

TACOMA **ART** MUSEUM

1701 Pacific Avenue Tacoma Washington 98402 T.253.272.4258 F.253.627.1898 www.TacomaArtMuseum.org



Museum Overview

Curriculum Guide

TACOMA ART MUSEUM

MUSEUM OVERVIEW

Join a museum educator for an introduction to the museum and a brief overview of each current exhibition (approximately an hour in length), followed by self-guided time in areas of interest.

SCHOOL TOUR INTRODUCTION

Each tour is led by knowledgeable museum volunteer educators who engage students in a conversation-based gallery visit utilizing [Visual Thinking Strategies](#).

HOW TO USE THIS CURRICULUM

The curriculum guide includes sample images, pre- and post-visit lessons plans, background information, lesson plans, extension activities, and other resources to help you integrate the museum experience into your classroom curriculum – lessons may also be modified to be used independently of a museum visit. Grade levels are suggested for each lesson; however, teachers may adapt the lessons to other grade levels as appropriate.

PRE- AND POST-VISIT LESSONS

To ensure a successful and informative museum visit, pre-visit lessons are created to prepare your students for their museum visit. After your museum visit, use the post-visit exercises to help reinforce your students' museum experience and the concepts and information addressed during the tour and art activity. Each lesson is designed to correspond to Essential Academic Learning Requirements (EALRs) and Common Core State Standards (CCSS).

CONFIRMATION PACKET

Please be sure to review the confirmation letter you received when you booked your school tour. The confirmation packet includes directions and parking instructions, and information about obtaining a free museum pass so that you may familiarize yourself with the exhibition content and the layout of the museum prior to your school tour. Also included in the confirmation packet are museum guidelines to share with students and chaperones prior to your visit to help insure a successful and safe museum visit for everyone.

CONTENTS:

- Museum Background
- Visual Art Resources
- Pre-Visit and Post-Visit Lesson Plans
- Glossary and Resources

Tacoma Art Museum School Tour and Curriculum Guide lessons are aligned with Common Core State Standards and Washington State Learning Requirements in the arts and other subject areas.

Additional copies of this curriculum guide can be downloaded for free at www.TacomaArtMuseum.org/Educators. A paper copy can be purchased for \$10 by contacting Education@TacomaArtMuseum.org.

Cover Image Credit: Scott Fife, *Leroy, The Big Pup*, 2004. Archival cardboard, glue, and drywall screws, 118 x 54 x 140 inches. Tacoma Art Museum. Acquired with a major contribution from Theodore M. Wight in honor of Minot Rhys Tomala and Madeline Patricia Tomala; and a major contribution from Virginia Davis Wight in honor of her great grandchildren Minot Rhys Tomala, Madeline Patricia Tomala, Sidney Jordan Evans, Lachlan Hewitt Barnes, Anika Holly Wight, Colby Davis McArthur, Hollis Parks McArthur, and Cassidy Brooke McArthur. Additional donations received from John and Shari Behnke; Corinne Dixon; Gail Elliott in honor of Scooter, Lucy, Rudy, Odie, Sweetie, and Kirin; Paul I. Gingrich, Jr.; Tana Givens and Abby Givens; Esther M. Grant and Kristine Grant McLean; The Griffin Family; Todd Heistuman and Susan H. Lambert; Joanne Holderman in honor of Lauren and Grace Holderman; Ann and Robert Lockwood in honor of Robert William and Elizabeth Lockwood; Dan and Pat Nelson; Gary N. Owen; Stephanie A. Stebich in honor of her grandmother Lili Cummings; Bill and Bobby Street in honor of Anna for her love of dogs; Jim and Ann Wiborg; and Leroy's Buddies.

School Group Tours are generously supported by The Gottfried and Mary Fuchs Foundation, Wheeler Charitable Trust, William Kilworth Foundation, The Marco J. Heidner Foundation,



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FOUNDATION.

TACOMA ART MUSEUM

MUSEUM BACKGROUND

Tacoma Art Museum was started by a group of volunteers in 1935 and has since grown to become a national model for regional, mid-sized museums. The museum is dedicated to showcasing and collecting Northwest art, with the mission of connecting people through art. The museum's permanent collection includes the premier collection of glass artist Dale Chihuly's work on permanent public display. In 2014, Tacoma Art Museum welcomes the Haub Family Collection of Western American Art, including 295 works the late 1800s to present day. With this gift, Tacoma Art Museum joins a select few museums in the nation, and will be the only museum in the Pacific Northwestern region, with a Western American art collection of this caliber.

