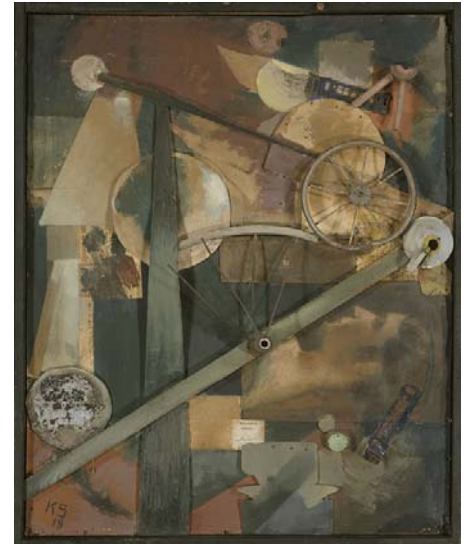


# DRAWING IS SEEING:

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 *Drawing is Seeing*.

A second goal of the guide is to help teachers relate aspects of the tour to their school's curriculum.

## ABOUT THE TOUR

Docents offer this 90-minute tour for students in grades 4–12. Students will have opportunities to sharpen their powers of observation and learn more about works of art through drawing exercises. Drawing ability is not necessary. Paper, pencils, and stools are provided.

During the tour students will focus on a variety of different works from an artist's point of view, considering such elements as negative space, gesture and movement, geometric shapes and inverted composition. *Drawing is Seeing* meets the state content standards for visual arts for all grades.

# 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

- For younger students: name the elements of art listed in the glossary and discuss their meanings. For older students: distribute copies of glossary for review.
- Have students identify the elements of line and shape in the color reproductions. Explain that the museum tour will provide a similar opportunity to look for these and other elements. A docent at the museum will discuss how understanding the artist's use of the elements can help the viewer explore the meanings of artworks.
- Discuss with the class how the enclosed images might represent movement. Think about the kinds of lines that would describe a person at rest and the kinds of lines that would illustrate a person in active motion. What lines, shapes, colors and textures does each artist use? Have students share their observations.

# 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

## CONTOUR

Outline or outer edge of a shape or form

## GESTURE

Line or type of drawing that describes action or movement

## COMPOSITION

Organization or arrangement of both subject elements and art elements in a work of art.

## 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.

## 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.

## PERSPECTIVE

Technique for creating the appearance of depth in pictures. For example, nearer objects appear larger and distant objects appear smaller. Nearer objects are clearer and distant objects are less distinct

# ST MICHAEL CASTING SATAN INTO HELL

c. 1725

Domenico Antonio Vaccaro



## ABOUT THE IMAGE:

This sculpture illustrates the biblical story of the archangel Michael as he casts Lucifer from heaven for leading a band of rebellious angels. Michael's upraised right arm holds a sword, symbol of his role as warrior-protector; his left arm points towards the stricken face of Lucifer, whose head is thrown back, mouth is open in terror and eyes are wide and staring as flames lick his body. The serpent curled on Lucifer's torso is yet another indication of his fall into darkness. His shoulder bears reptilian wings and he clutches a trident. Powerless at this moment, Lucifer is defeated.

