

EDUCATIONAL PACKET

DEVELOPED FOR K-12 TEACHERS

UNIVERSITY OF WYOMING ART MUSEUM 2010



Harold Garde. painting. 50 years.

PURPOSE OF THIS PACKET:

To provide K-12 teachers with background information on the exhibition and suggested age appropriate applications for exploring the concepts, meaning, and artistic intent of the work exhibited, before, during, and after the museum visit.

CURRICULAR UNIT TOPIC:

Teachers and students examine the ideas, styles and techniques of artist Harold Garde, who was influenced by the American Modernists George McNeil, Ilya Bolotowsky and Leon Kelly during his art studies at the University of Wyoming in the late 1940's. The focus of this educational packet and curricular unit is to **observe, question, explore, create** and **reflect**.

OBSERVE:

Students will observe the art work of Harold Garde. They will look closely at his paintings and prints, exploring the ideas and themes presented and the formal qualities of the work: the colors used; the shapes of the paintings; subject matter; style and techniques.

QUESTION:

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

EXPLORE:

They will explore the background of the artist and how that contributed to Garde's art work. They will be encouraged to research vocabulary words and related aspects of the exhibit.

CREATE:

Students will be given time to practice sketching and drawing, and may create their own paintings or strappo prints, either in the Shelton Studio or in their school art room.

REFLECT:

Students will evaluate their final art products with other students from their classes and with teachers and museum educators. They will receive feedback on the art work and the concepts behind the making of the art work. After this process, each person may write an essay about their art, the artist, or their museum experience.



Harold Garde (American, b. 1923), *Coke and Pitcher*, 2005, acrylic on canvas, 41 in x 65 in, Lent by the Museum of Florida Art

INTRODUCTION

In this museum visit students will view the exhibition *Harold Garde. painting. 50 years.* Garde graduated with a BFA from the University of Wyoming in 1949. It was during this time in Wyoming that he connected with three American Modernists whose works are also on exhibit in the Art Museum galleries: George McNeil, Ilya Bolotowsky and Leon Kelly. This was a period when American artists began discarding the conventions and traditions of the past in search of something “new.” Personal expression and individualism were embraced as artists forged new visual vocabularies: abstract expressionism, geometric abstraction, surrealism. Each of these artists found their own unique voice within the Modernist dialogue, as exemplified in the art work on exhibit.

HISTORY

Harold Garde (American, b. 1923) is a painter’s painter. His evocative compositions and rich surfaces convey forms or figures that range from highly simplistic to psychologically complex. An abstract expressionist, Garde’s introduction to those influences was while he was a student at the University of Wyoming in the 1940s when he came to the University on the G.I. Bill. He studied art with surrealist Leon Kelly, abstract expressionist George McNeil, and geometric abstractionist Ilya Bolotowsky.

While Harold Garde’s work is steeped in abstract expressionism, a movement that originated in New York and that emphasizes emotion, gesture, and intention, Garde departs from the movement in a very personal and tangible way. He works in series, employing objects and symbols as recurring



Harold Garde (American, b. 1923), *Three Chairs*, 1982, acrylic on canvas, 18 x 26 in, Lent by the Museum of Florida Art

subjects. In this way he is able to engage the viewer and elicit personal response, while at the same time work on his own vocabulary. In his series of chairs and vessels, for example, he explores forms and shapes that are significant to him as an artist; their forms allow him to control, create and divide space.