Tacoma Art Museum opened its current facility on May 3, 2003, when it moved from a classical 1920 bank building. Nearly twice the size of its previous building, Tacoma Art Museum's \$22-million Antoine Predock-designed structure provided the space to exhibit more of its extensive permanent collection and the prestige to draw top travelling exhibitions. Its exterior reflects the neighboring industrial buildings, Mount Rainier, the Thea Foss Waterway, and the surrounding museums and attractions that now mark Tacoma's Museum District.

In 2012, the museum embarked on a journey inspired by the gift of the Haub Family Collection of Western American Art and associated endowment funds, including construction of a new wing and renovations to the Antoine Predock building. The new wing, named the Haub Family Galleries, will open to the public in November, 2014. Seattle's award-winning Olson Kundig Architects completed the design, which reflects the influences of the lumber industry and railroad in Tacoma, and accomplishes the goal of visually opening the museum toward the community. A soaring 30-foot tall canopy will arch over the existing building and the new wing, providing a sense of connection and a large outdoor event space for the museum's community festivals.



1935 – 1958

Jones Hall, College of Puget Sound. Jones Hall now houses the University of Puget Sound's administrative offices. Jones Hall, College of Puget Sound, circa 1952. Photograph courtesy of Tacoma Public Library, Richards Studio Collection.



1958 – 1963

A rented storefront gallery space at 742 Broadway, currently a martial arts studio.

The museum (then known as Tacoma Art League) occupied a storefront gallery, which can be seen on the far left of this photograph. It was located on the 700 block of Broadway at the north end of downtown Tacoma. Photograph courtesy of Tacoma Public Library, General Photographic Collection.

TACOMA **ART** MUSEUM



1963 – 1971

The Allied Arts Center (also known as “The Old Jailhouse”) at 621 Pacific, in use today as an office building.

The Allied Arts Center at 621 Pacific Avenue in 1958 at the north end of Pacific Avenue. Photograph courtesy of Tacoma Public Library, Richards Studio Collection.



1971 – 2003

The former National Bank of Washington building—now Sound Inpatient Physicians—at 1123 Pacific Avenue, donated by Mr. and Mrs. L.T. Murray, Sr. In 1997, the museum’s continued popularity and expanding exhibition and education programs prompted the launch of a capital campaign to construct a new building designed specifically as a museum. Ground was broken in January 2001.



2003 – Present

Doors opened for the new building on May 3, 2003, with a twenty-four-hour party for the community. Designed by internationally known architect Antoine Predock, the building responded to Tacoma’s industrial history and the Northwest environment, particularly the quality of light, the preponderance of water, and the dramatic vista of Mount Rainier.



In 2012 the museum received a donation of 280 works of American Western art by Ervian and Helga Haub and family, the museum is constructing a new wing and expanded the lobby to showcase this remarkable collection, which will nearly double the gallery space.

Designed by Olson Kundig Architects, the museum expansion will complement Antoine Predock’s original vision that the museum maintains its “connection to place.”

TACOMA ART MUSEUM

COLLECTIONS

Since Tacoma Art Museum began collecting in 1963, it has built a permanent collection of artworks by international, national, and regional artists. The museum's rich collection contains more than 4,450 significant works, with an emphasis on the art and artists of the Northwest, including the largest, most comprehensive retrospective public collection of glass by Tacoma native Dale Chihuly. The collection also includes key holdings in 19th century European and 20th century American art and one of the finest collections of Japanese woodblock prints on the West Coast. Tacoma Art Museum has received a promised gift of 295 works of Western American art in the Haub Family Collection, with masterful works spanning 200 years. Tacoma Art Museum's sculpture program is growing, and the museum will add three new outdoor sculptures by Northwest artists in late 2014 and early 2015.

NORTHWEST ART

To represent the broad diversity of aesthetic expression in the region, the museum's Board of Trustees adopted a mission statement in 1993 that committed the museum to building a collection of works of art by the Northwest's most significant artists. Since then, the museum's collection of Northwest art has grown substantially and includes works by Mark Tobey, Morris Graves, Guy Anderson, Jacob Lawrence, Marie Watt, and Gaylen Hansen, among others.

