

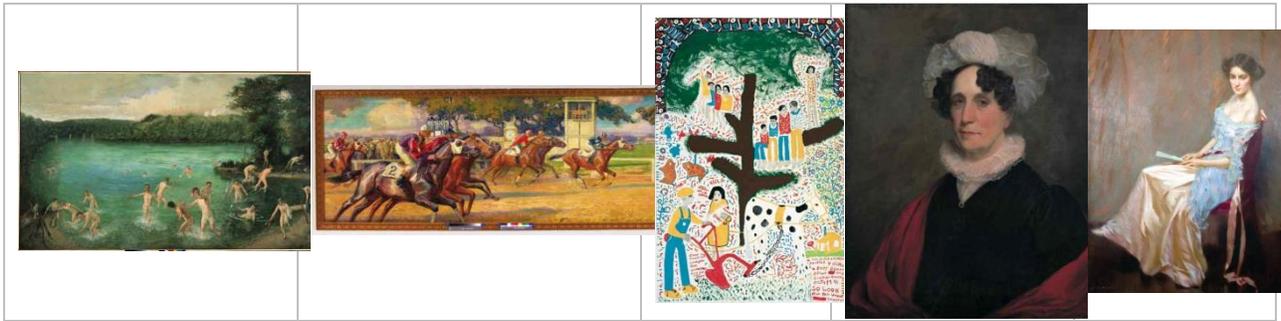
Meet Me at the Morris!

Grades: 4-12, 45 Minutes

PURPOSE:	Introduce students to an art museum, specifically the Morris. Take them “behind the scenes” to learn what an art museum does using specific examples from the Morris’ collection.
OBJECTIVES:	<ul style="list-style-type: none"> ○ Learn about museums, art museums, and the Morris ○ What is a museum? What is a collection? ○ Where does an item’s value/worth come from? Why is an item placed into a museum? ○ How do you define “good” art? How has this definition changed over time? ○ How do pieces get prepared for display? How are they taken care of and preserved? How are they protected? ○ Where is art found? How can art be found? ○ What is a museum’s mission/purpose? Why do they have one?
AGES:	All (PreK-8 th); 4-14
TOUR STOPS/TOPICS:	<ul style="list-style-type: none"> ○ PORTRAITS: How did museums start? What do museums have in their collection? ○ CIVIL WAR: <i>Surprise Attack on Harper’s Ferry</i> – Why are certain works of art presented in a unique way? What’s the process behind installing artwork? What is the job of a curator or a preparator? ○ SOUTHERNERS AT PLAY: <i>The Start</i> – How do certain pieces find their way into a museum? Every painting tells a story, but even today, some questions about a piece’s origins go unanswered. ○ TEMPORARY EXHIBITION: (a brief stop, will be shorter than the others) – it is a part of the museum’s mission to teach others about Southern art & artists. In addition to our permanent collection of Southern art, we also display traveling exhibitions by other Southern artists. ○ FOLK ART: <i>George + Benny Andrews</i> – self-taught artists vs. formally trained artists – What is considered to be art? The definition of art is constantly changing! In the past, artists were traditionally that they needed specific training to create art, but ever since the folk art movement, folk artists create by using untraditional methods.
ACTIVITY:	Mixed-media collage
PROPS:	<ul style="list-style-type: none"> ○ PORTRAITS: Reproduction of mastodon skeleton; contemporary objects (reproduced images and actual objects) to think about what

	<p>would be in a museum years from now? (i.e. cell phone, pocket watch, maybe a picture of popular/expensive shoes [Nike Air Force Ones?], credit card, Nintendo 64 game)</p> <ul style="list-style-type: none"> ◦ CIVIL WAR: framing + canvas examples; MET Athena Installation Video on DVD player http://www.metmuseum.org/metmedia/video/collections/gr/athena-pergamon-installation-great-hall ◦ SOUTHERNERS AT PLAY: Mix & Match board choosing the names of 3-4 (maybe more as kids will have a little more time at stop) well-known paintings -PAINTING SUGGESTIONS <i>The Kiss</i> by Gustav Klimt, <i>Daughters of the South</i> by Jonathan Green, <i>Starry Night</i> by Vincent Van Gogh, <i>The Scream</i> by Edvard Munch, <i>The Persistence of Memory</i> by Salvador Dali, <i>Number 5, 1948</i> by Jackson Pollock, <i>A Fantasy</i> by Elliott Daingerfield; reproduction of old newspaper article and Saint Charles Hotel Catalogue page. ◦ Folk Art: Folk art reproductions of Bill Traylor’s <i>Figures and Construction</i>, and Howard Finster’s <i>Elvis-at-3</i>; some of the untraditional materials that are used in those works: plywood, glitter, cardboard, pencils.
<p>GENERAL NOTES AND INTERESTING FACTS</p>	<ul style="list-style-type: none"> -Museum volunteers contribute 1 million hours of service every single week. -The US is home to museums that cover a broad range of interests and categories, such as The Museum of Questionable Medical Devices, International Cryptozoology Museum, and the Toilet Seat Art Museum. -Worldwide, museums see 850 million visitors each year, more than all major league sporting events & theme parks combined. -Museums outnumber the 11,000 Starbucks & 14,000 McDonald’s combined. --There are over 35,000 museums in the US. -Museums preserve over 1 billion objects in the US. -Museums spend more than \$2 billion a year on education activities, and the average museum devotes 75% of its education budget to K-12 students. <p>https://museumhack.com/10-awesome-museum-facts/</p>

