



The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States

January 29 – August 27, 2011

University of Wyoming Art Museum 2011 Educational Packet for K-12 Teachers

Purpose of this Packet: To provide K-12 teachers with background information on the exhibition and age appropriate suggestions for exploring the concepts, meanings, and artistic intent of artwork before, during, and after the museum visit.

Curricular Unit Topic: Why did the Vogels collect art? Why is this collection important? Teachers and students will explore some of the 50 works of art donated and consider the motives and means behind this collection. Then they will consider the work, the artists and their ideas, and the time period reflected in and through the work.

The focus of this educational packet and curricular unit is to **observe, question, explore, create, and reflect.**

Observe: Students will observe the work of artists collected by Dorothy and Herb Vogel. They will look closely at paintings, prints, drawings, sculpture and more, exploring the ideas and themes presented and the artistic qualities of the work: the colors used, the marks made, subject matter, style and techniques.

Question: Students will have an opportunity to read, write, sketch, and listen to teachers and museum educators, and then, to come up with questions about the work they see, the artists who created the work, and the two people who built the collection. Students will question the materials and techniques used and their own responses to the art work in the exhibition.

Explore: They may explore the cultural, political, and historical periods during which the work was created, considering advancements in science, math, and technology. They will learn about the art movements represented and research vocabulary words related to the exhibit.

Create: Students will be given time to practice sketching and drawing, and may create their own paintings, prints, drawings, or sculpture reflecting the style of the artwork on exhibit, including Abstract Expressionism, Minimalism, and Conceptualism. Work on art projects may occur either in the Shelton Studio or in their school art room.

Reflect: Students will evaluate their final products with other students, teachers, and museum educators. They will receive feedback on the artwork and the concepts behind its creation. After this process, students may write an essay about their art, the artist, or their museum experience.



Gregory Amenoff (American, b. 1948), *Laumede # 16*, 1997, gouache on paper, 12 x 9 inches, provided by the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with the support of the National Endowment for the Arts and the Institute of Museum and Library Services, University of Wyoming Art Museum Collection, 2009.4.1

The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States

Introduction: Herbert Vogel, a retired postal clerk and his wife, Dorothy, a former librarian, spent 45 years and their life savings collecting contemporary American art, amassing a collection of over 4,000 objects. They developed *The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States* in conjunction with the National Gallery of Art in Washington, D.C., with the goal of sharing their collection broadly. In 2008, the UW Art Museum was chosen as the Wyoming participant in the program, in which 50 institutions, one in each state, were gifted 50 works from the Vogel's personal collection.

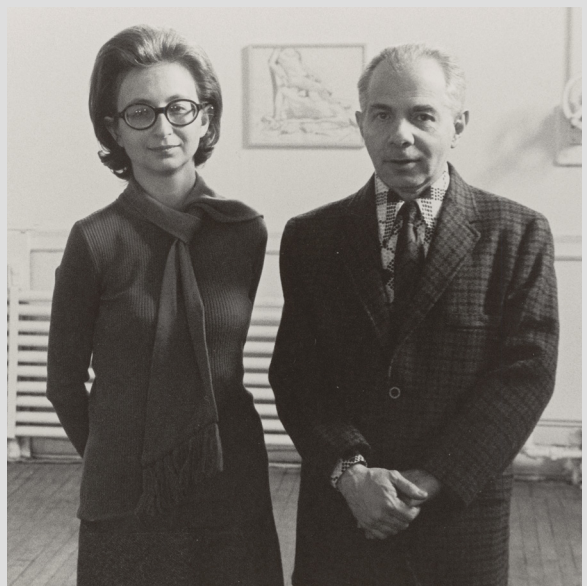
“As is the case for many collectors, the Vogels started with no intention of ‘building a collection’ per se, but rather to acquire works they admired, with which they wanted to live. The art community’s awareness of the limited funds the couple could devote to these acquisitions brought the Vogels considerable admiration, as did their enthusiastic response to a range of contemporary practices, which included work many collectors found difficult to appreciate – new forms employing non-traditional materials such as latex, string and Styrofoam. Most frequently referred to as collectors of minimal and conceptual art, the Vogels have always had a more expansive reach. They collected art in Abstract Expressionism... innovative

post-minimalist approaches...and diverse figurative directions.” (p. 1-2).