GLASS

One of the most prominent collections in the museum is the Dale Chihuly glass collection. As a gift to the region, Dale Chihuly donated a retrospective collection of glass in honor of his parents, Viola and George, and his brother, George W. Chihuly. Approximately forty of these works are featured in a long-term installation in the museum. In 2006, Dale Chihuly donated the installation *Ma Chihuly's Floats*, a collection of thirty-nine works from the *Niijima Floats* series, in honor of his mother. Tacoma Art Museum's collection now includes 110 works by Chihuly.

The studio glass movement, which is nearly synonymous with the Pilchuck Glass School in Stanwood, Washington, is represented in the museum's collection by a variety of significant works. The museum's glass collection is anchored by Ann Gould Hauberg's promised gift of more than 130 works. As one of the founders of the Pilchuck Glass School, Hauberg's collection charts the development of the early years of Pilchuck with an emphasis on women artists

Paul Marioni, one of the nation's foremost innovators in glass art, gifted his collection of nearly 400 artworks to Tacoma Art Museum. The Paul Marioni Glass Collection traces the evolution of the Studio Glass Movement through Paul's engagement with the Pilchuck Glass School, where he taught from 1974 through 1988. The core of the collection focuses on more than 70 works by Paul Marioni that document his evolution as one of the most important artists working with glass.

STUDIO ART JEWELRY

Tacoma Art Museum holds an important collection of studio art jewelry by Northwest artists. The collection includes key works by Mary Lee Hu, Ken Cory, Ron Ho, Ramona Solberg, Kiff Slemmons, and Nancy Worden.

WORKS ON PAPER

Works on paper comprise the single largest concentration of the museum's permanent collection. There are nearly 1,900 prints in the collection, including more than 300 Japanese woodblock prints, an extensive group of the works promoted by the Associated American Artists print club, and the Beta Press archive. The museum's collection also includes works by artists of international stature, such as Allan D'Arcangelo, Robert Indiana, Vito Acconci, Adolph Gottlieb, Ellsworth Kelly, Barbara Kruger, Sherrie Levine, and Ed Ruscha. In addition, the museum has made a concerted effort to collect works on paper by prominent Northwest artists such as John Buck, Barbara Robertson,

TACOMA ART MUSEUM

Ross Palmer Beecher, Michael Ehle, Jeffry Mitchell, Roger Shimomura, Shirley Scheier, Michael Spafford, Dennis Evans, and Nancy Mee, among others.

JAPANESE WOODBLOCK PRINTS

The notable collection of Japanese woodblock prints at Tacoma Art Museum is largely the gift of a single collector, Constance R. Lyon (née Rice). Dr. Roger Keyes, one of the world's foremost experts on ukiyo-e, helped Lyon shape her collection. The Lyon collection today consists of 266 ukiyo-e prints, and is regarded as a gem in the museum's collection.

In 2006, Al and Betsy Buck added to the museum's collection by donating fifty-two Japanese woodblock prints dating from the late eighteenth-century to the early twentieth-century. Al Buck is a direct descendant of Alfred E. Buck, U.S. ambassador to Japan from 1898 to 1902. Despite their age, the prints are in nearly pristine condition because the family carefully stored them for more than a century.

The majority of the prints in the museum collection are from a genre called ukiyo-e, which means, "pictures of the floating world." The genre was produced between the seventeenth and the twentieth centuries and features motifs of landscapes, the theater, and city life.

EUROPEAN PAINTING AND SCULPTURE

More than forty paintings and drawings from the estate of Mr. and Mrs. W. Hilding Lindberg were bequeathed to Tacoma Art Museum in 1983. The Lindberg Collection is comprised primarily of French and German paintings from the second half of the nineteenth century and includes works by such notable artists as Eugène Louis Boudin, Edgar Hilaire Degas, Henri Fantin-Latour, Camille Pissarro, Pierre-Auguste Renoir, Adolf Schreyer, and Karl Spitzweg. Among these are visitor favorites such as Renoir's oil painting *Heads of Two Young Girls* [*Têtes de deux jeunes filles*], also known as *The Two Sisters* [*Les Deux Soeurs*], and Degas' *Dancers*, a fan-shaped painting on silk. In 1995, the museum acquired two of Degas' bronze sculptures of dancers to complement the fan painting.