Selected Paintings:



Tour Rotations:

1	2	3
<p>Portrait</p> <p>Portrait of Mrs. William Palfrey</p> <p>John Wesley Jarvis</p> <p>What goes in a Museum?</p>	<p>Civil War</p> <p>Surprise Attack near Harper's Ferry</p> <p>John Mooney</p> <p>Curator/Preparator</p>	<p>Southerner's at Play</p> <p>The Start</p> <p>Louis Oscar Griffith and Robert Wadsworth Grafton</p> <p>Mystery behind the art and how art gets here?</p>
<p>Civil War</p> <p>Surprise Attack near Harper's Ferry</p> <p>John Mooney</p> <p>Curator/Preparator</p>	<p>Southerner's at Play</p> <p>The Start</p> <p>Louis Oscar Griffith and Robert Wadsworth Grafton</p> <p>Mystery behind the art and how art gets here?</p>	<p>8 & 9</p> <p>Temporary Piece</p> <p>On Loan Artist</p> <p>Borrowing and Loaning</p>
<p>Southerner's at Play</p> <p>The Start</p> <p>Louis Oscar Griffith and Robert Wadsworth Grafton</p> <p>Mystery behind the art and how art gets here?</p>	<p>8 & 9</p> <p>Temporary Piece</p> <p>On Loan Artist</p> <p>Borrowing and Loaning</p>	<p>Folk Art</p> <p>Andrews Family Tree</p> <p>George Andrews</p> <p>What Constitutes Art?</p>
<p>8 & 9</p> <p>Temporary Piece</p> <p>On Loan Artist</p> <p>Borrowing and Loaning</p>	<p>Folk Art</p> <p>Andrews Family Tree</p> <p>George Andrews</p> <p>What Constitutes Art?</p>	<p>Portrait</p> <p>Portrait of Mrs. William Palfrey</p> <p>John Wesley Jarvis</p> <p>What goes in a Museum?</p>

Folk Art <i>Andrews Family Tree</i> George Andrews What Constitutes Art?	Portrait <i>Portrait of Mrs. William Palfrey</i> John Wesley Jarvis What goes in a Museum?	Civil War <i>Surprise Attack near Harper's Ferry</i> John Mooney Curator/Preparator
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Start the tour with the mission of the Morris [this can be done in the lobby before the children separate and enter the galleries]

Every museum has what is called a “mission.” A mission is another way of explaining a museum’s purpose. The mission of every museum is very important because it allows visitors and the outside world to know what makes that museum different from others and what to expect when they visit.

Docents can read the excerpt below from the mission (the full mission is really long)

A museum’s collection should always reinforce its mission. So keep that in mind as we explore different works of art in the Morris, and think about whether or not they follow the museum’s mission.

The mission of the Morris is:

to broaden the knowledge and understanding of the visual arts in the southeastern United States by collecting, preserving and displaying works of art focused upon, but not limited to, the art and artists of the American South;

**For the younger visitors: the Morris wants to show you paintings made in the South or by artists who are from the South

Civil War Gallery Stop

John Mooney (1843-1918)

Surprise Attack near Harper's Ferry (circa 1868)

TOPIC: Why are certain works of art presented in a unique way? What's the process behind installing artwork? What do a curator and preparator do?