“Herb’s salary (and subsequently his pension) served as the couple’s resource for art acquisitions, and Dorothy’s was directed to more pedestrian living expenses like rent, subway fare, and food. She recently commented that ‘I paid the bills and Herby was the mad collector who bought the art.’ Their limited means and space mandated parameters for what they would buy. They learned a crushing lesson early: having acquired a vertical sculpture by Sol LeWitt, they discovered it was too tall to stand in their living room. They subsequently exchanged it for a horizontal piece, *Floor Structure Black*, 1965. And LeWitt made a smaller version of the vertical work for them. Drawings soon became the Vogels focus, eventually making up approximately three-quarters of their collection, which in great measure “is a record of ideas rather than an assembly of objects,” as it includes many studies for large scale and environmental works.” (p.6)

–Ruth Fine, *Building a Collection “Every Spare Moment of the Day,” The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States Catalog*

Collector’s Statement: Collecting is not just buying art works but it is also the whole experience of being part of the art world. It means going to artists’ studios, openings, galleries, and museums, and seeing, reading, talking, and thinking about art every spare moment of the day. It means rushing through dinner to go to an opening, continually filling out loan forms, clipping articles from newspapers and magazines for our archives, constantly meeting new people, strangers stopping us in the street because we met them years ago at a lecture or an opening, missing a movie or play because there is no time, getting up early on Sunday morning because there is no time, and having to schedule supermarket visits or else we would have no food in the house. Our life is indeed hectic, but we love it. We are constantly seeking new art and artists and have so far been able to find and collect it...It is most gratifying to be part of the art world of our time, to inspire some artists, collectors and curators.



Dorothy and Herbert Vogel in front of a drawing by Philip Pearlstein, 1975.

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Artists' Biographies:

Amenoff, Gregory (American , b.1948)

Gregory Amenoff lives and works out of New York City and New Mexico. His energetic, emotion-laden landscapes rely on an almost mystical use of color, and the incorporation of dynamically raw shapes that both push and pull the viewer, creating a sense of drama and urgency. Of his works he says, "The most important elements to me are the nature of the light, the emotional atmosphere attached to the light, and the way light plays itself out in terms of color, be it muted color, or an extremely vibrant celebratory color." Amenoff has received awards for his work from the American Academy of Arts and Letters, the National Endowment for the Arts, the New York State Council on the Arts and the Tiffany Foundation. He served as the President of the National Academy of Design from 2001 – 2005 and currently serves as the CUE Art Foundation's Curator Governor. He has also taught at Columbia University for the last 15 years where he has served as the Chair of the Visual Arts Division.

Clough, Charles (American , b.1951)

Born in Buffalo, New York, Charles Clough established his first studio in 1971. He studied and earned his degrees from the Pratt Institute in Brooklyn (1969-1970), the Ontario College of Art in Toronto (1971-1972), State University of New York at Buffalo, Center for Media Studies (1973-1974) and New York University (1997-1998). Clough taught at Columbia University in New York in 2001 and in 2008 started teaching at the Rhode Island School of Design. In 1974 he co-founded the Hallwalls Center for Contemporary Art. While Clough's work alludes to Abstract Expressionism in the use of painted gesture, he has also utilized a mechanical painting tool that can recreate strokes, creating swirls of color and form. His work has been featured in over 60 solo exhibitions and 150 group exhibitions in the United States, Canada and Europe. Along with the University of Wyoming his work is in over 75 other permanent collections and featured in over 70 books. He has also been awarded numerous fellowships and commissions for his work.