# SOAP BUBBLES

c. 1739

Jean-Baptiste-Simon Chardin



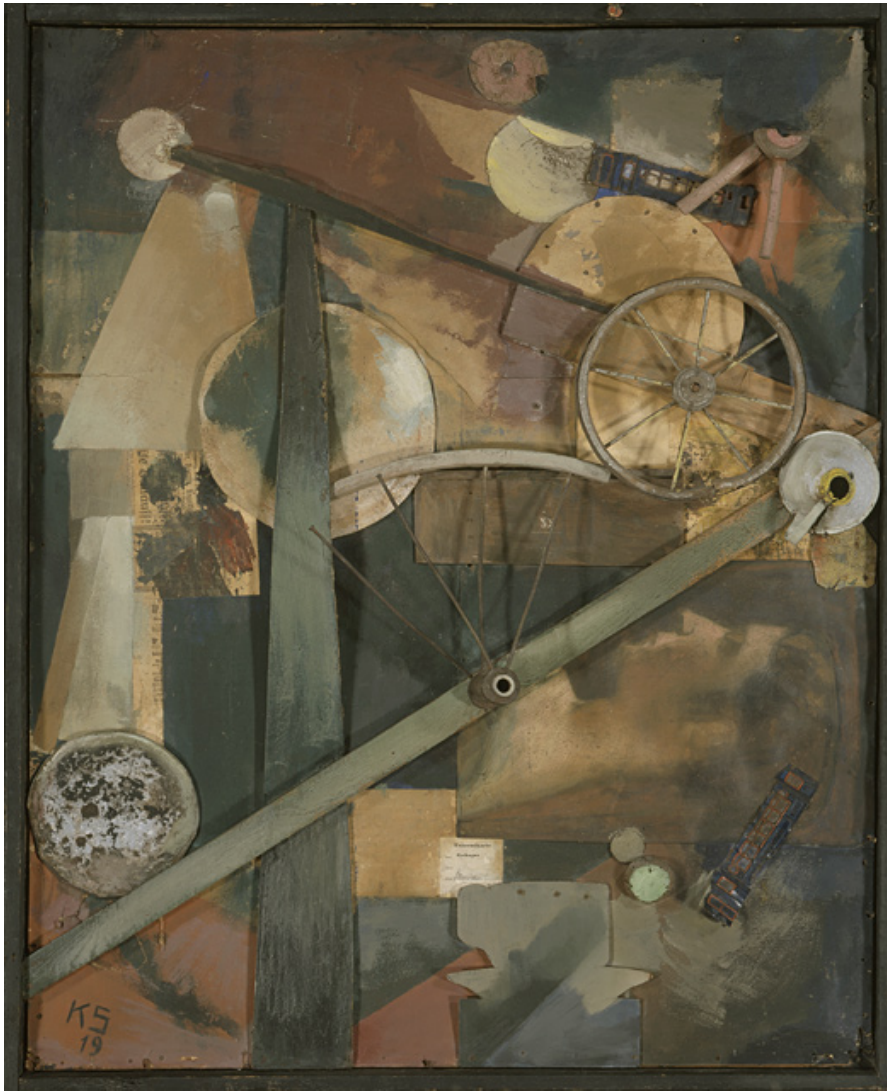
## ABOUT THE IMAGE:

The painting shows a boy leaning on a window ledge and blowing a bubble from a reed with absorbed concentration. As he carefully eyes the expanding bubble, a young child strains to watch over the ledge. It could well be a scene the artist observed in his native Paris, but the subject also belongs to a long tradition of European iconography, the bubble as a symbol of the fragility and vanity of human life.

# CONSTRUCTION FOR NOBLE LADIES

1919

Kurt Schwitters



## ABOUT THE IMAGE:

*Construction for Noble Ladies* was revolutionary in its use of the debris of daily life— a funnel, broken wheels, a flattened metal toy train, and a ticket for shipping a bicycle by train – as well as pieces of wood and other materials. The use of ordinary materials in new contexts is key to Schwitters work in general and inspired such later twentieth-century assemblage artists as Robert Rauschenberg and Edward Kienholz. Schwitters has also included here a traditional portrait of a “noble lady” in profile, now turned on its side and facing upward. *Construction for Noble Ladies* is representative of the art movement known as Dada— a non-sensical term which represented both a reaction to war and an abandonment of traditional art aesthetics.



# MULHOLLAND DRIVE: THE ROAD TO THE STUDIO

1980

David Hockney



## ABOUT THE IMAGE:

British-born artist David Hockney's great affection for the city of Los Angeles, his home since the 1960s, is evident in the many works that draw upon its cultural iconography: luxurious swimming pools, sun-drenched landscapes, and handsome young men at play. Painted from memory in just a few weeks, *Mulholland Drive: The Road to the Studio*, the largest of Hockney's canvases, vividly captures the quintessential Los Angeles activity: driving. It is a personalized panoramic map of Los Angeles based on the artist's daily trip from his home in the Hollywood Hills to his studio on Santa Monica Boulevard. Hockney establishes a sense of distance by alternating between detailed renderings of objects (trees, houses, tennis courts, and power lines) that represent sections of the landscape and more abstract planes of color or simple grids that define the outlying Studio City and Burbank. *Mulholland Drive* swirls across the top of the work, moving the viewer's eye from left to right and conveying the sense of motion and altitude that the artist experienced on the ridge road.

