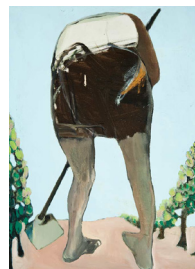
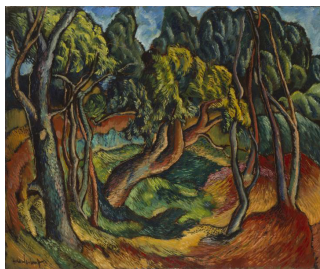
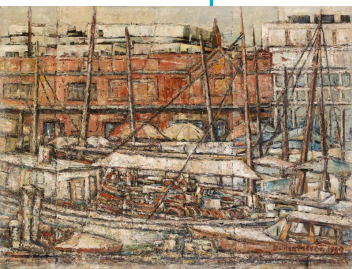


## African American Art in the 20th Century Teaching Resource



### Landscape in Lines (Pages 2–4)

**Ages:** 5+ (Kindergarten–12)

**Inspiration:** Delilah Pierce (American, 1904–1992). *DC Waterfront, Maine Avenue*, 1957. Oil on board. Collection of the Smithsonian American Art Museum. Museum purchase made possible through Deaccession Funds, 2009.29.

### Communities Co-Create (Pages 5–7)

**Ages:** 8+ (Grades 3–12)

**Inspiration:** Jacob Lawrence (American, 1917–2000). *Community (study for a mural in Jamaica NY)*, 1986. Gouache on paper. Collection of the Smithsonian American Art Museum. Transfer from the General Services Administration, Art-in-Architecture Program, 1990.36.

### Experience as Influence (Pages 8–10)

**Ages:** 8+ (Grades 3–12)

**Inspiration:** Hale Woodruff (American, 1900–1980). *Georgia Landscape*, ca. 1934–35. Oil on canvas. Collection of the Smithsonian American Art Museum. Gift of Mr. and Mrs. Alfred T. Morris, Jr., 1986.82.2.

### Through Memory's Eye (Pages 11–13)

**Ages:** 8+ (Grades 3–12)

**Inspiration:** Benny Andrews (American, 1930–2006). *The Long Rows*, 1966. Oil on canvas. Collection of the Smithsonian American Art Museum. Gift of the Andrews Humphrey Family Foundation, 2012.3.1.

### Portrait Within a Portrait (Pages 14–16)

**Ages:** 10+ (Grades 5–12)

**Inspiration:** Palmer Hayden (American, 1893–1973). *The Janitor Who Paints*, ca. 1930. Oil on canvas. Collection of the Smithsonian American Art Museum. Gift of the Harmon Foundation, 1967.57.28.

### Story Objects (Pages 17–19)

**Ages:** 12+ (Grades 7–12)

**Inspiration:** Melvin Edwards. (American, 1937). *Tambo*, 1993. Welded steel. Collection of the Smithsonian American Art Museum. Museum purchase through the Luisita L. and Franz H. Denghausen Endowment and the Smithsonian Institution Collections Acquisition Program, 1994.55.

## Landscape in Lines

**Ages:** 5+ (Kindergarten–12)

**Duration:** Open-ended

**Materials Needed:** Paper and pencil; ruler or another straight edge; markers, crayons, and/or colored pencils; postcards or other images of different city landscapes OR a Google Image search of the same.

**Inspiration:** Delilah Pierce (American, 1904–1992). *DC Waterfront, Maine Avenue*, 1957. Oil on board. Collection of the Smithsonian American Art Museum. Museum purchase made possible through Deaccession Funds, 2009.29. On view in *African American Art in the 20th Century*.



## Introduction

A landscape is an area of land that a person can see. A work of landscape art might include landforms like mountains, rivers, hills, and valleys; it might include plants, trees, flowers, and other things that grow; it might include animals; and it might include humans and the things that they build, like buildings, streets, schools, parks, and factories. Certain landscapes that show places where many humans live, work, play, and interact together are called cityscapes. Let's explore this work by Delilah Pierce, who lived in Washington, D.C., in more detail.

## Look

- What's going on in this painting?
- What do you see that makes you say that?
- What more can you find?

## Think

- What do you think it would be like to walk around in this area of Washington, D.C.?
- What do you think it sounds like in the area that is shown in this painting?
- What do you think people are doing inside the buildings in this painting?
- How do you feel when you look at this painting? Why do you feel like that?

## Connect

A landscape is an area of land that a person can see. A work of landscape art might include landforms like mountains, rivers, hills, and valleys; it might include plants, trees, flowers, and other things that grow; it might include animals; and it might include humans and the things that they build, like buildings, streets, schools, parks, and factories. Certain landscapes that show places where many humans live, work, play, and interact together are called cityscapes. Let's explore this work by Delilah Pierce, who lived in Washington, D.C., in more detail.