Barry, Robert (American , b. 1936)

Born in the Bronx, Robert Barry attended Hunter College, The City University of New York for both his Bachelors and Masters degrees. In 1965 he had his first solo exhibition in the Westery Gallery in New York. Since then he has had numerous solo and collaborative worldwide exhibitions. Known for his non-material works of art, installations and performance art pieces, he has created work with materials as diverse as the carrier waves produced by radio stations, and bottles of inert gases. Recent works of art explore written words and the meanings associated with them. Barry's untitled piece in the UAM exhibit is, at first viewing, seen as a large brightly colored yellow surface. It is only upon close inspection that viewer begins to notice the finely drawn words on the surface and the shadowing tree/root shapes that seem to float below the surface. His work is included in the Museum of Modern Art, New York; the National Gallery of Art, Washington, D.C.; and the Musée d'Orsay, Paris.

Mangold, Robert (American, b. 1937)

In 1997, art critic Michael Kimmelman wrote in the New York Times wrote, "Robert Mangold's paintings are more complicated to describe than they seem, which is partly what's good about them: the way they invite intense scrutiny, which, in the nature of good art is its own reward." His works are comprised often of simple elements, which are put together through complex means, referring often to architectural elements. Born in 1937 in North Tonawanda, New York, he studied at the Cleveland Art institute in the late 1950's. In the early 1960's he received degrees from Yale University and then taught at the School of Visual Arts in New York. Mangold has been awarded the National Council for the Arts Award, a National Endowment of the Arts Fellowship, the Guggenheim Memorial Grant and an American Academy of Arts and Letters Award. His work is in many museum collections, including the Museum of Modern Art and the Whitney Museum of American Art in New York, the San Francisco Museum of Modern Art, and the Tate Collection in London.

Tuttle, Richard (American, b. 1941)

Born in New Jersey, Richard Tuttle now lives and works in New Mexico and New York. He attended college at Trinity College in Hartford, Connecticut. In the mid- 1960's, Tuttle began creating works that were part of the Post-Minimalist traditions, which include media such as wood, galvanized tin, and unstretched, dyed canvas. In the 1980's his works tended to be larger and have more of everything: material, shapes, colors. Then in the 90's his work returned to a smaller size. He refers to his sculptures as drawings that emphasize the scale and idea based nature of his practice and is known for installing his work at non-typical levels in galleries so that the shadows and light play is considered in his work along with the role of the viewer. His works on paper are considered seminal works in American art, and he is often referred to as an "artist's artist." Tuttle has received a National Endowment of the Arts fellowship and the Skowhegan Medal for Sculpture, as well as the 74th American Exhibition, Art Institute of Chicago Biennial Prize. He has had exhibitions at the Museum of Modern Art, New York; Whitney Museum of American Art, New York; ICA Philadelphia; Kunsthaus Zug, Switzerland; Centro Galego de Arte Contemporánea, Santiago de Compostela; and the Museu Serralvesin, Porto, Portugal.

Lobe, Robert (American, b. 1945)

Born in Detroit, Michigan, Robert Lobe earned his B.A. from Oberlin College in Ohio in 1967 and his M.A. from Hunter College, New York in 1968. New York based, he served as a 2010 resident artist at LUX Art Institute in Encinitas, California. Lobe creates sculptures using an adaption of the repoussé technique, which involves hammering metal, usually from the inside, to create form and design. The same technique was used to create the Statue of Liberty. His drawings consist of repetitive singular marks made on paper, much like the repetitive blows of the hammer, to create an abstracted view of landscape and nature. The UAM collection has representative drawings from two periods: 1980 and 1994. Lobe has received a variety of awards and prizes including two National Endowment for the Arts Fellowships, a Creative Artists Public Service Award, an Adolph and Esther Gottlieb Foundation Grant, and a Pollack-Krasner Foundation Award.