# BURN, BABY, BURN (L'ESCALADE)

1965–1966

Matta (Roberto Sebastián Antonio Matta Echaurren)



## ABOUT THE IMAGE:

Burn, Baby, Burn is an iconic painting by one of Latin America's greatest masters. The work was initially inspired by the horrific attacks of the Vietnam War. In 1965 the Watts riots erupted in Los Angeles when a California Highway Patrol motorcycle officer pulled over a black man on charges of drunk driving. Soon after, thousands of people began protesting the deepest discriminatory practices of the LAPD, reflecting the profound racial divisiveness of the city. Matta saw the Vietnam War and the Watts riots as connected. The cry "Burn, Baby! Burn!" was coined by the charismatic local radio giant Magnificent Montague, who would shout the phrase every time a piece of soul music got him excited. Listeners in Los Angeles appropriated the cry for the arson that marked the riots. In Burn, Baby, Burn the viewer's eye moves incessantly from one point to another, echoing the bold dynamic and rhythmic sense of this quasi-galactic, futuristic composition. There is an electric, almost cinematic quality to the picture. Through a powerful turbo-like shorthand, Matta conveys a sense of speed and dislocation. Signs are scattered throughout the surface: imploding satellites to the left, suggesting the velocity with which news travel, a bolting vehicle at the top speeding across a freeway, and a group of black heads in a vertiginous vortex to the right. The phosphorescent, pungent green at the bottom right of the composition suggests hope, a verdant future. Like Picasso's *Guernica* (1937)—a work that Matta greatly admired and which he helped install in the Paris 1937 Universal Exposition—Burn, Baby, Burn is a bold indictment of the destructiveness of mankind and a manifesto for peace.

# FOLLOW-UP ACTIVITY

After the museum visit

## BORROWED SIGHT

Before leaving the museum ask students to write down the name of one work from their tour. From memory, have them write a description of its shape, color, and scale. Is it a sculpture or painting? What is its subject? Is it three-dimensional or is it flat? What is it made of? Is the surface smoothly textured or rough? They should include anything else that describes the work.

Back at school, have students read their description to a classmate, who draws a sketch from it using colored pencils or crayons. Find a picture of their work of art on LACMA's website at <http://collectionsonline.lacma.org> Now, match the sketch to the online image.

Consider the following questions:

How closely did the classmate's drawing resemble the actual object? Did the description include enough details to produce a recognizable sketch of the object? What additional information would have made a more detailed image possible?

(from NGA website)

ADDITIONAL IMAGES AND INFORMATION ABOUT OBJECTS  
ON YOUR TOUR CAN BE FOUND BY VISITING COLLECTIONS  
ONLINE AT [WWW.LACMA.ORG](http://WWW.LACMA.ORG)

- **PORTRAIT OF A MAN FRANZ HALS**

Franz Hals

- **THE MAGDALENE WITH THE SMOKING FLAME**

Georges de La Tour

- **THE KENTUCKIAN**

Thomas Hart Benton

- **THE LIBERATOR**

Rene Magritte

# 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 in Pritzker Parking Garage at 6th Street.

## LUNCH

Picnicking is permitted at the tables outside the Ahmanson Building, on 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.

**STUDENT DROP OFF  
MEET DOCENT**

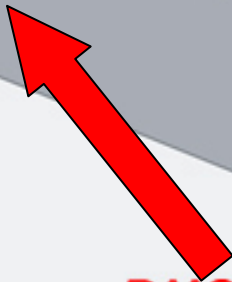


**WILSHIRE BOULEVARD**

**LUNCH PICNIC AREA**



**BUS PARKING ON CURSON  
AND 6TH STREET**



**6TH STREET**

**FAIRFAX AVENUE**

# ENJOY YOUR VISIT

