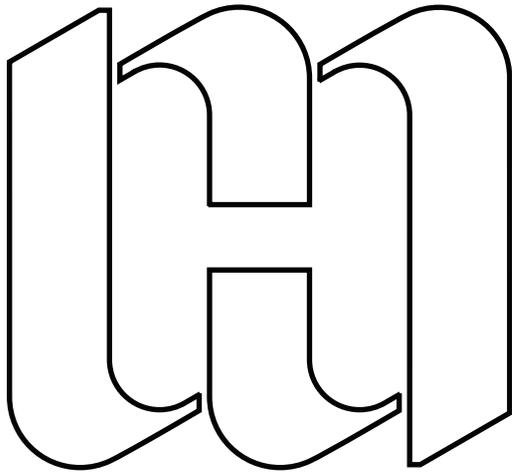


color me!



FAMILY VISITOR'S GUIDE

HUNTER MUSEUM of AMERICAN ART

Welcome!

We are glad you are here!

You are holding in your hands a guide with which your family can explore the Hunter Museum of American Art in your own way.

How does it work, you ask?

- There are questions to help you look at art more deeply. You'll learn how to look at portraits and landscapes, and works that tell stories and also works that look like scribbles and shapes.
- There are areas to draw and write, activities to get you thinking, and chances to use your imagination and express yourself.
- Take this home and use it to read, draw, write and discuss together!

Remember, the artwork in the museum changes often, so if you can't find an object pictured in this guide, use the questions to look at other art that you find interesting.

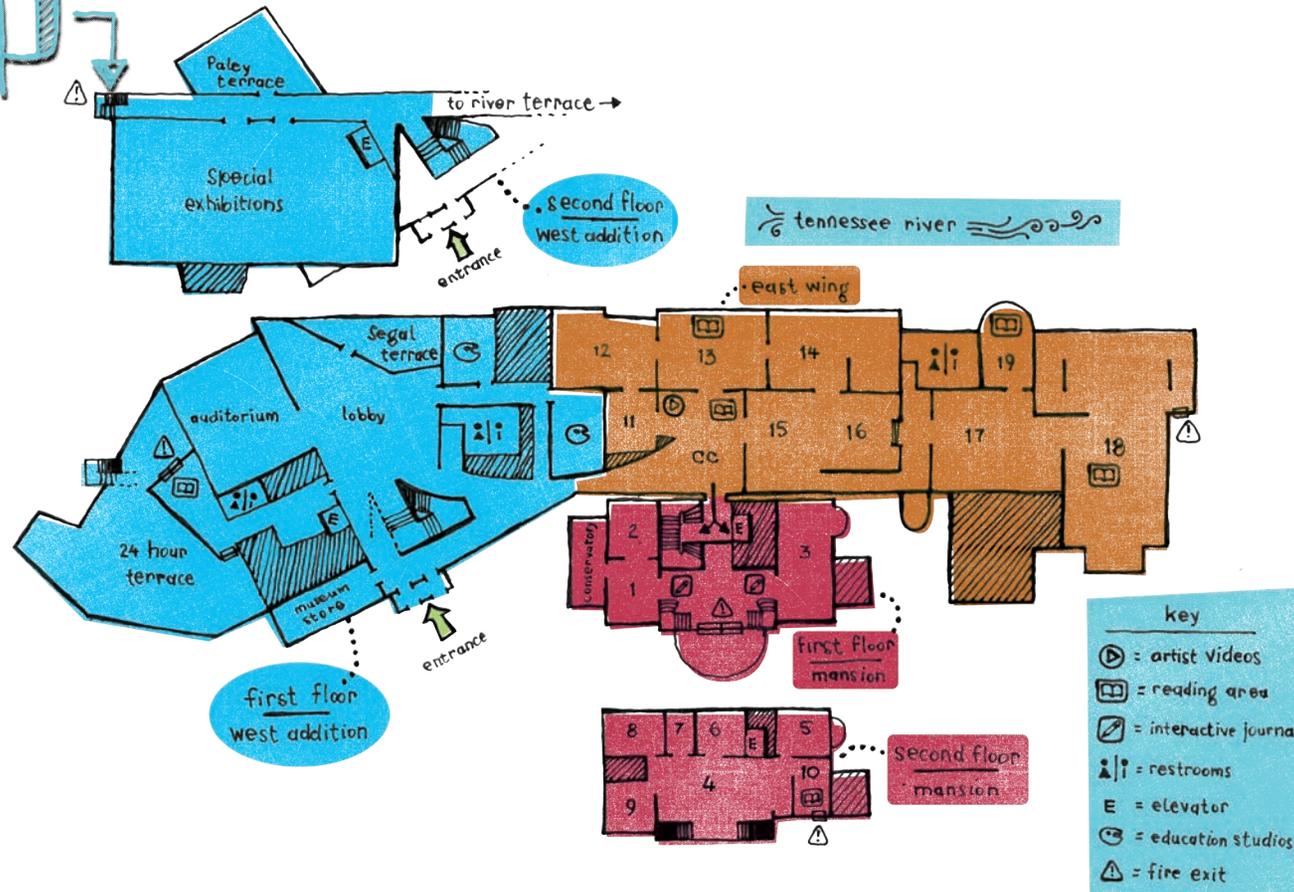


There is a **map** on the next page to help you get started.