Vocabulary Terms

1. Curator
2. Preparator

Props

1. Empty frame
2. Video clip of an installation

About the Work

From memory, John Mooney painted what it was like for him to serve in the Civil War. While bathing, he and his fellow soldiers were ambushed by the enemy. We can assume that this very moment and the events of the war greatly influenced him for the rest of his life. Mooney went through great pains to recreate this image from memory, even using live models to paint from. He was said to have carried a special tube in which he was able to place the carefully rolled canvas of this painting. He would then have it with him to show various people and retell the story behind the scene. Mooney may have suffered from PTSD, and spent some time in an insane asylum, and died in a poor house.

The subjects that Mooney painted, however, are not what we are going to focus on, but rather the unique installation of this work. The Morris obtained this painting in 1989. It was the **curator** at the museum, Estill Curtis Pennington, along with the Morris communications architect, Bob Kuhar, who designed and desired to have the painting placed on a concave wall like this. A **curator** is someone at a museum who decides what art or objects are displayed at a museum, researches the history and authenticity of these pieces, and, often along with a **preparator**, decides how to display objects or pieces of art. A **preparator** directly handles artworks and collaborates with the **curator** on how to display and design exhibitions, galleries, and specific works of art.

The bizarre design of this installation isn't only found at the Morris. Pennington, the **curator**, worked at the National Portrait Gallery in Washington D.C. before he came to the Morris. At that Gallery, there is a painting called *Grant and his Generals* by Ole Peter Hansen Balling, which is also curved in this way on a concave wall. Sometimes there may be a vision behind a particular piece of art, perhaps in this case to give the viewer the sense that they themselves are enveloped in the painting. You may have seen paintings called "dioramas," which are meant to make you feel like you are completely within a scene, or, sometimes a

curator or **preparator** may use an architectural trick like this to make an average painting appear more impressive than it really is.

To achieve the vision of a diorama, the painting had to be lined to a flexible, fiberglass laminate plate, and then placed in a custom-designed frame. The process is meant to be completely reversible, so that at any time, the painting can go back to its original form.

**Takeaway for the younger visitors: curators get to pick the paintings we have; preparators hang them up

Interpretive Questions

1. [Before you talk about the installation and history of the painting ask:] Knowing the mission of the Morris Museum, why do you think the curator would have wanted this piece of art to be displayed in the museum? (Mooney lived in the South, and this painting portrays an important part of southern history-the Civil War).
2. [Before you start talking about the painting ask:] What's different about this painting compared to the other ones hanging in this gallery? (It's curved). [Let the children touch the prop frame and try to bend it]
3. Despite going through a long, complicated process to get the painting framed in this curved state, why do you think the curator wanted the process to be reversible? (So that art and historical objects can be conserved and not ruined. So viewers will always be able to see what was originally created. There has to be a balance between what a curator or museum wants to present and still being able to protect the art when they do that).
4. Show video of installation [Instead of showing just a picture or reproduction at the MET, they wanted to be able to show the original work in its original form to its visitors]

Southerners at Play Gallery Stop

Robert Grafton (1876-1936) + Louis Oscar Griffith (1875-1956)

The Start (1917-18)

TOPIC: How do certain pieces find their way into a museum? Every object has a story-even today, not all the questions have been answered.

Vocabulary Terms

1. Auction

Props

1. News article
2. Clipping from 1917 Catalogue
3. *Mix & Match board (7 paintings & their titles)*

About the Work

A collaborative piece, *The Start* was done by two impressionistic artists: Robert Grafton & Louis Oscar Griffith. The painting depicts “the start” of a stakes (thoroughbred horse) race at the New Orleans Fair Grounds Racetrack. Measuring more than 13 feet long, the painting was commissioned for the Saint Charles Hotel in New Orleans, LA in 1915 when the fairgrounds’ horse racing track (the oldest operating track in the country) reopened after a gambling law was repealed.

The Start is one of a pair of paintings done by the artists, but the 2nd painting (entitled *The Finish*) has never been found! The pair of paintings were once displayed in the men’s café of the New Orleans hotel. *The Start* was discovered in a warehouse after Hurricane Katrina. The storm had flooded the bottom levels, but thankfully, the painting was stored on the 5th floor.

In 2006, the Morris Museum of Art purchased the painting at the Neal Holiday Estates **Auction** by the **Director & Curator**, Kevin Grogan. This is often how museums obtain artwork, at **auctions**. Some people believe that the 2nd painting, *The Finish*, was lost during the storm, but there is no evidence for that, and we may never find out.

