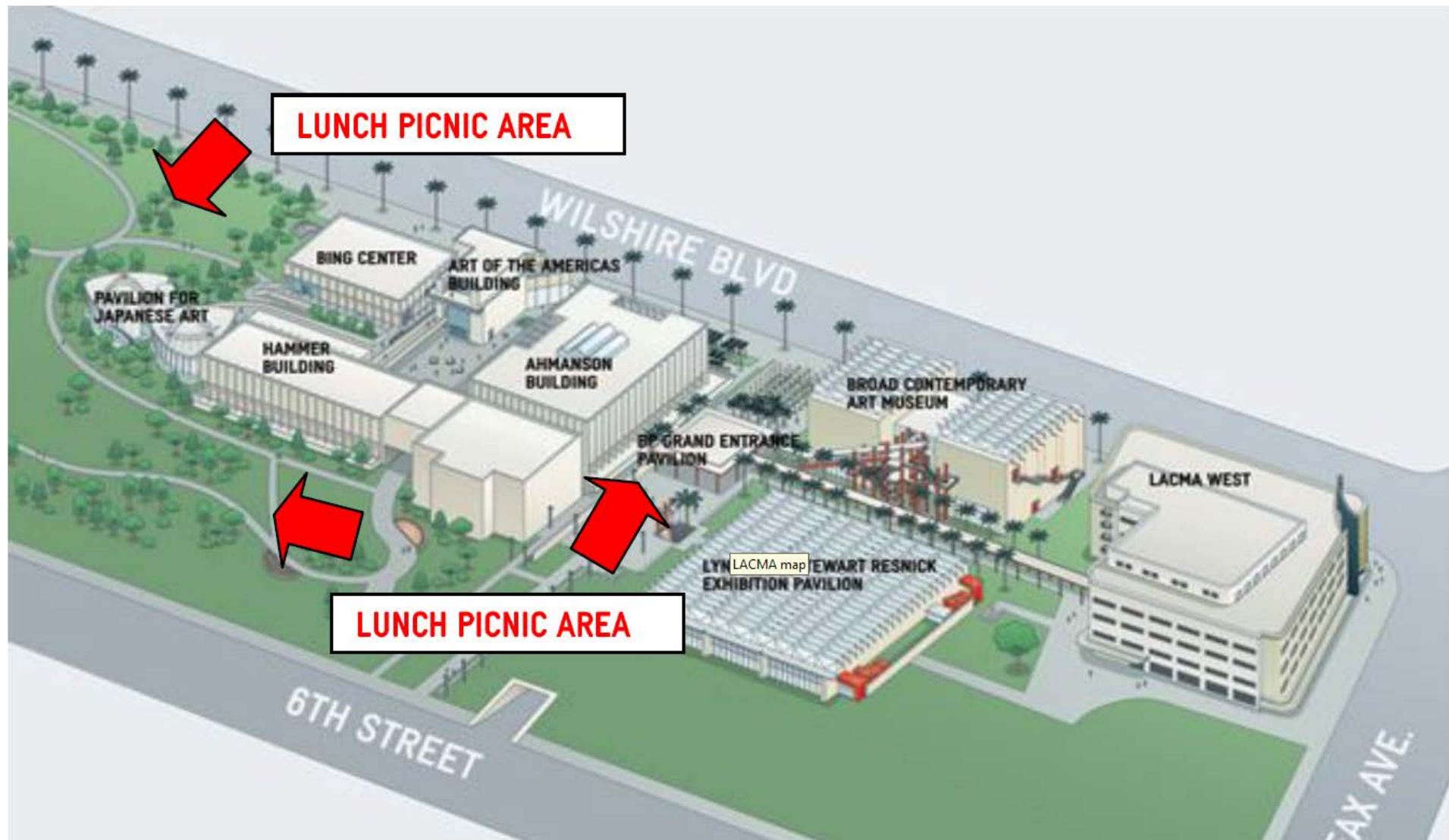
WRITING A PROPOSAL FOR A MUSEUM EXHIBITION

Have older students collaborate to write a proposal for a museum exhibition that deals with some aspect of the Art of Many Cultures tour. In the proposal, the students should consider the following:

- The theme of the exhibition. What will it be about?
- The name of the exhibition
- The reason the group thinks the exhibition will be enjoyable, educational and important to the public. (They are trying to persuade a museum director to support and fund the project.)
- A list of objects to be included in the exhibition. Students can let their imaginations guide them. This could include photographs, posters, sculptures, paintings, clothing, movies and more.
- Will there be a label for each of the objects or didactic (instructive) wall panels?
- Will there be an exhibition brochure or related events?
- Will there be an opening reception with invitations?

**ADDITIONAL IMAGES AND INFORMATION ABOUT OBJECTS
ON YOUR TOUR CAN BE FOUND BY VISITING COLLECTIONS
ONLINE AT WWW.LACMA.ORG**

- **CEREMONIAL BALL GAME**
Mexico, Nayarit,
- **FLOWER DAY**
Diego Rivera
- **MOURNERS**
Mexico, Nayarit
- **COVERED DOUBLE SPOUT AND BRIDGE VESSEL**
Peru, South Coast
- **LAMP**
Eastern Mediterranean
- **ST. MICHAEL CASTING SATAN INTO HELL**
Domenico Antonio Vacaro



LUNCH PICNIC AREA

LUNCH PICNIC AREA

LACMA GENERAL INFORMATION

Please review these regulations with students before arriving at the museum.

MUSEUM RULES

- No touching works of art including outdoor sculpture. Viewers must not come closer than 24 inches to any work of art.
- No touching walls or any parts of installations. No sitting on platforms in the galleries or gardens.
- No eating, drinking, smoking, gum-chewing, excess noise, or running in the galleries.
- All groups must comply with instructions or requests from docents, gallery attendants or security staff.
- Teachers and chaperones must stay with the students at all times and are responsible for student behavior.
- Student assignments that require note taking are not permitted during a docent tour.

ARRIVING AT THE MUSEUM

- Plan to arrive at the museum at least 15 minutes before the tour is scheduled to begin.
- The museum is located at 5905 Wilshire Boulevard where buses should arrive for students to disembark.
- Enter the museum at the BP Grand Entrance on Wilshire Boulevard in front of *Urban Light*. A docent will meet your bus when it arrives.
- Buses should park on 6th Street, which is one block north of Wilshire Boulevard.
- Cars may park on surrounding streets or in the pay parking lot at 6th Street.

LUNCH

- Picnicking is permitted at the tables outside the Ahmanson Building, the BP Grand Entrance or in the park, and students are welcome to bring sack lunches. Seating is not permitted in the Café or the surrounding patio. Box lunches may be purchased from the Café. Orders must be placed one week before your arrival. Please contact the Plaza Café (323) 857-6197.

MUSEUM REENTRY

- If you are planning to visit the galleries after your guided tour please present a copy of your confirmation letter at the Welcome Center on the BP Grand Entrance, or the Los Angeles Times Central Court, to receive free admission tickets. Your group may not enter the galleries until 12 noon when the museum opens to the public.

ENJOY YOUR VISIT