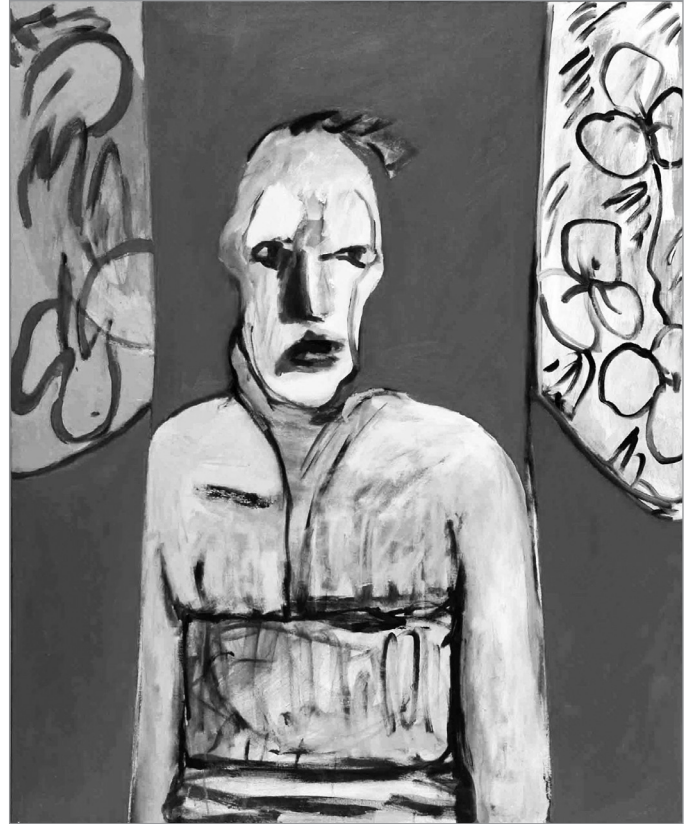
Harold Garde. painting. 50 years. is the first major retrospective of his work. Included are paintings from various subjects he has explored over the years: vases, portraits, figures, chairs, puppets, pinnacles, crossroads and sightings. A series of kimono images are in the form of strappo, a printmaking process he invented in which dried acrylic paint is transferred onto paper from a glass plate. Garde says of his work, "I am interested in what paint can do, making marks that expressively respond to my thoughts and actions."

ARTIST STATEMENT

Mine is an Abstract Expressionist background. Given that history, beginning a painting without a preconceived image and subsequently developing a recognizable object, feels like a natural progression. While discovering, uncovering and exploring what I find vital in the imagery, I am first concerned with the formal values before I allow myself to become fully involved with the resulting evocative and emotional components.

I teach and demonstrate the technique of dry acrylic image transfer which I developed and named "Strappo." It is a dry image technique that allows time to study, alter and develop images, balancing themes and formal elements. I always demand of myself that I have tight control, but that the work must look as fresh as if it were arrived at spontaneously. Strappo serves well that need within a monotype format.

Through the years I enjoyed learning sophisticated techniques, however my delight in developing Strappo is that it requires no special tools and equipment. The result is an appealingly



Harold Garde (American, b. 1923), *Samurai Kimono*, 1997, acrylic on canvas, 45 x 56 in, photo courtesy of the Museum of Florida Art

unique smooth surface. This method of creating and transferring images can create spontaneity of application while it gives me the time to enjoy ultimate control.

I have learned to admire and rely on the skills of curators. I have been fortunate that when they select from my work, they have done significant jobs. This allows me to continue to challenge myself in the studio, free to explore, and I continue to add to the body of work from which selection can be made.

-Harold Garde

From the catalog: *Harold Garde. painting. 50 years*
Museum of Florida Art, 2008

LESSON OVERVIEW

Students will learn about the work of Harold Garde, considering the formal qualities and ongoing themes of his work. They will discuss his relationship with



LEFT: Harold Garde (American, b. 1923), *Yellow Chair*, 1983, acrylic on canvas, 40 x 56 in, photo courtesy of the Museum of Florida Art
RIGHT: Harold Garde (American, b. 1923), *Visionary*, 1973, acrylic on board, 36 x 48 in, Lent by the Museum of Florida Art

three American Modernists, whom he calls his mentors: George McNeil, Ilay Bolotowsky and Leon Kelly. They will compare and contrast the different styles of the paintings of these four artists.

In the Shelton Studio students will be given the opportunity to complete an acrylic painting, or a strappo, depending. While inspired by or responding to any one of the modernist paintings or prints in the galleries, each student will try, in his or her own way, to create something new. The modeling will be done after some of the techniques used in producing a painting or print but not in the ideas, or subject matters that each student will bring to the project.

Students and teachers may research and engage in conversations about American Modernism, Abstract

Expressionism, Geometric Abstractionism and Surrealism before arriving at the art museum. While here 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?
- What is modern art?
- When we speak of original art work, what does that mean?
- What is a theme?
- What is a series?

GRADES 7-12

- What do we mean by style when we speak of art?
- What words would you use to describe Harold

Garde's style?

- How is Garde's work similar and/or different from the work of his mentors: McNeil, Kelly and Bolotowsky?
- When did Modernism begin to take hold in the art world?
- What political, cultural, economic and other factors influenced the Modernists?

ART QUESTIONS TO CONSIDER

GRADES K-6

- What do you see?
- Describe the kinds and types of marks the artist has made.
- What shapes and forms do you see?
- What colors do you see?
- What and who are the subjects of the paintings and the prints?
- How are these prints and paintings the same and how are they different??

GRADES 7-12

- How many 'isms' in art can you name that would go under the heading of modernism?
- What techniques can you name in the paintings and prints?
- How would you use the same techniques to make something new in art?