## Do

1. First, choose a postcard photograph of a cityscape or look at a photograph image of a city from Google Images. You can look at a cityscape that you live in, or you can choose a city you are curious about or want to visit some day.
2. Look very carefully at your photograph. Where can you find shapes? Where can you find patterns? Where in your cityscape can you find lines?

3. Use your pencil and paper to start drawing a version of the cityscape you have chosen. Use your ruler/straight edge to add lines of buildings, streets, windows, utility poles, etc. to your composition. These lines may go on top of other shapes and details you have already drawn. That's okay!
4. Do any of your lines cross one another? Do any of your lines go across a different shape like a circle or a rectangle? Are any of your lines at a diagonal? Are any vertical, or up-and-down? Are any horizontal, or going across?
5. Once you think you have added in every line you can find to your cityscape, go over them again so they are nice and thick. Then, you can add color with markers, crayones, or colored pencils.

## Reflect

Why do you think cities have so many lines, shapes, and patterns? Why do you think Delilah Pierce liked to paint different neighborhoods in Washington D.C.? Why do you think she made this painting of the waterfront? Would you like to visit this place? Can you think of another place you have visited that has many lines, shapes, patterns, or colors?

## Share

Post a photo of your work on Instagram and tag @HudsonRiverMuseum.



## Communities Co-Create

**Ages:** 8+ (Grades 3–12)

**Duration:** Open-ended

**Materials Needed:** Cardstock or thick paper for collage base; construction paper; scissors; pencils/colored pencils; glue or tape.

**Inspiration:** Jacob Lawrence (American, 1917–2000). *Community (study for a mural in Jamaica NY)*, 1986. Gouache on paper. Collection of the Smithsonian American Art Museum. Transfer from the General Services Administration, Art-in-Architecture Program, 1990.36. On view in *African American Art in the 20th Century*.



## Introduction

Urban, or city, communities and neighborhoods are packed with buildings, businesses, vehicles, workers, people, and activity. Artists will often take advantage of walls and other flat cement surfaces in these communities to create murals, or public artworks that can be seen by anyone walking or driving by. Let's explore plans for a mural by artist Jacob Lawrence, for the neighborhood of Jamaica, Queens, in New York City, in more detail.

## Look

- What's going on in this painting?
- What do you see that makes you say that?
- What more can you find?

## Think

- What emotions do you feel when looking at this image? Why?
- What do you notice about how the figures are positioned in this work?
- What do you notice about Jacob Lawrence's use of color in this work?
- Do you notice any geometric shapes and lines in this work? How do they affect the overall composition?

## Connect

Jacob Lawrence was a well-known artist and teacher who worked throughout the twentieth century in New York, Seattle, and other urban areas. His work is known for having been inspired by the places and people he encountered in his everyday life, as well as by the historical experiences of African Americans. He is well known for using bright, vivid colors, and dynamic shapes and forms in his work, and he was especially inspired by the shapes and colors of Harlem, a neighborhood he moved to as a child, and the place where he first formally studied and made art.

## Do

1. First, brainstorm about the communities of which you are a part. Maybe you are a student in a classroom, a member of a sports team, a participant in an art class, a family member, a friend, or a neighbor.
2. Focus on one of these communities. Where do you gather to be together? Is this space inside or outside? What are some of the visual details of this location? What kind of activities take place there?

3. You can sketch some of the basic outlines of this space and the members of this community on your cardstock or collage base. Don't worry about how it looks; soon it will be covered! This step is known as an under-drawing or under-painting.
4. Using construction paper, experiment with filling out your sketch with a combination of cut paper (with straight lines and geometric shapes) and torn paper shapes and pieces. Torn paper often is not as defined as cut shapes. That's okay!
5. Your challenge is to complete your composition only using this combination of cut and torn paper in a collage. You can experiment with the layout before finalizing your design with glue or tape.
6. Once your collage pieces are attached, you can add small details to figures and other elements of your scene using colored pencils or markers.

## Reflect

What was the process of choosing paper pieces as you composed your scene? What adjustments did you make in your process to help you get to your final composition? How does being a part of a community make you feel? How does interacting with other people toward a shared goal or in a shared space affect your life? What connections can you make between the act of putting multiple pieces together in a collage to form a whole, and all of the elements that might be part of your chosen community or communities?

## Share

Post a photo of your work on Instagram and tag @HudsonRiverMuseum.