WASHINGTON ART CONSORTIUM

Tacoma Art Museum is a member of the [Washington Art Consortium](#), which jointly owns and maintains 272 works on paper by leading American artists.

WESTERN AMERICAN ART

In 2012 Tacoma Art Museum received a major donate by Erivan and Helga Haub and family of 280 major works of American Western art. The Haub Family Collection of Western American art is unrivaled in its scope, and contains artwork spanning from 1820 to today. The collection includes prominent 19th century artists who shaped our views of Native Americans, mountain men, cowboys, and pristine American landscapes, including George Catlin, John Mix Stanley, Thomas Moran, and Frederic Remington. From the 20th century, the collection includes artists who brought modern art movements west and who explored western history and American identity, such as E. Martin Hennings, Georgia O'Keeffe, Tom Lovell, and John Clymer. The collection also includes many artists who are active and working today. Contemporary Native American artists William Acheff and Kevin Red Star take a fresh approach and portray American culture in a modern light, and pop artist Bill Schenck uses humor and satire to challenge long-held assumptions about the American West.

TACOMA ART MUSEUM

COLLECTION HIGHLIGHTS



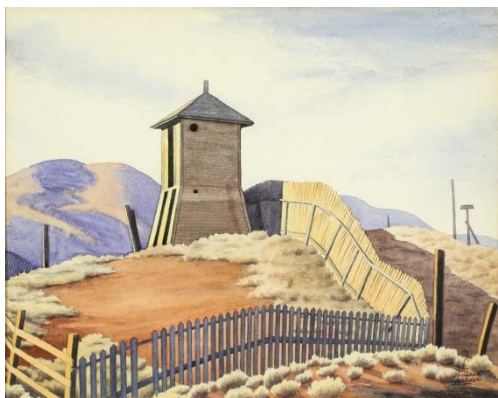
Dale Chihuly, *Cerulean Blue Macchia with Tabac Seaforms*, 1981–86. Collection of Tacoma Art Museum. Gift of the artist in honor of his parents, Viola and George, and his brother, George W. Chihuly.

Chihuly was born in Tacoma, WA and is widely recognized as the world's premier glass artist. Chihuly experimented with the team approach to glassblowing. Working with a team of master glassblowers and assistants has enabled him to produce architectural glass art of a scale and quantity unimaginable working alone or with only one assistant.



Gaylen Hansen, *Kernal Riding through Snakes*, 1989. Oil on canvas. Overall: 60 ½ x 72 inches. Museum purchase and gift of William and Barbara Street, 1997.32.

Hansen is best known for his figurative paintings that feature the flora and fauna of the Palouse, a geographically unusual area in Eastern Washington state where he lives and works, and “the Kernal,” Hansen’s alter-ego frontiersman whose often-perilous adventures are depicted in many of the artist’s canvases.



Z. Vanessa Helder, *Water Tower*, 1939. Watercolor on paper. 17 1/2 x 22 inches. Tacoma Art Museum, Gift of the Aloha Club in honor of Tacoma Art Museum's 75th Anniversary, 2011.1.1.

Helder was involved in the WPA program and became an instructor at the Spokane Art Center for two years. Her Northwest landscapes, especially those of Eastern Washington, were uncommon subjects for the national venues in which she participated and brought attention to the unique geographical and atmospheric qualities of her home state. Helder's series of watercolors documenting the construction of Grand Coulee Dam remains one of the major accomplishments of any regional artist.

TACOMA ART MUSEUM



John Nieto, *Buffalo at Sunset*, 1996. Acrylic on canvas. 48 x 60 inches. Tacoma Art Museum, Promised gift of Erivan and Helga Haub.

Nieto is considered one of America's most well known and dynamic contemporary artists. Born in Denver in 1936, Nieto traces his ancestry, a mix of Native American and Spanish, to the seventeenth century in New Mexico. His precision of form combined with broad strokes and intense colors create a distinctive style that has won legions of collectors and admirers worldwide.



Kenjiro Nomura, *Gymnasium*, 1945, Oil on canvas. 24 x 30 inches Tacoma Art Museum purchase, 2013.6.