Renouf, Edda (American, b.1943)

Currently living and working out of Paris, Edda Renouf was born to American parents in Mexico City, although she lived in New York for most of her life. In 1965 she received her B.A. from Sarah Lawrence College. She did an exchange year in Paris at the Academie Julian for the 1963 and 1964 school year. In 1967 and 1968 she was part of the Art Students League in New York. She then traveled to the Academie de Bildende Kunste in Munich, Germany in the 1969-70 school year and received her M.F.A from Columbia University, School of the Arts, New York. Renouf states that the, "recurrent themes in my work are the four natural elements; time and memory; and sound and music." When creating her abstract works, she admittedly takes a different path from the traditional method, such as taking threads out of the canvas she is working on or lightly sanding the paint layers to elicit the different colors in the layers. She has received numerous awards, among them grants from the National Endowment for the Arts and the Pollock-Krasner Foundation. Renouf's work is included in the collections of the Metropolitan Museum of Art, the Museum of Modern Art, the National Gallery of Art, the Art Institute of Chicago, the Australian National Gallery in Canberra, and the Centre Georges Pompidou in Paris.

Johnson, Martin (American, b. 1951)

Martin Brian Johnson was born in New Jersey and has settled in Virginia after living in New York. He received a Bachelor of Architecture degree from Virginia Polytechnic Institute and State University and completed an M.F.A. from the University of North Carolina at Chapel Hill. Johnson's early solo exhibitions were at Phyllis Kind Gallery in both New York and Chicago, and he participated in the Rooms project at P.S.1 Contemporary Art Center in New York in the late 1970's and early 1980's, where he first met the Vogels. Johnson's paintings and sculptures have been exhibited throughout the southeast and are included in numerous museum collections. Museum of American Art, New York. He has taught at Linfield College, McMinnville, OR, California State University, the University of California, Davis, York University, Ontario, University of Saskatchewan, Regina, and San Jose State College, San Jose, CA.

Nonas, Richard (American, b. 1936)

Richard Nonas is a minimalist sculptor who currently resides and works in New York. His works are mostly mixed media: wood and steel, which achieve a spatial and material presence through the power of simple forms. Nonas started as a social anthropologist, and was introduced to the works of the first generation of Minimalist artists during this period. The emotional limitations of their aims are what fascinated him, inspiring a 35-year commitment to the possibilities of creating sculpture that uses the language of abstraction to convey the layered complexities of life. He has lived with the Canadian Inuit tribes and the tribes from the deserts of Mexico. His work has been shown extensively in museums and galleries in Japan, Europe, and the United States.

Pozzi, Lucio (Italian/American, b. 1935)

Lucio Pozzi was born in Milan, Italy in 1935 and in 1962 immigrated to the United States to settle and work out of New York City. Of his work he says: "As much as possible, I want the single pieces of my art to speak for themselves. I loathe the cult of personality in art. I feel that when artists are praised for having 'found their own,' that's an insult to their probing mind. For as long as possible, I would like a person entering a room to say: 'How interesting that piece is, who made it?' rather than: 'That is a typical work by Lucio Pozzi.'" Pozzi has taught at Cooper Union, Yale Graduate Sculpture Program, Princeton University, and is currently on faculty of the School of Visual Arts in New York. In 1983 he received the National Endowment for the Arts Fellowship as a painter and mixed media artist. His work has been exhibited throughout Europe and the United States, and is the collections of the Whitney Museum of American Art, the Museum of Modern Art, the Art Gallery of Ontario, and the Australian National Gallery, among others.

Renouf, Edward (American, b. 1906)

Born in Hsiku, China, and now based in Connecticut, Renouf is a painter/sculptor who attended Columbia University. His work has been exhibited at the Pennsylvania Academy of the Fine Arts and the Whitney Museum of American Art. Renouf's visually active oil on canvas painting is comprised of many strokes or marks gauged into the thickly painted surface.

Gilhooly, David (American, b. 1943)

Born in Auburn, California, David Gilhooly attended the University of California, Davis, for both his Bachelors (1965) and Masters (1967) degrees. His most famous pieces of work are his clay frogs, which are known as "FrogWorld." There is also a section of "FrogWorld" known as "FrogFood" in which he depicts frogs in various types of meals. While ceramics was his medium of choice, Gilhooly also worked in paper mache and Plexiglas. Gilhooly now works fulltime in Plexiglas. His work is in public collections in the Australian National Council, Canberra; the National Gallery of Canada, Ottawa; the Philadelphia Museum of Art; Stedelijk Museum, Amsterdam, Netherlands; Vancouver Art Gallery, Vancouver, BC; and the Whitney Museum of American Art, New York.