There is also a bit of mystery behind the name of this painting. It was the Neal Auction House of New Orleans that labeled the painting *The Start*. This may have come from a newspaper article titled “Local Scenes Inspire Mural Decorations” published by **The Times-Picayune** on Sunday, February 18, 1917. In the article, a caption is located beneath each image. Flo Fields, author of the article, talked about how the artists worked on the paintings at the same time, with one at one end and one at the other. [Pass article reproductions around]

“Then they began to work upon the first picture, one man at each end of [it]. They worked from a few pencil lines and when thoughts came—the lines grew until there appeared the nucleus of the idea. When one made something that the other did not like, he—one or the other—rubbed it out. Simple enough and [not] dangerous with two who have such abstract ideals of work and expression. So it grew harmoniously from “start” to “finish,” with so fine a blending of their arts that one cannot tell where one begins and the other ends!”

--taken from news article

**Takeaway for the younger visitors: even though we possess these paintings, we don’t always know where they’ve been or what happened to them before they came here. Part of what the museum does is discover that

Questions/Procedure:

1. Imagine that it is late in the afternoon and you are sitting in the stands watching a horse race. The question is, "Is the race about to begin, or is it about to end?" [allow students to answer] Can you tell me why you think that?
2. Why do you think someone would call this painting *The Start*? [because of the newspaper article or because the auction house titled it that; the horses are closely in a line]
3. Why do you think some people think *The Start* is not the right name of this painting? [in the newspaper clipping, the other painting looks more like a "start"; the horses aren't in a complete line so it could be after the race began, etc...]
4. What clues can we use from the painting to determine which title may be correct?
5. After students have imagined being at the race & expressed their opinions, show them the image from the hotel that says "They're off!". "I want you to look at this image more closely. Think about what answers you gave. Would any of you change your answer? If so, why? [in the image of *The Finish*, although not great quality, there is a man behind the row of horses with his arm in the air – is he possibly holding a gun? A starting gun perhaps? → clues to possibly look for: the horses are aligned and very close, possibly indicating a starting line → maybe it's a tight race and it was a close call? → one horse is up in the air (this is called rearing) so maybe the gun scared his horse]
6. Let students know that this image was released in a 1917 catalogue distributed by the Saint Charles Hotel. A caption below reads "They're Off" which could indicate that this (the reproduction) is *The Start* and the painting we have is actually *The Finish*. Sometimes researching old documents and looking for clues is necessary to discover more about a piece of art, even if we've owned it for almost thirty years, like this painting.

Activity

Show the students the various reproductions of paintings (some in the Morris' collection, some not) and see if they can guess what name goes with what piece from the list.

Portrait Gallery Stop

John Wesley Jarvis (1781-1839)

Portrait of Mrs. William Palfrey (circa 1820-1821)

Sohmer Grand Piano (circa 1880-1885)

TOPIC: How did museums start? What belongs in a museum?

Props

1. Reproduction of a mastodon skeleton

2. Cell Phone
3. Pocket Watch
4. Nike shoe keychain
5. Credit Card
6. Nintendo 64 game

Background Information: Museums

When museums first began to appear, in the 1700s, they started out as the collections, or, what is known as the “cabinet of curiosities,” of the very wealthy.

Q: Is there anything you have at home that you collect? (answers may include Pokemon cards, toy cars, baseball cards, stuffed animals, designer shoes, etc...)

Since only the wealthy could afford to obtain and maintain these collections, the objects they had were usually very **valuable** or very **bizarre** and **rare**. For example, Charles Wilson Peale opened the first museum in the United States in Philadelphia in 1784, originally called the Philadelphia Museum (later called Peale’s Philadelphia Museum). This began with a collection of 44 portraits Peale painted of notable figures, kind of like those all around you. [let the children pass around the reproduction of the portrait] Peale’s museum quickly expanded to include natural history specimens, especially bones- even those of ancient animals. His museum was the first to ever display a mastodon skeleton. **Q: Docent can ask who knows what a mastodon is and if they’ve ever seen one** [let the children pass around the reproduction of the mastodon skeleton] We might be used to seeing something like that today in a museum, or on the internet, but the public had never seen anything like this on display before! Much of what Peale displayed in his museum originated from his personal collection. Do you know anyone with ancient skeletons in their house?? Probably not. So these collectors had extraordinary objects.