Nomura was a Japanese American painter. In 1942, during the Second World War, Nomura and his family were incarcerated in the Minidoka Relocation Center. Sketches and paintings he made there over the next three years continue to be exhibited as an important record of the Japanese-American wartime experience.



Nancy Worden, *Lunar Phase Amulet*, 1997. Silver, 18k gold, coins, carnelian, found object. 29 x 2 ¾ x 1 inch. Photo: Rex Rystedt.

Worden is a storyteller who crafts her narratives with precious and semi-precious metals and gems, commonplace and found objects, and a mastery of traditional techniques. Her jewelry offers visual statements and visual puzzles that delight the viewer. While intensely personal, they explore universal themes and various rites of passage, often from a woman's perspective.

TACOMA ART MUSEUM

UNTITLED

RICHARD RHODES

Richard Rhodes' *untitled* "stone wave" sculpture sits at the heart of the museum and is made of 650 stones in a 1,650-square-foot enclosure. The primary stones are 24 inches square and weigh about 250 pounds. The stones are 500-year-old pavers that come from a village slated to be engulfed by the Three Gorges Dam reservoir in China. The sculpture was originally assembled in China and each stone was marked for reassembly in Tacoma. The team of installers had to fit all material and supplies into the central courtyard space through a small door in the glass walls. Workers squeezed between the windows and the waves to fit the stones in place. Each stone had to be placed within 1/8 inch of its calculated position in order for the whole pattern to work.

Rhodes calls the shape a hyperbolic paraboloid, with only one of the four corners at a right angle. It was designed to look like water in a fishbowl that had been jostled and frozen forever in mid-slosh. The stones rest on foam pedestals attached to foam risers that are higher at the corners. The design of the supporting structure creates a void between the stones and gives the illusion that they are floating. The foundation is a plain concrete floor above the museum's parking lot. The base is covered in a waterproofing membrane and the honeycomb of support beneath the stones facilitates drainage.

The space has a certain serenity as the wave seems to go on for eternity, reflected in the mirrored walls. The sculpture brings a strong water motif into the heart of the building, much like Puget Sound and the region's rainy season is at Tacoma's heart.

In recent years, Tacoma Art Museum has begun to experiment with the wave, with full support and encouragement from Rhodes. Dale Chihuly's *Ma Chihuly's Floats* – multi-colored *Nijima Floats* that are now part of the museum's permanent collection – drift across the wave during the warm summer months. In 2007, local artist trio SuttonBeresCuller lowered a sailboat into the courtyard to create *Ship in a Bottle* as part of the *8th Northwest Biennial*.



Image Credit: Photos by Laura Swimmer - ESTO

LEROY, THE BIG PUP

SCOTT FIFE

Artist and creator of *Leroy, The Big Pup*, Scott Fife follows in the footsteps of pop artists from the 1960s and 1970s by focusing on the fads and fascinations of American culture and using nontraditional materials to create his sculptures. Beginning with commercial products, he turned to objects from everyday life and also created a series of portraits of celebrities, all fashioned using archival cardboard, glue, and screws. To give these simple things greater cachet, Fife often re-creates them at an exaggerated scale, making them literally larger than life. His sculpture of his dog, *Leroy, The Big Pup*, was acquired in 2007 and has since become the museum's mascot.



Scott Fife, a realist sculptor and Seattle artist, earned a Bachelor of Arts in architecture from the University of Idaho in 1972 and a Bachelor of Arts from the Minneapolis College of Art and Design in 1976. He was granted fellowships by the New York Foundation for the Arts in 1989 and Artist Trust in 1999. Galleries and museums have hosted his one-person exhibitions since the mid-1970s, and he regularly exhibited in Berlin in the 1980s and 1990s. Tacoma Art Museum held a retrospective exhibition of his work in 2004 and Missoula Art Museum, Montana, hosted a solo show of his work in 2010.



Learn more about Scott Fife through [Platform Gallery](#), Seattle.