Nechvatal, Joseph (American, b. 1951)

Joseph Nechvatal resides and works in Paris and New York, but was born in Chicago in 1951. He is most known for his computer assisted painting and computer animations, specifically his work with computer viruses as a means of artwork. He studied art and philosophy at Southern Illinois University, Carbondale, Cornell University and Columbia University. He earned his Ph.D. in philosophy of art and new technology at the Centre for Advanced Inquiry in the Interactive Arts, University of Wales College in Newport, United Kingdom. Nechvatal teaches at the School of Visual Arts in New York City and at the Stevens Institute of Technology. His first works were Post-Minimalist gray graphite drawings that were photo-mechanically enlarged. In 1986 he began using computers to make paintings, which is now referred to as a post-human aesthetic. Also a writer, his last book was *Towards an Immersive Intelligence: Essays on the Work of Art in the Age of Computer Technology and Virtual Reality* (1993-2006).

Ripps, Rodney (American, b.1950)

Rodney Ripps was born in Massachusetts in 1950, and continues to work from this state. He is a painter and a sculptor who works in mixed media. His abstracts are noted for their use of broad brush strokes or lines, texture and color. *Untitled*, 1977, now in the UAM collection, is a mixed-media sculpture comprised of oil paint, wax medium, and cloth on wood.

Von Rydingsvard, Ursula (American, b. 1942)

Ursula Von Rydingsvard was born in Germany. Until she was eight years old she lived from refugee camp to refugee camp with her family. In 1950 the family came to the United States. She studied painting at the University of Miami and the University of California, Berkeley. In the 70's she moved to New York where she began working sculpturally, continuing her work there today. Von Rydingsvard is known for monumental works, usually in cedar, that evoke her Polish heritage, her hard childhood in Polish refugee camps in Germany, and childhood games and family. Her abstract compositions also evoke the body as a metaphor for our innermost yearnings and struggles (Jan Garden Castro, *Sculpture*, 2007). Von Rydingsvard has received many awards for her work, including a Joan Mitchell Award (1997), an Academy Award from the American Academy of Arts and Letters (1994); fellowships from the John Simon Guggenheim Foundation (1983) and the National Endowment for the Arts (1979, 1986); and exhibition prizes from the International Association of Art Critics (1992, 2000). Her works have been included in numerous galleries and museums including: Madison Square Park, New York (2006), the Neuberger Museum, SUNY Purchase, New York (2002); and Storm King Art Center, Mountainville, New York (1992).

Chryssa (Greek/American, b. 1933)

Born Chryssa Mavromichali in 1933, the artist Chryssa was born in Athens, Greece. When she was in her teens her family sent her to study at the Academie de la Grande Chaumiere in Paris where she Andre Breton, Edgard Varese and Max Ernst were associates. When she was 21 years old she came to the United States, specifically New York, to "achieve a freedom of expression" that she felt she would not get in the European countries. While in the United States she studied at the California School of Fine Arts, but fascinated with the lights of Times Square she returned to New York. It was here she earned her reputation as a Luminist sculptor, which she pioneered in the art world. Aside from light she uses neon, steel, aluminum and acrylic glass. She also found inspiration for her work in the newspaper the Times Square is named for, specifically the letters of the alphabet and typography of the print. At one point she even tried to become hired as a sign maker, without success. *Analysis of Y* (not dated) conveys her interest in letters, in this case as a study using conté crayon and pencil. In 1992 Chryssa opened a studio in Neos Kosmos, Athens, Greece and has since been working from there. Chryssa's work has been shown both nationally and internationally.

