

Pre-Visit Worksheet: Pennsylvania Impressionists



You're a POETShow it!

Using a painting by an artist who is considered a Pennsylvania Impressionist, create a five-line poem known as CINQUAIN. Find an example of an artwork on the Michener Art Museum's Bucks County Artists' Database at www.michenerartmuseum.org. Write your poem on the back of this paper.

CINQUAIN

Five line poem

1st line - subject (having 2 syllables)

2nd line - describe the subject (4 syllables)

3rd line - action involving the subject (6 syllables)

4th line - a feeling about the subject (8 syllables)

5th line - another name for the subject (2 syllables)

Suggested Works: *The Wooded Watershed* by Daniel Garber, *Burning of Center Bridge* by Edward Redfield, or *Road to Lumberville*, by Fern Coppedge.

The National Art Standard addressed in this activity is **Contents Standard 6**: Making connections between visual arts and other disciplines. The Pennsylvania Arts and Humanities Standard addressed in this activity is: **9.1 Production, Performance, and Exhibition**

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Sounds in a Painting



A C T I V I T Y S H E E T

Tour Activity: Elementary/Middle

Choose an **abstract** painting in the galleries. Write the name of it here:

Write a description of the painting here using **art vocabulary**: (describe the colors, lines, shapes, movement, rhythm, texture, space, etc.)

If you could **hear** this painting, what kinds of sounds would you hear? List some sounds below. Are they loud? Soft? Do you hear a single sound? Many sounds? Where are they coming from? If it's a type of music, write that down as well.

What elements of the painting give the feeling of the sounds? Is it the color? The lines? The shapes? Explain why.

Now using the sounds you have written down, write a short story using those sounds in your story. What kind of story can you create about this painting using your imagination? Use another piece of paper if necessary. Once you are finished, share your story with your group.

The National Standards in Art Education addressed in this activity are: Content Standard 2: Using knowledge of structures and functions; Content Standard 3: Choosing and evaluating a range of subject matter, symbols and ideas; Content Standard 6: Making connections between visual arts and other disciplines; **The Pennsylvania Arts and Humanities Standards addressed in this activity are:** 9.2 Historical and Cultural Contexts; 9.3 Critical Response;

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Explore How Art Can Tell Us About HISTORY



Tour Activity:

Paintings often tell stories that help us learn about history. Before the invention of cameras, artists recorded great historical events such as battles, explorations and events involving the church or royalty. Using the *Civil War Battle Scene*, 1887, by William Trego (1859-1901), answer the questions below. You can find this painting in the Byers Gallery.

What story does the Trego painting tell us? Write a short story.

How do you think the artist painted the subject if he was not at the actual battle site?

Be a detail detective.....Search for three different ways that the artist helps us to understand the motion in this picture.

The National Art Standards addressed in this activity are: **Content Standard 3:** Choosing and evaluating a range of subject matter, symbols and ideas; **Content Standard 4:** Understanding the visual arts in relation to history and cultures. The Pennsylvania Arts and Humanities Standards addressed in this activity are: **9.2 Historical and Cultural Contexts**, and **9.3 Critical Response**.

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Take a *Sculpture Stroll* at the Michener!

Tour Activity: Elementary/Middle

Approaching a sculpture is a bit different than approaching a painting. How is it different? You can walk around it! Make sure you view sculpture from different angles. Look at it from afar as well as up close at the surface.

What is a **sculpture**? _____

There are many sculptures at the Michener that are made out of different **materials**. What kinds of materials can you think of that are used to make sculpture? _____

There are different **processes** used in making sculpture known as **subtractive** and **additive** processes.

I identify below whether the process is subtractive or additive:

Carving _____
Modeling _____
Casting _____
Found object/Assemblage _____

What **kinds** of sculptures can you identify? See if you can identify a sculpture at the Michener that belongs in the category.

Example:	<u>Figurative</u>	<u>King Lear, by Barry Johnston</u>
	_____	_____
	_____	_____
	_____	_____
	_____	_____
	_____	_____

Define the following sculpture vocabulary words:

Negative space: _____

Maquette: _____

Armature: _____

Base: _____

In the Round: _____





Text panel written in response to Edward Redfield's painting, *Sunlight and Shadows*, c. 1903:

Sunlight filters through the trees, creating shadows that dance before me. The gentle swaying of the trees in the crisp, late autumn breeze weaves an ancient story that enthralls me. The murmuring of the clear water stream breaks the silence. The occasional chirp of birds makes a song that fills my ears. As I stand on the bank of the stream, I watch the crystal water flow over the smooth, gray rocks. The water flows by, changing and being changed by the course of its journey, its destination unknown.

By Katy Wong
Palisades Middle School, Grade 7

Text panel written in response to Walter Emerson Baum's painting, *The Narrows*, n.d.

*Big, wet river
Icy, white water
Peaceful silence
Quiet echo
Dry leaves
Fresh Air
Warm, wonderful gingerbread
Cold, peaceful winter!*

By Melissa O'Brien,
Lauren Mizikar, Pine Run
Elementary School, Grade 1

Text panel written in response to Daniel Garber's painting, *Haystacks Near Kintnersville*, n.d.