Image Credit: Scott Fife, *Leroy, The Big Pup*, 2004. Archival cardboard, glue, and drywall screws, 118 x 54 x 140 inches. Tacoma Art Museum, Acquired with a major contribution from Theodore M. Wight in honor of Minot Rhys Tomala and Madeline Patricia Tomala Wight; and a major contribution from Virginia Davis Wight in honor of her great grandchildren Minot Rhys Tomala, Madeline Patricia Tomala Wight, Sidney Jordan Evans, Lachlan Hewitt Barnes, Anika Holly Wight, Colby Davis McArthur, Hollis Parks McArthur, and Cassidy Brooke McArthur. Additional donations received from John and Shari Behnke; Corinne Dixon; Gail Elliott in honor of Scooter, Lucy, Rudy, Odie, Sweetie, and Kirin; Paul I. Gingrich, Jr.; Tana Givens and Abby Givens; Esther M. Grant and Kristine Grant McLean; The Griffin Family; Todd Heistuman and Susan H. Lambert; Joanne Holderman in honor of Lauren and Grace Holderman; Ann and Robert Lockwood in honor of Robert William and Elizabeth Lockwood; Dan and Pat Nelson; Gary N. Owen; Stephanie A. Stebich in honor of her grandmother Lili Cummings; Bill and Bobby Street in honor of Anna for her love of dogs; Jim and Ann Wiborg; and Leroy's Buddies.

TACOMA **ART** MUSEUM



PRE-VISIT LESSON: Reading Art

GRADES: K–12

LESSON LENGTH: 1 class period

ESSENTIAL QUESTION: What can we learn by “reading” art?

BRIEF DESCRIPTION

This pre-visit activity will help to prepare students for their museum visit by increasing their comfort level in viewing and discussing art in an encouraging, non-judgmental atmosphere.

CCSS

Speaking and Listening Standards

- Integrate and evaluate information presented in diverse media formats, including visually, quantitatively, and orally.
- Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to take, purpose, and audience.

EALRs

2.1 Applies a creative process to the arts

2.3 Applies a responding process to an arts performance and/or presentation of dance, music, theatre, and visual arts

3.2 Uses the arts to communicate for a specific purpose

BACKGROUND

Visual Thinking Strategies, or **VTS**, is a student-centered, research-based methodology for discussing art with a group of young people or adults. It uses art to foster learners’ capacities to observe, think, listen, and communicate, asking them to back up interpretations of a work of art by identifying the visual evidence that led them to their conclusions. VTS promotes the growth of a student’s aesthetic assessment. Building on an existing foundation of descriptive language, the practice of VTS encourages the evolution of critical thinking. Students learn to compile visual clues and arrive at valid interpretations. The following lesson is an adaptation of the VTS discussion technique.

A brief overview of VTS

In VTS, the educator:

- Facilitates, but is never the source of information or opinion
- Listens and repeats a succinct summary of what the student has said, emphasizing words and concepts that push the conversation further
- Links various converging and diverging viewpoints
- Acknowledges each comment as a valid and worthwhile contribution

The students...

- Have an opportunity to point out and verbally describe what they see happening in a work of art
- Know that their thoughts and opinions are heard, understood, and valued
- Provide evidence to explain interpretative comments
- Are able to see that each comment contributes to the group process of mining the art for meanings

LESSON

Let students know that today they are going to discuss a work of art to see what they can learn about the artwork and the artist(s) just by looking. Select one or more of the artists highlighted in this guide, or find and choose your own image(s). (Please note that in a first time VTS discussion, a figurative, narrative scene makes for a steady stream of conversation as well as diversity of interpretation. Using more abstract pieces can prove challenging for first-time art viewers, but can be developed quickly by guiding questions down a qualitative checklist. For example, "Who would like to tell me about the textures they see (line, depth, contrast, shape, e.g)?")

- Seat students in front of selected artwork and give them a moment to look at the image in silence before inviting them to speak. Look carefully at the image with the students. Encourage them to view the art much like they would read a book, scanning across, up, and down.
- Ask, "**What is going on in this image?**" Rather than starting out with "What do you *see*?" a question that invites a checklist of responses—"a dog," "the color green," "a red square," e.g.—an open-ended question about what is *happening* starts the discussion off by inviting students to make meaning out of what they see. It also implies that we can find meaning in any work of art.
- Paraphrase each student's comment after he or she responds, pointing to the details he or she mentions. Paraphrasing and responding to each comment in the same way helps indicate to students that no one interpretation is more valid or interesting than another.
- Introduce the appropriate vocabulary as it appears in the conversation.
- If a student provides an interpretive comment about the image ("I think the artist is sad," "It looks like a farm," "This takes place in the future," e.g.), ask, "**What do you see that makes you say that?**" This reminds students to return to the image to find evidence for their opinions; it also builds descriptive vocabulary.
- Ask "**What more can we find?**" intermittently to keep the discussion going—and to imply that there is always something more that we can find in a work of art.
- Repeat the three big questions as needed to allow students to continue to describe their observations:
 - "What is going on in this image?"
 - "What do you see that makes you say that?"
 - "What more can we find?"
- Use your own judgment to close the discussion when student focus wanes. (The time needed for this lesson may vary from 10-45 minutes, depending upon the age and developmental needs of students.) As you conclude, thank all the students for their contributions.