Background Information: Museums and Our Collection

Well these old collections of wealthy persons transformed and evolved into many of the museums of today. As I said earlier, these collections usually consisted of items that were seen as valuable, bizarre, and rare. You might ask what makes these items valuable, bizarre, or rare? Artwork, which is what makes up the Morris’ collection, can be considered valuable because the artists who created these works have a unique talent and ability that the majority of people may not be able to replicate. For example, the portrait of Mrs. William Palfrey. **Q: Does this look like a realistic painting?** Notice the transparency of the lace ruffle, or the individual curls in her hair. **Q: Do you think the artist had to be talented to complete this painting?** This portrait was completed by John Wesley Jarvis (1781-1839) who was a formally trained artist and a renowned portrait painter. In the 18th and 19th century, artists gained success more easily

if they trained in Europe or under an already established artist, as Jarvis did under Danish painter, Christian Gullager.

People didn't have cell phones and Instagram back then to take photos whenever they wanted. Instead, you had to sit for hours for this kind of "photograph" to be taken. Wealthy people would pay top dollar for an artist to produce a life-like rendering of a family member or themselves, and it may be the only image of that person to ever exist. Thus, this portrait gains some of its **value** because someone paid a lot of money for a talented, well-known artist to complete it. This portrait is also valuable because it is **rare**, as it is probably the only surviving image of the subject, Mrs. Palfrey, and is dated to 1820- that's 197 years old! **Q: Do any of you or your family have anything that's 197 years old? If so, do you and your family cherish this item more than others?**

Often the longer something survives, the more valuable and rare it can become. Most objects don't survive hundreds of years without being protected or maintained. Sometimes that's also why objects end up in the museum. Museums like the Morris make it a point to protect objects so they can last for generations to come. For example, if this portrait wasn't in the museum or some other protective environment, it might have deteriorated or fallen apart by now-crumbling or growing mold. Look at the neighboring portrait for comparison, *Portrait of a Neo Classical Gentleman*, 1815. This is about the same age but in worse condition- **see the cracking of the paint?** The portrait of Mrs. Palfrey has been better preserved, thus making it more valuable.

That piano is also an object in the museum's collection. **Q: Would you have thought that a piano would belong in a museum?** [Let the children answer. Some may say no because pianos aren't unusual or rare] Well, the piano is an artifact and lived in the South for much or all of its life, and it's a musical instrument-the playing of musical instruments is also considered an art form. This piano is also over 130 years old and still works, making it more valuable because it is very old but functional.

In history museums, you will see even older objects, like coins, pottery, or weapons that are THOUSANDS of years old! If you see a piece of pottery at your grandma's house, you might not think much of it. If that piece of pottery was thousands of years old, it would probably be in a museum or protected space because it's amazing that it still even survives!!! Museum objects often represent a unique point in time, so they are also important to keep and protect to know about the past. Portraits tell us a little bit about people in the early 1800s in the same way that an ancient coin might tell us about a society thousands of years ago.

Interpretive Questions

Let's look at some of these contemporary objects. The objects may or may not seem valuable or significant to you now because you see or use them regularly, but which of these do you think might be in a museum 100 years from now? What about 500 years from now? Why?

[Show the students the various objects and let them respond and elaborate; there's no right or wrong answers for any of the objects]

**Takeaway for younger visitors: things that are weird or old are often in museums. The older something is, while still looking like it did when it was first created, the more valuable it is

Folk Art Stop

George Andrews (1911-1996)

This is the Andrews Family (Andrews Family Tree) (1991)

Benny Andrews (1930–2006)

Preacher (1994)

TOPIC: What is art? Forever changing! You used to have to have proper/specific training to be considered talented/valuable. Who can be an artist?

Vocabulary Terms

1. Folk art
2. Collage
3. Self-taught artist

Props

1. Pencils and Cardboard, Bill Traylor's *Figures and Construction* reproduction
2. Glitter and piece of plywood, Howard Finster's *Elvis-at-3* reproduction

WHAT IS FOLK ART? [start this stop by explaining this definition]

Folk art – the art of the everyday. Folk art is rooted in traditions that come from community and culture. It expresses cultural identity by conveying shared community values and aesthetics. It encompasses a range of utilitarian and decorative media, including cloth, wood, paper, clay, metal, and more -- <http://www.internationalfolkart.org/learn/what-is-folk-art.html>

Artistic works, as paintings, sculpture, basketry, and utensils, produced typically in cultural isolation by untrained often anonymous artists or by artisans of varying degrees of skill and marked by such attributes as highly decorative design, bright bold colors, flattened perspective, strong forms in simple arrangements, and immediacy of meaning. --

<http://www.dictionary.com/browse/folk-art>

Self-taught art – refers to art created outside the canon of art history; an umbrella term for 2 sub-genres, Outsider Art (Art Brut, Neue Invention) and Vernacular Art (Indigenous Art, Folk Art, and Naïve Kunst). In the past, for artists to be recognized, they had to study under an

already established artist, or study at an established “school.” The Académie Julian, was probably the most famous one, and was in Paris, France. The possibility of a common, lower class person growing up in a rural area of the South, for example, going to the Académie Julian was very small. So self-taught, folk artists would create work by using what they had available—everyday objects.