I have found a very beautiful, wooden house and I am speechless! Leaves are getting smashed into the dry grass beneath my feet. The smell of grass is very fresh. Grass is rubbing against my legs and makes them very itchy. I am so excited to see the open field to run in. I jump in a haystack. The birds sing so joyfully. I'll just jump in the haystack and later I will get a rake to put the hay up into a stack again.

By Mark Smith, Tincum Elementary
School, Grade 3

Selected text panels displayed in exhibit, *From Artist to Child, The Bucks County Intermediate Unit Collection*, from January 30 to July 11, 1999 at the Michener Art Museum.

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The Lenfest Exhibition of Pennsylvania Impressionism

POST-TOUR ACTIVITY: CREATE AN IMPRESSIONIST LANDSCAPE!

The style and the technique of the Impressionists were very unique. If you examine an impressionist painting, the brush strokes are separate, strokes of color. Impressionist artists often did not mix their colors on their palette before they applied it on their canvas. These artists worked outdoors or “en plein air”, and created an image that was an “impression” of what they saw, and not a realistic image.

Some impressionist artists like Edward Redfield also used their palette knives to apply paint along with their brushes to create a very thick texture with their paints. This resulted in a very thick, or **impasto** texture on their canvases. When you visit the Michener Art Museum, you can see this **impasto** texture in Redfield’s paintings.

Edward Redfield created his landscapes “at one go”, which meant he created his paintings in one sitting. Look outside your window, or go outside to create your landscape “at one go”. Use tempera paint mixed with flour to create an **impasto** texture.

Materials Needed:

Tempera paint
Palette knives
Flour
Poster board or matte board, 9x12
Small containers for mixed paint
Smaller boards for mixing colors
Pencil, erasers
Shellac, or polymer medium

Procedure:

1. Prepare your paints. Mix flour into the tempera paint, getting close to a thick, yogurt consistency. The mixture should remain smooth. Be careful not to mix too much flour; it will become dry, and too clumpy to work with.
2. Find an area outside where you can set up your materials. (If you cannot work outside, choose photograph or an image from a magazine of a landscape that you would like to paint.)

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3. Create a simple sketch of your landscape using pencil. Try not to add too much detail.

4. Using your palette knife, scoop out some of your mixed paint onto a small board and start applying it onto your surface. Work quickly, and try not to blend, leaving individual strokes. (Try to apply individual colors next to each other, and see what affect you get.)

5. When you are finished your painting, let it dry. After it is dry, to preserve the paints, you can spray it with a shellac coat it with a polymer medium to prevent the paint from chipping off your board.

Further ideas to explore:

- See if you can find other impressionist artists that used this **impasto** texture.

- *Abstract Expressionist* painters (c. 1940-70) sometimes created an **impasto** texture in their work. Explore the work of some of these painters like Willem DeKooning, Arshile Gorky, Jackson Pollock, and Franz Kline.

- Explore other methods of building *texture* in an artwork using paints, clay, wax, or collage materials, such as tissue paper. For example, try combining sand, glitter, salt, or other materials with paint. See what you can come up with!

- **Actual texture** is what you feel when you touch an object. **Impasto** texture is an example of an *actual texture* in art. This is a texture that can be felt as well as seen. **Visual texture** is texture created by patterns of lines and shapes on the surface of an object. That is, visual texture looks a though it would feel a certain way, such as bumpy or rough, but it is an illusion. Find a painting at the Michener Art Museum that contains a *visual texture*.

- Choose an object that has a texture. This can be a texture that is: slick, smooth, rough, velvety, satiny, bumpy, etc. Draw your object on a piece of paper. How will you use your lines and pencil marks to create the illusion of texture on your paper?

The National Art Standard addressed in this activity is: **Content Standard 1:** Understanding and applying media, techniques and processes. The Pennsylvania Arts and Humanities Standard addressed in this activity is: **9.1 Production, Performance and Exhibition.**

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Lasting Impression Art Object Observer



ACTIVITY SHEET

Tour Activity Sheet: Elementary/Middle/HS

Choose one object from one of the exhibits at the Michener and try to answer these questions about it: (use the back of this page if necessary)

Focusing on the art object:

What do I already know about it? _____

How do I feel about it? _____

What would I like to know about it? _____

Exploring the art object:

What do I observe? (For example, color, texture, background, materials, patterns, odor, sound, structure, shape, form, size) _____

Analyzing the art object:

Is it the same or different from the things around it? Explain why or why not.

Based on what I have observed, why do I think it has these characteristics?

Connecting to the art object:

Why should I care about it? _____

Why do I think it is in a museum? _____

What sources outside the museum could I use to answer my questions about it?

The National Standards addressed in this activity are: Content Standard 2: Using knowledge of structures and functions; Content Standard 3: Choosing and evaluating a range of subject matter, symbols and ideas; The Pennsylvania Arts and Humanities Standards addressed in this activity are: 9.2 Historical and Cultural Contexts; 9.3 Critical Response; Idea taken in part from The Smithsonian Institution.

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