

Elements of Art Outreach Suitcase

“This suitcase is FANTASTIC!”
—Elementary School Library Media Specialist



ABOUT THE SUITCASE

This suitcase is a resource for investigating how the elements of art are applied to the creation and understanding of visual art. Drawn from SAM’s Collection and featuring many Pacific Northwest artists, a wide range of media and cultures demonstrate the individual elements of art. A central goal of this suitcase is to give students a wide exposure to the elements of art, exploring how they function both separately and together within a composition. This suitcase will examine the elements across many cultures and art forms, highlighting similar and dissimilar uses.

Book this suitcase online at <http://www.seattleartmuseum.org//programs-and-learning/schools-and-educators/education-resource-center/outreach-suitcase-reservation>.

LOOKING QUESTIONS

Encourage your students to look closely at the objects in the suitcase and images from SAM’s Collection with questions like:

- How do shape and color allude to cultural traditions?
- How do artists use line, shape, color, and form to tell a story?
- How do you think surface texture, color, form, and line combine to develop a sense of weight and mood?

WHAT'S IN THE ELEMENTS OF ART OUTREACH SUITCASE?

Educator Resource Guide

- A list of relevant objects in the suitcase
- A list of images on the CD and on 11 x 17" prints that relate to these objects
- Guided looking questions
- Background information on the object
- Questions to consider to start class discussion
- Activity ideas
- Relevant Washington State, Common Core, and National Core Arts Standards
- Glossary
- Additional resources found at the ERC and online

Objects in the Suitcase (Pictured on Front)

- Maps of the Nooksack River
- Twisteez wire
- Plastic bottle
- Vintage quilt pieces
- 2D Geo-Figures and 3D black shapes
- Majolica plate: *Wilderness* by Pedro Alba, Mexico
- Color tools: Color mixing guide, artist's color wheel, and color matching guide
- Photos: *Astoria* in black and white and color by Natalie Behring
- Perspective drawing guides
- Foam building blocks
- Wooden sculpture: *Bear* by Richard Krawchuk, Squamish, British Columbia
- Replica ceramic Greek vase
- Gray scale and value finder
- Material samples: Bamboo and raffia
- Texture plates
- Books and other resources

Supplemental Images from SAM's Collection (on CD and 11 X 17" Prints)

Line

- [Nooksack](#), 2005, Claude Zervas, Gift of John and Shari Behnke, Rena Bransten, Carlos Garcia and James Harris, David Lewis, Kim Richter, Josef Vascovitz, Robin Wright, Dawn Zervas, and the Contemporary Arts Council, Seattle Art Museum in honor of Lisa Corrin, 2005.140, © Claude Zervas
- [Basketry-Covered Glass Bottle](#), ca. 1900, Makah, Gift of Thomas and Margaretta Reid, 92.116

Shape

- [Schubert Sonata](#), 1992, Mark di Suvero, Gift of Jon and Mary Shirley, The Virginia Wright Fund, and Bagley Wright, 95.81, © Mark di Suvero

- [Blocks](#), 2003, Annie Mae Young, General Acquisition Fund, in honor of the 75th Anniversary of the Seattle Art Museum, 2005.199, © Annie Mae Young
- [Whaler's Dream](#), 1980, Joe David, Gift of Simon Ottenberg, 2009.5.42, © Joe David

Color

- [Banquet Still Life](#), ca. 1653–55, Abraham van Beyeren, Samuel H. Kress Collection, 61.146
- [Plate](#), ca. 1520–25, Deruta, Italian, Eugene Fuller Memorial Collection, 47.79
- [Study for the Munich Olympic Games Poster](#), 1971, Jacob Lawrence, PONCHO, 79.31, © Jacob Lawrence, Courtesy of the artist
- [Lucie Léon at the Piano](#), 1892, Berthe Morisot, Gift of Mr. and Mrs. Prentice Bloedel, 91.14 (*Not on CD*)

Space

- [The Doge's Palace and the Grand Canal, Venice](#), ca. 1710, Luca Carlevariis, Gift of Floyd A. Naramore, 50.70
- [Seattle, USA](#), 1990, Eduardo Calderon, Gift of Anne Gerber, 2000.170, © Eduardo Calderón
- *Mountain Devil Lizard Dreaming*, 1996, Kathleen Petyarr, Promised gift of Margaret Levi and Robert Kaplan, T97.37, © Kathleen Petyarr

Form

- [1,2,3,4,5](#), 1980–83, Sol LeWitt, Gift of the artist and Lucius and Torrance Hill in memory of Jannah Hill, 83.42, © Sol LeWitt
- [The First People](#), 2008, Susan Point, Margaret E. Fuller Purchase Fund, in honor of the 75th Anniversary of the Seattle Art Museum, 2008.31, © Susan Point
- [Amphora](#), 520–510 B.C., Antimenes Painter, Greek, Eugene Fuller Memorial Collection, 46.61