Benglis, Lynda (American, b. 1941)

Born in Lake Charles, Louisiana, Lynda Benglis received her Bachelor's of Fine Arts from Newcomb College in 1964. Known for "challenging the reigning conventions of advanced art," (*Art in America*, December 1991), Benglis has utilized a wide variety of materials over the years, including the pigmented moulded paper colored with acrylic paint and oil based gold leaf paint used to create *Lagniappe*, 1979, on display in the UAM exhibit. Her work regularly speaks with a personal voice, at times rebellious, or autobiographical, feminist, or feminine, investigative and adventurous. She has received numerous grants and awards including the Artpark Grant in 1976, a National Endowment for Arts Award in 1990, and an honorary doctorate from the Kansas City Art Institute in 2000.



David Gilhooly (American b. 1943), *Frog Sandwich*, 1977, painted ceramic, 4-1/8 x 3-5/8 x 3-3/4 inches, *The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States*, a joint initiative of the Trustees of the Vogel Collection and the National Gallery of Art, with support of the National Endowment for the Arts and the Institute of Museum and Library Services, University of Wyoming Art Museum, 2009.4.9

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Lesson Overview: Students will learn about the work of artists collected in the 1960's, 70's and 80's by Dorothy and Herbert Vogel, considering the political, social, and cultural context of the period and the intent of the collectors. Students will explore ways that artists are influenced by the world they live in, and how they express their own ideas. They will discuss the relationship between the works and the materials used to convey concepts. They will consider why people collect art, including motives, means and more.

In the Shelton Studio students will be given the opportunity to complete an artwork, choosing from a variety of materials: paint, drawing materials, sculpture materials and more. While inspired by or responding to any of the artwork in the galleries, each student will try, in his or her own way, to create something new.

Students and teachers may research and engage in conversations about various contemporary art movements, including Abstract Expressionism, Color Field Painting, Minimalism, and Pop Art before arriving at the art museum. They may investigate different aspects of the history of the time period, important events and the individuals who played critical roles in shaping that history. They may research specific artists who created work in this time period. While at UAM they will spend time in the galleries closely observing the work, discussing it, writing about it, and sketching it. They will begin conversations about the theories behind the work, which will lay the groundwork for future opportunities to pursue these ideas in their home classrooms and schools.

Essential Questions:

Grades K-6

- What is art?
- Why are there different kinds of art?
- When we speak of original artwork, what does that mean?
- How do artists turn their ideas into art?
- Where do artists' ideas come from?
- Why do people collect art?

Grades 6-12

- What does "style" mean in art terms?
- How do different styles of art evolve?
- What words would you use to describe art in the Vogel collection?
- Why did so many different and distinct styles develop during the 1960's-1980's?
- What political, cultural, economic and societal factors influenced artists at that time?

Art Questions to Consider:

Grades K-6

- What do you see?
- Describe the kinds and types of marks the artists have made.
- What shapes and forms do you see?
- What colors do you see?
- What are the subjects of the artwork in this exhibit?
- If you were to build a collection of artwork, what would you choose?

Grades 6-12

- What techniques can you name in the artwork?
- How would you use the same techniques to make something new in art?
- Can you describe the differences between Abstract Expressionism, Color Field Painting, and Minimalism? Which style do you react to the most (either positively or negatively)? Explain why.
- If you were to draw from your experiences to create contemporary artwork, what style and materials would you use?



Lucio Pozzi (American, b. 1935), *Hanging Chair Series* (part of one work in 50 parts), 1993, graphite, watercolor and ink on paper, 9-1/4 x 7-1/8 inches, *The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States*, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Services, University of Wyoming Art Museum Collection, 2009.4.30

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Pre-visit Activities: In order to prepare students and extend learning, we suggest the following activities:

- Students research 1960's-80's art, including Abstract Expressionism, Minimalism, and Conceptualism.
- Students explore various techniques used in creating works in these styles.
- Students explore relationships between the events of the Cold War and the art produced.
- Students explore significant political, economic, and historical events of the Cold War era.
- Students investigate well-known people of 1960- 80, exploring the reasons behind their fame.
- Students create their own visual timeline of the period, identifying important events, individuals, ideas, inventions and more.
- Students research printmaking techniques such as monoprints, lithographs, serigraphs, and silkscreens.
- Students experiment with mixing colors, brush strokes, and surfaces used in painting.