TACOMA ART MUSEUM



POST-VISIT LESSON: Defining a collection

GRADES: 5-12

LESSON LENGTH: 1 class period

ESSENTIAL QUESTION: How does a museum define a collection?

BRIEF DESCRIPTION

This post-visit activity will provide students with the opportunity to reflect on their museum visit and discuss their understanding of a museum collection.

CCSS

Writing Standards

- Produce clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.

Speaking and Listening Standards

- Integrate and evaluate information presented in diverse media formats, including visually, quantitatively, and orally.
- Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to take, purpose, and audience.

EALRs

2.3 Applies a responding process to an arts presentation: engage, describe, analyze, interpret, and evaluate

3.2 Uses the arts to communicate for a specific purpose

LESSON

Break students into small groups, providing them with writing paper and pencil. Ask students to write down their observations about the museum, with a focus on the galleries they explored. Remind students that a collection is a group of objects or works to be seen, studied, or kept together.

PROMPTS

- Thinking about the works of art in the exhibitions, were there similarities in style, scale, or themes?
- Did placing artwork with similar medium, such as paintings, photographs, sculptures, etc. help define the collection – why or why not?
- What can you tell about Tacoma Art Museum’s collection from your visit? (For further discussion, older students should be encouraged to examine the museum’s mission and vision).

CONCLUSION

Ask the groups to share their thoughts and keep a list. Explore similarities and differences.

EXTENSION ACTIVITIES

Many museums, nationally and internationally, have their collections online. Students should be encouraged to explore Tacoma Art Museum’s online collection and those of other museums.

GLOSSARY

Collection – a group of objects or works to be seen, studied, or kept together.

Composition – arranging of art elements (line, shape, form, value, texture, space, color) using the principles of organization (balance, contrast, rhythm, pattern) to create an artwork.

Identity – may be defined as the distinctive characteristic belonging to any given individual, or shared by all members of a particular social category or group.

Medium, media – materials and tools used by the artist to create the art work.

Northwest Mystics – a group of artists prominent in the mid-20th century that shared interests in Asian aesthetics, the spiritual or mystical possibilities of art, and muted colors.

Pacific Northwest – a region in western North America bounded by the Pacific Ocean to the west and, loosely, by the Rocky Mountains on the east. Though no universally agreed upon boundary exists, a common conception includes the U.S. states of Oregon, Washington, and the Canadian province of British Columbia. Broader conceptions reach north into Alaska and Yukon, south into the coastal and mountainous regions of Northern California, and east into Idaho and western Montana, western Wyoming, and western Alberta, to the Continental Divide.

Principles of organization – a means of organizing the elements in a work of art: balance, contrast, emphasis/dominance, harmony, movement, pattern, proportion, repetition, rhythm, unity, variety

Style – the distinctive characteristics contained in the work of a individual, a group of artists, a cultural group, a period of art, or art from a common geographical location.

RESOURCES

[Art Resource Center](#): Learn more about the exhibitions on view at Tacoma Art Museum by visiting the Bill and Melinda Gates Foundation Art Resource Center – with more than 6,000 art books, numerous art periodicals, videos, and teacher resource packets available, the ARC is an excellent community resource to learn more about the visual arts.

[Arts Impact](#): Based out of the Puget Sound Educational Service District (PSESD), a professional development program that empowers K-8 classroom teachers to become competent and confident teachers of visual and performing arts using arts-infused lesson plans with a focus on mathematics and literacy.

[Tacoma Art Museum's collection database](#), designed to make the museum's 3,200 object collection available online, was launched on November 1, 2011 and is a work in progress. New objects and information are being added to the database regularly.