Value

- [A Woman with Her Baby Monkey, N.J.](#), 1971, Diane Arbus, Gift of Greg Kucera and Larry Yocom, 97.75, © Estate of Diane Arbus
- *Smoky Sunrise, Astoria Harbor*, 1882, Cleveland Rockwell, Partial gift of Len and Jo Braarud, Ann and Tom Barwick, Marshall and Helen Hatch; and partial gift, by exchange, of Lawrence Bogle, Mr. and Mrs. Taylor Collins, Eustace Ziegler, Mary E. Humphrey and Eugene Fuller Memorial Collection, 89.70

Texture

- [Connecting \(Tsunagari\)](#), 2004, Chikuunsai IV (Takeo Tanabe), Gift of Jon and Mary Shirley, in honor of the 75th Anniversary of the Seattle Art Museum, 2004.113, © Takeo Tanabe
- [Mask \(Sowei\)](#), 20th century, Mende, Sierra Leonean, Purchased with funds from the Mary Arrington Small Estate Acquisition Fund, 89.68 Andre/Licensed by VAGA, New York, NY

Continued Supplemental Images from SAM's Collection (on CD and Prints)

Combined

- [The Studio](#), 1977, Jacob Lawrence, Partial gift of Gull Industries, John H. and Ann Hauberg, Links, Seattle, and gift by exchange from the Estate of Mark Tobey, 90.27, © Jacob Lawrence
- [Stinger](#), 1967-68/1999, Tony Smith, Gift of Jane Smith, 2004.117, © 2006 Estate of Tony Smith/Artists Rights Society (ARS), New York
- [Chernobyl Mask \(Allusion to Bakwas\)](#), 1993, David Neel, Canadian, Kwagu'l, Margaret E. Fuller Purchase Fund, 97.55, © David Neel

SAMPLE ACTIVITY: QUILT CRAZY (ART/MATH/SOCIAL STUDIES/WRITING)

The women of Gee's Bend started making their quilts from scraps of found fabric many generations ago. *Blocks* (Image D) made from fabric samples and composed more abstractly, is a strikingly beautiful work of art. Quilts are a great way to reinforce conversations about patterns in many subject areas within your class; this exercise focuses on math and social studies.

- **Activity Overview:** Read the introduction and the author's note to *Stitchin' and Pullin'* (Object 26) and discuss the Gee's Bend quilting tradition as a class. Then read the book aloud (for younger grades, consider only reading certain sections of the story). Next, discuss how the girl in the story used the quilt to represent things in her life. What choices did she make? How does the quilt represent her family? Her life? The story of her people? Then, have students create individual pieces that combine to make a class crazy quilt pattern, using the grade appropriate instructions found below.
- (Recommended K-5): For this work, use either a 9" x 12" (Grades K-3) or 12" x 18" (Grades 4, 5) sheet of paper. First, using the 2-D Geo Shapes (Object 6) and referencing the quilt pieces (Object 5), "sketch out" (mock up) up to three different patterns. Second, ask each student to pick one of the three patterns to form the basis of their quilt. Third, use a variety of colors to fill in each of the shapes. This is a good opportunity to focus on scale and basic color schemes such as primary, secondary, analogous, or complementary (please refer to the next section Color for a detailed explanation of these terms). Fourth, have each student design many variations of their shape in both size and color, either drawing or cutting out these shapes from paper. In addition, students can mix and match shapes and colors, even nesting one inside of the other. Once the work is complete, as a class or in small groups, assemble all of the pieces into one large quilt to hang on the classroom wall or out in the hall. Use the class quilt to initiate a discussion and observation of sequence, pattern of shapes, and color.
- (Recommended 6-8): Have each student research Gee's Bend quilts focusing on their history and visual evolution using the online resources from the Related Resources. While researching, have each student pick his or her favorite pattern and recreate it using oil pastel, paint, or cut paper, leaving a space at the bottom of the paper for writing. Students can use the 2-D Geo Shapes (Object 6) to help with pattern ideas before committing to a design. Have the students write a poem of 5-6 lines based on themes from the book.
- (Recommended 9-12): Using resources from the Related Resources section have students research the geography, history, struggles, and successes of both the past and present of the people of Gee's Bend to create their own quilt and poem. After completing the work, students should present their work to the class. This process could be adapted and repeated to talk about many different traditions of various cultures.

SAMPLE ACTIVITY: THERE'S NO PLACE LIKE HOME! (ART/GEOGRAPHY)

- *Mountain Devil Lizard Dreaming* by Kathleen Petyarr (Image K) is an aerial view of a mountain from her immediate environment. Each day, people move through space that is familiar and unfamiliar. In this activity, students will either create a 3D hometown map from memory or, for older students, have the option to research a location of their choice to map.
- **Activity (Recommended Grades K-6):** As a class, brainstorm some of the things and places students see on their way to school. Then, ask students to begin plotting out their map on a 9" x 12" sheet of paper, leaving space in the lower right hand corner for their key. The key should include symbols that designate different features they may see on a day to day basis (buildings, plants/trees, etc.). Encourage students to think about the size of the things they regularly see—how are they choosing to indicate this on their maps? Have students use materials like crayons, pencils, colored pencils, water soluble wax pastels, water color, or paint. Once the image is complete, have each student(s) walk the class through the map or let the class guess the route and see if they either take a similar route or recognize a place or building that is on their route.