## Experience as Influence

**Ages:** 8+ (Grades 3–12)

**Duration:** Open-ended

**Materials Needed:** Paper and pencil; scrap paper for notes and brainstorming; markers, crayons, or colored pencils.

**Inspiration:** Hale Woodruff (American, 1900–1980). *Georgia Landscape*, ca. 1934–35. Oil on canvas. Collection of the Smithsonian American Art Museum. Gift of Mr. and Mrs. Alfred T. Morris, Jr., 1986.82.2. On view in *African American Art in the 20th Century*.





## Introduction

Every person has experiences that shape them, and every person's experiences are different and unique. Factors like our family, our cultural identity and heritage, our friends, our surroundings, and our ability to access resources like education, healthcare, employment, and free time all affect how we experience our lives as we grow and change. Let's take a closer look at a landscape work by Hale Woodruff to explore how a place can influence a person.

## Look

- What's going on in this painting?
- What do you see that makes you say that?
- What more can you find?

## Think

- How would you describe the colors and tone, or effect of lightness and darkness, of this image?
- How would you describe the mood of this image?
- Is this landscape familiar or unfamiliar to you?
- If you could walk into and experience one area of this landscape in person, which area would you choose? Why?
- What do you notice about the lines and forms Woodruff has used to compose this image? How do these lines and forms compare or contrast to those you might see in a real outdoor setting?

## Connect

Hale Woodruff was inspired by his studies of Africa and African art, by his travels to Paris where he studied the works of European artists like Vincent van Gogh, by his interactions with fellow artists and friends like Palmer Hayden, and by his time spent living and teaching in places like Atlanta, Georgia and New York City. He told his students to "paint what they knew." *Georgia Landscape* is an example of how Woodruff combined his life experiences—like visiting and sketching nearby wooded areas while he taught at Atlanta University—with his interest in and knowledge of different artists and their techniques. The distinct landscape of Georgia is recognizable in the red clay of the foreground and the pine and oak trees found in the region that Woodruff added to the middle ground, but the forms are distorted and not exactly as they appear in reality. This technique allows artists to convey their feelings and mood through an image along with the visual itself.

## Do

1. Brainstorm for a few minutes about an outdoor space (a park, playing field, yard, or other area where you spend time) OR a natural landscape in which you spend or have spent, time.
2. On scrap paper, list some of the features and details that are specific to this space. You can describe features like color, shape, lightness, darkness, dimensions, open, crowded or overgrown areas, etc.
3. On another piece of scrap paper, sketch out some of these features and elements so you have an idea of where they will all appear on a finished landscape composition.
4. To help you organize your sketch, imagine stepping into the scene. The foreground of your image will be the area you step into first. What is located there? The middle ground is the main area of your landscape scene, often the area that your eye is drawn to first when you look at it. The background is what you can see beyond this middle ground space, far into the distance.
5. On scrap paper, make note of some of the emotions you feel when you think of this space, or the overall feeling this space provokes in you when you are there.
6. Now, the challenge: use a fresh piece of paper. First, take a pencil, and try to draw your landscape in one continuous line. Do not pick up your pencil! The second part of the challenge is to avoid drawing sharp corners and clear geometric shapes. Think of the line your pencil makes as being like a wave, not like an arrow.
7. Once you have a drawing that you think represents your landscape in expressive continuous lines, you can go over your pencil marks again or with a black colored pencil, marker or crayon. Last but not least, add color to the features of your landscape to finish up. What colors and tones can you use to help convey the emotions or mood of this space to your viewers?

## Reflect

What is your reaction to the challenge of continuous line drawing? How did this way of conveying your landscape impact your ability to convey its features? Do the distorted forms of the familiar place change your emotional reaction to this place? How might you affect the overall mood or feeling of your landscape through different choices of color and tone?

## Share

Post a photo of your work on Instagram and tag @HudsonRiverMuseum.

## Through Memory's Eye

**Ages:** 8+ (Grades 3–12)

**Duration:** Open-ended

**Materials Needed:** Scrap paper; paper and pencil; markers, crayons, or colored pencils.

**Inspiration:** Benny Andrews (American, 1930–2006). *The Long Rows*, 1966. Oil on canvas. Collection of the Smithsonian American Art Museum. Gift of the Andrews Humphrey Family Foundation, 2012.3.1. On view in *African American Art in the 20th Century*.



## Introduction

An autobiography doesn't always take the form of written text. In 1965, artist Benny Andrews, who grew up in Georgia during the 1930s and 40s, began to create a series of autobiographical paintings about the people he knew and the experiences he had as a child. Let's explore one work from this series, *The Long Rows*, to think about memory and perspective, or point of view.