With the recognition of folk art and self-taught artists, the idea of traditional training is no longer needed for someone to create significant or valuable art. Rather, folk art has gained value and recognition for representing cultures and communities that were generally ignored in the artistic tradition [for example, a church scene in the rural South vs. a scene depicting an ancient Greek temple, or portraits of wealthy people]

George Andrews – self-taught, father of Benny Andrews – nicknamed the “Dot Man”

ABOUT THE ARTIST

George was born in Plainview, GA in 1911 and received a 3rd grade education before heading to work in farm labor. He educated himself informally by reading magazines & newspapers. He was the father of 10 children (2 being artist Benny Andrews & writer Raymond Andrews). As a child, Benny remembered seeing his father drawing in the sand using nails. He often entertained his children with drawings and created toys out of discarded objects. As a young man, he used “bluing,” a cleaning powder compound, to paint large images of biplanes on local barns. These were done anonymously as George created them during the night. Later on, it was discovered that they were his creations. He decorated his personal environment, inside and out, with brightly colored, vividly patterned fanciful paintings using found/donated materials. First he painted rocks by decorating them with brightly colored dots. These he placed around Madison, GA. Eventually, people in Madison started calling him “Dot Man.” He soon moved on to painting porch furniture and other things in his yard. Gradually, words & phrases began appearing in his works. In the mid-1980s, his son Benny began providing him with fine arts materials and encouraging him to paint on canvas. It wasn’t until the 1990s that his work was exhibited nationally thanks to his son Benny.

Benny Andrews – formal training, son of George Andrews

“I paint and draw things from my imagination, which is filled with bits and pieces of experiences that I’ve lived, juxtaposed with what I’m experiencing now, and projecting what I feel will happen in the future.” <http://www.artnet.com/awc/benny-andrews.html>

ABOUT THE ARTIST

Benny Andrews was born in 1930 in Madison, Georgia. He was 1 of 10 children of George & Viola Andrews. His father, the self-taught artist, was a constant source of inspiration for him. His mother insisted that her children be educated. He began studying painting at the School of the Art Institute of Chicago. He moved to NYC in 1958 and developed a style by using

rough, expressive collage and incorporating cut fabric & paper into his oil paintings. His 1st NY solo exhibition went up in the Forum Gallery in 1962.

Benny was known as a socially-minded artist & an advocate for greater visibility of African Americans, dedicating himself to activism & educating his community. He led art education programs for underserved students through Queens College & local (NY) community programs. He implemented a groundbreaking model for teaching art in prisons that eventually spread across the country.

His artwork does not easily fit into a category. He worked in a variety of media (collage, painting, printmaking, sculpture, drawing). The subject matter is usually taken from his personal social & cultural environment & is mostly figurative.

About *Preacher*

Benny joined a Baptist church at 10 years old when he was baptized. He represents his religious experiences in *The Revival Series*, a collection of 20 drawings and 6 gouaches depicting African-America revival meetings in the old South that contemplate the experience and the role of Christianity in the Black community.

Preacher is a collage. A **collage** is a piece of art made by sticking different materials such as photographs and pieces of paper or fabric onto a backing – a combination or collection of various things – www.dictionary.com. Collage comes from the French verb *coller* meaning “to glue”

“...it allows me to take a seemingly nondescript scrap of a fabric and create something artistic.”

- Benny Andrews on collaging

**Takeaway for younger visitors: you don't have to go to school for art to be an artist. You don't need special artist supplies to create artwork

Interpretive Questions

1. Based on the ideas of folk artists, can anything be considered art and can anyone be an artist?
2. What does a person need to do to be an artist? [just create art! No training required to create your own art!]
3. Pass around examples of “found objects” used in folk art and reproductions of some folk art those objects are used in. [emphasize that you can scavenge almost anything and make artwork out of it]

Temporary Exhibition Stop

This is a brief stop, 5 minutes tops. Explain that it is a part of the museum's mission to teach others about Southern art & artists. In addition to our permanent collection of Southern art, we also display traveling exhibitions by other Southern artists.

Interpretive Questions

1. Let the students look around the gallery and ask why they think we are displaying this art that doesn't belong to the Morris.