Prerequisite Skills/knowledge: Museum educators will work with teachers to ensure that all projects are age and skill appropriate. Teachers may wish to review the following terms with students:

Grades K-6:

Shapes
Colors
Texture

Grades 6-12:

Abstract Expressionism
Minimalism
Conceptualism
Theory
Art theory
Architectural

Museum Activities:

Part 1 – Time frame: 45 minutes

- Students will closely observe the works of the Vogel Collection on exhibit in the art museum.
- They will identify lines, shapes, forms, patterns, repetition, color, light and shadow, technique and style in the existing work.
- Students will discuss what they see with museum educators.
- They will explore the styles of art practiced by the artists in the Vogel exhibit.
- They will explore the concepts behind the artwork in the exhibit.
- Using worksheets, students will respond in writing or drawing to the work they see by recording their observations and their own thoughts about the work.
- Students will answer questions on a museum worksheet that engages them in new thinking about the artwork, such as: if you were to write a new title for this piece, what would it be?
- Students will engage in discussions about their observations and their answers and sketches with one another and with the teachers.

Part 2 – Time frame: 45 minutes (minimum)

The following projects may be considered individually, or combined, or museum staff will work with teachers to develop specific projects that support ongoing classroom work.

- Students will explore the concepts and techniques demonstrated in the art of the Vogel Collection by painting, drawing, creating a monoprint or sculpture that relates in some way or responds to the art and ideas discussed.
- Students will create new artwork using a style exhibited by the artists in the Vogel Collection.

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Post visit activities: We have found that students achieve maximum benefit from a museum visit when time is scheduled for post-visit activities. Here are some suggestions:

- Students discuss or write about their museum experiences, reviewing what they have learned, what has special meaning for them, and how they will use new information and skills.
- Students continue to research the works of artists and the concepts of Post-Modernism in America (an essay, artwork, research paper).
- Students research other important events that were happening during this same time period in science, math, politics, popular culture and more.
- Students create their own drawings, prints and paintings to explore new ideas, form, shape, and color.
- Students create their own artwork focusing on an idea or event that has special significance for them.
- Students identify their own concept for collecting, and develop a plan by outlining resources, budget, research needed, etc.

Suggested use in the curriculum:

The study of the artists included in *The Dorothy and Herbert Vogel Collection*, and their artworks, plus the historical context of the middle to late 20th century ties to multiple curricular areas including art, history, social studies, writing, reading, math, geography, and philosophy. Museum staff will work with teachers to address specific Wyoming Teaching Standards and to align museum projects with ongoing classroom curricular units.

Some recommended resources:

These are just a few of the many resources available. We welcome other suggestions that teachers and students find helpful which can be added to this list.

- UW Art Museum website: www.uwyo.edu/artmuseum
- Fifty Works for Fifty States website: www.vogel50x50.org
- *The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States Catalog*, Don Ball, editor, National Endowment for the Arts, 2008.
- *The Painted Word*, Tom Wolfe, 1975, Farrar, Straus and Giroux, NY.
- Internet and library searches on the individual artists represented in the collection

Materials to be supplied: The Art Museum provides selected materials for Shelton Studio projects.

Assessment and Documentation: In order to ensure that our museum tour program is meeting the needs of teachers and students, we may ask that participants help us assess the activities and learning that takes place. Examples of evaluation tools include:

1. Students will self-assess using a quick survey that asks them to consider their response to the gallery discussions and explorations, and their studio experience.
2. Teachers will assess the overall visit by completing a quick-survey that asks for their observation and assessment of students' experiences, as well as assessment of the overall process of the museum visit.
3. Museum educators will record their observations and assessments.
4. When studio time permits, we ask students to briefly discuss their art completed in the Shelton Studio.
5. Museum staff may take photographs of students and teachers to document the learning taking place and the work produced during a museum visit. These are available to teachers upon written request for use in teaching and student portfolios.