## Look

- What's going on in this painting?
- What do you see that makes you say that?
- What more can you find?

## Think

- What emotions do you feel when you look at this image?
- Who might this person be?
- Do you think they have a connection to Andrews? Why or why not?
- What is different about this portrait compared to other portraits you've seen?
- What do you notice about the perspective, or point of view, of the work?
- Why did Andrews chose to paint this work from this point of view?

## Connect

Benny Andrews left his childhood home in Georgia after graduating from high school. He spent time working in Atlanta, joined the Air Force, and eventually enrolled in art school in Chicago, before moving to New York City in 1958. Andrews received a fellowship in 1966 that allowed him to travel back to Georgia to make art, including this work and others in an autobiographical series. Andrews' paintings tell the stories of the people he lived and worked with during his youth, often sharing a childlike point of view. In *The Long Rows*, we cannot see the figure's face—they appear to be bent over as they hold the hoe and work in the soil. The figure takes up the majority of the middle of the painting and appears to be extremely tall compared to the growing crops. The crops on either side of the figure create a symmetrical frame around them, and the blank blue sky appears to go on forever in the distance.



## Do

1. First, think about a memory you have from a younger age that involves another person or group of people. This might be a memory connected to an experience, an event, or a place. Use scrap paper to write down some details you have from this memory, like names, colors, weather, objects, conversation, activities, reasons for being together, etc.
2. Your memory is something that was created at a specific time in your life. How old were you when this memory was formed? What do you remember about yourself at that time? Do you still interact with the people involved? Do you still live in or spend time in the place where it happened?
3. Using a clean sheet of paper, fold it into thirds. (The orientation of your paper is up to you.)
4. Begin to sketch a visual representation of your memory as it exists in your childhood mind in the middle third of your paper. Don't worry about representing the memory exactly as it appeared in real life. Instead, think of the middle as where the main part of the memory should go.
5. In the left and right portions of your paper, frame your memory with key details and objects that were part of this memorable experience with someone else or a group of people. Try to design them in a symmetrical way—the left side should reflect the right side and vice versa.

## Reflect

Why do you think Benny Andrews hid the face of the figure in his composition? How did that choice affect how you understood the painting? Why do you think certain details are very clear in your own memories versus others that might seem fuzzy or unclear? Are you able to talk about your memory with the person or any of the people involved today? If so, are they able to provide more details? Do they remember the event, activity, or setting in a different way than you do? You might understand something about the situation differently now that you are older, or perhaps someone gave you more details that changed your understanding of what took place.

## Share

Post a photo of your work on Instagram and tag @HudsonRiverMuseum.

## Portrait Within a Portrait

**Ages:** 10+ (Grades 5–12)

**Duration:** Open-ended

**Materials Needed:** Paper and pencil; markers, crayons, or colored pencils; mirror, smartphone, or tablet with front-facing camera; another person (or people) in your family or class.

**Inspiration:** Palmer Hayden (American, 1893–1973). *The Janitor Who Paints*, ca. 1930. Oil on canvas. Collection of the Smithsonian American Art Museum. Gift of the Harmon Foundation, 1967.57.28. On view in *African American Art in the 20th Century*.



## Introduction

Who can be an artist? Where does an artist make their work? When do they make it? Whom is it for? Palmer Hayden addresses these questions in his work *The Janitor Who Paints*, created around 1930 after his return to New York City from travels to Paris, France. Let's explore this painting in more detail.

## Look

- What's going on in this painting?
- What do you see that makes you say that?
- What more can you find?

## Think

- What details in the painting do you identify with the work of an artist?
- What details in the painting do you identify with the work of a janitor?
- What do you think might be the relationship among the three people in this painting?
- Describe how you imagine each of the individuals in this work might have spent their days.
- What happened before the scene we see here? What might happen afterwards?

## Connect

Palmer Hayden described *The Janitor Who Paints* as "a sort of protest painting." His inspiration for the work was his friend Cloyd Boykin, an artist who lived in New York City and worked as a janitor to support himself, just as Palmer had. He said, "I painted it because no one called Boykin the artist. They called him the janitor." Now, look closely at the painting again. How does the title of this painting affect your understanding of it?

## Do

1. First, find another person in your home, your classroom, or from the group you are with today. This person will be your subject.
2. If you have access to a mirror, try to sit together so you are both reflected in it, along with the background of the space you are in and all of the objects in it. If you don't have access to a mirror, you can use a smartphone or tablet with a front-facing camera to reflect yourselves on the screen.