PRE-VISIT ACTIVITIES

In order to prepare students for their museum visit and extend learning possibilities, we suggest that teachers and students consider the following activities. Students will read and research about Harold Garde and the American Modernists in art magazines, books, and on the web.

- Students will explore Garde's techniques in creating his works.
- Students will explore relationships from modernism in art to modernism in literature, poetry and jazz.
- Students will explore significant political,



Harold Garde and students work to create the strappo prints.



Harold Garde (American, b. 1923),
Landscape Kimono,
2002, acrylic on canvas,
55 x 48 in, photo courtesy
of the Museum of Florida Art



economic, and historical influences for the time period of Harold Garde's work.

- Students will research strappo, Garde's printmaking technique.

MUSEUM ACTIVITIES

These activities are suggestions. Museum educators will work with teachers to carefully tailor all classes to their students' needs, in support of classroom goals and district and state education standards.

PART 1

TIME FRAME: 30 - 45 MINUTES

(IN THE GALLERIES)

- Students will closely observe the works of Harold Garde and the other American Modernists 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 artists' prints and paintings in relationship to the idea of modernism and creating something new.
- They will explore the concepts behind the art work 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.
- 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 - 60 MINUTES

(IN THE SHELTON STUDIO)

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

- Students will explore the concepts and techniques of modernism in art by painting, using pastels or creating a monoprint.
- Students will create a painting or monoprint trying to make something new.
- For teachers and students interested in learning the strappo printing process:
- While this process requires multiple visits to the art museum, or specific strategies for follow up in the school art room, museum education teachers are happy to introduce students and teachers to this low-tech printing process.
- Students will create acrylic paintings on a glass plate, and then follow the step-by-step instructions leading to the transfer of that image onto paper.
- Please let museum educators know if you are interested in learning this process.

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 learned, what has special meaning for them, how they will use new information and skills.
- Students continue to research the works of Harold Garde and the American Modernists and the concepts of modernism in America (an essay, art work, research paper).
- Students create their own drawings, prints and paintings to explore new ideas.

PREREQUISITE SKILLS/KNOWLEDGE

Museum staff will work with teachers to ensure that all projects are age and skills appropriate. At the very minimum:

- Students should have some familiarity with



Harold Garde (American, b. 1923), *Kimono*, 1995-2000, Strappo, series of 19, 15 x 18 in each, Lent by the Museum of Florida Art

sketching and drawing objects.

- Students should be able to identify shapes and colors.
- Students should be familiar with the concepts behind modernism.

SUGGESTED CURRICULUM USE

The study of the American Modernists' works, specifically Harold Garde's, plus the historical knowledge gained from studying the work and time frame of these works from the early to middle 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 and studies 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
- Harold Garde's web site: www.haroldgarde.com
- Exhibition descriptive materials (contact the museum education program for more information)
- Research on the internet about the American Modernists, modernism, and American modernism in art
- *Modernism: Designing a New World*, by Ian Christie, Mark Benton, Christopher Wilk, and Mark Jones, 2006
- *Modernism* by Richard Weston, 2001
- *Modernism* by Peter Childs, 2000
- *The Cambridge Companion to Modernism*, 1999
- *Modernism: An Anthology*, S. Rainey, 2005
- *Harold Garde. painting. 50 years*, Museum of Florida Art, Jeanne M. Dowis, Curator, 2008



Harold Garde (American, b. 1923), *White Table Picture*, 2006, acrylic on canvas, 44 x 55 in, Lent by the Museum of Florida Art

- *Leon Kelly: An American Surrealist*, Francis M. Naumann Fine Art, LLC, 2008
- *Ilya Bolotowsky*, The Solomon R. Guggenheim Museum, 1974

MATERIALS TO BE SUPPLIED TO EACH STUDENT

Materials for selected Shelton Studio projects are provided by the art museum.

ASSESSMENT & DOCUMENTATION

In order to ensure that our museum tour program is meeting the needs of teachers and students, we ask that participants complete evaluation surveys. Surveys will be distributed to teachers and students, but they are also available on-line as a pdf file to be downloaded, or they may be requested via e-mail (wbredehoft@uwyo.edu).

1. Students will self-assess using a quick survey that asks them to consider their response to the gallery discussions and research, 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 staff and artists/teachers will record their observations and assessments.
4. When studio time permits, we will ask students to briefly discuss their art work completed in the Shelton Studio visit.
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 upon written request to teachers who would like to use them as art of teaching and student portfolios.