3. Looking directly at your subject, and using paper and pencil, sketch a portrait of your subject on one section of your paper. Your portrait can be of their head and shoulders, or you can sketch their entire body. Try to include as many details you can about their facial expression, their posture, and their clothing. Try to add details about what is in the background. If you have markers, crayons, or colored pencils available, you can also add color to your work.
4. Now, imagine that you are looking at both your subject and yourself from another set of eyes. The mirror and/or front-facing camera on your device can help you visualize this.
5. Try to add yourself, the artist, into the composition with the portrait of your subject. Where are you located relative to that person? What does your facial expression look like? What are your posture and body language like? What about your clothing? What objects and materials are around you that you can add to the overall composition?

## Reflect

What was the most difficult part of this process? How is drawing your subject different from drawing yourself? What details about either you or your subject provide clues about your personalities, your likes, your dislikes, and how you spend your time? How did it feel to draw yourself in the act of drawing? Did this process change your understanding of Palmer Hayden's painting?

## Share

Post a photo of your work on Instagram and tag @HudsonRiverMuseum.



## Story Objects

**Ages:** 12+ (Grades 7–12)

**Duration:** Open-ended

**Materials Needed:** Found objects, scrap paper, pencil.

**Inspiration:** Melvin Edwards. (American, 1937). *Tambo*, 1993. Welded steel. Collection of the Smithsonian American Art Museum. Museum purchase through the Luisita L. and Franz H. Denghausen Endowment and the Smithsonian Institution Collections Acquisition Program, 1994.55. On view in *African American Art in the 20th Century*.



## Introduction

Artworks can be a direct representation of something in the real world—like a landscape painting or a sculpture. Artworks can also be abstract in their appearance, which means that they do not try to represent how something actually appears in the real world. Artists who work in abstraction think carefully about how the materials, forms, shapes, colors, and/or marks—and how they are put together—will get the ideas, emotions, and/or message of the work of art across to a viewer. Melvin Edwards is an abstract sculptor who works with steel. He has been making sculptures since the 1960s, and his work is focused on African American life, history, struggle, and resilience. Let's explore his work *Tambo* in more detail to think about how abstract sculpture can tell a story.

## Look

- What's going on in this painting?
- What do you see that makes you say that?
- What more can you find?

## Think

- How do you feel when you view this work? Why do you feel that way?
- Imagine using other senses to observe this object. How might it smell? How might it feel?
- What objects in this assemblage, or grouping of items, are familiar to you? What comes to mind as you observe them?
- Are any objects unfamiliar?
- Who might use these objects and in what setting?
- What do you notice about how the objects are arranged? Does their placement change your understanding of their function?

## Connect

Melvin Edwards uses numerous items to create his sculptures, but first he starts with an idea. *Tambo* is named for Oliver Tambo, a South African politician who worked with Nelson Mandela to organize South African's Black population against apartheid laws. These laws were a system of segregation and discrimination based on race. For this work, Edwards chose to include beams and wrenches, which represent Tambo's work to repair society, as well as a shovel, which represents Tambo's family of peasant farmers. Edwards does not have every object in mind when he starts his process of building a sculpture. Instead, he adds them one by one, and each object might remind him of something else related to the

subject he is exploring, or bring up a memory or emotion that he wants to share. The finished work does not look like Oliver Tambo the person, but it represents who he was and commemorates his life and work.

## Do

1. Think of a person you respect, admire, love, or want to honor.
2. Write down some observations about this person: what about their character and actions do you admire? Why? What facts do you know about their life and/or experiences?
3. Without any plan in mind (remember, Edwards does not work from drawings or sketches!) close your eyes and visualize the person you want to represent. Imagine they are in the room with you.
4. Next, open your eyes and spend as much time as you like gathering several objects that remind you of the person in your mind. Perhaps there is an object that is their favorite color. Perhaps an object's texture—for example, soft or prickly—makes you think of that person. Experiment and observe how this process evolves.
5. Once you have a collection of items to work into your sculpture, find a flat surface that will be large enough to work from.
6. Without using anything except the objects themselves, assemble them into a single form. Take your time. Experiment with width, height, and balance. When you feel that your piece is finished, take a photo with a smartphone or tablet to memorialize your work. You can leave your commemoration up for as long as you like or are able.

## Reflect

What was the process like when you gathered objects for your commemoration? Did your choices influence each other? Did any choices surprise you? Why did you decide to arrange the objects in the way that you did? Does each object speak for itself, or do the objects tell a story together? Is there an object that you wish you had available to add to your work? Why would the addition of this object change what you have created here?

## Share

Post a photo of your work on Instagram and tag @HudsonRiverMuseum.