We encourage your whole family to share ideas about artworks (even if you don't agree!).

This book is for you!

the museum map



cc - Collections Crossroads

1 - 1730-1850: Early American

2 - 1730-1850: Early American

3 - 1830-1850: Scenes of Everyday Life

4 - 1830-1890: Landscapes

5 - 1865-1900: After the Civil War

6 - 1830-1890: Landscapes

7 - Collection Focus

8 - 1810-1880: Southern Furniture & Paintings

9 - Collection Focus

10 - Mansion Reading & Activity Room

11 - 1880-1920: Impressionism and City Scenes

12 - 1880-1920: Impressionism and City Scenes

13 - 1880-1920: Decorative Arts

14 - 1900-1930: Early Abstraction

15 - 1930-1950: The Depression

16 - 1930-1940: Alternate Views

17 - 1945-1975: Abstract Expressionism

18 - 1970s to The Present: Contemporary Art & Studio Glass

19 - East Wing Reading Room

Looking at Art



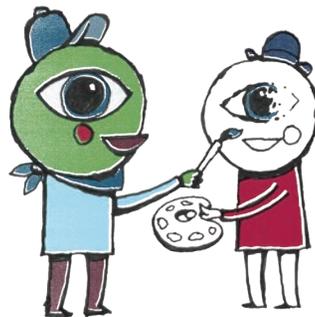
Malvina Hoffman, *Young Woman*
Gallery 14

When you see a person in a work of art, you can ask yourself:

- What is that person wearing?
- What is he or she holding?
- What does clothing or what someone is carrying say about a person?
- Does the person look happy, sad, mad, excited, scared?
- What about the person's face tells you how he or she feels?
- How does that person's body tell you about his or her feelings?

PORTRAITS

A person in a work of art can be made of stone or of paint. That person can be alone or in a crowd, happy or sad, moving around or sitting still, in fancy clothes or dressed in rags. All of these details help us to learn more about that person.



LANDSCAPES

Today when we are in front of beautiful scenery, we often take a picture to help us remember it.

Artists throughout time have made images of scenes, sometimes because they were awesome and other times because the artist wanted to communicate another meaning.



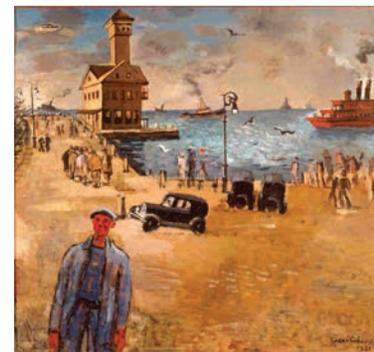
Asher B. Durand, *A Symbol*, Gallery 4

When looking at a landscape, describe all that you see. Look at the colors the artist used. Can they tell us the season or time of day?

Then look for places that people might have touched.

→ Are there houses or roads, trails or footprints, cut down trees or engraved rocks?

→ How do these things change the way you feel about being in that landscape? Does it feel different?



Nicolai Cikovsky, *South Ferry, Manhattan*, Gallery 15

Looking at

Abstracts (abstracts)



Reginald Marsh, *Subway - 14th Street*, Gallery 15

Stories

Art is all about stories. There are stories told by the work of art, stories of the artist who created it and sometimes stories of the people seen within it.

Look at the image on the left. It is filled with people. **Think about where they are, where they came from and where they might be going.**

Now use all of these clues to write a story. It can be a story about one person or all of them. After you write one story, see if you can write a different one using a new person or new imagined situation (feel free to use extra paper at home).

While many of the works of art in this book show a person, place or object as we'd see it in the real world, abstract works of art do not show things the way we usually see them. Instead, they tell stories in new ways.

First, think about the colors – are they bright or dark? Are they all the same or very different? Do they look peaceful or do they make your eyes pop?

Now look at lines – are they straight or curved? Do they look like they were put in carefully or scribbled or were they spilled? How might the artist have felt when he or she was making these lines?

Now look for shapes – just like looking at clouds in the sky, you can often find shapes and forms in abstract works. What shapes do you see? Do they look like things you see in the real world?

What story could you tell in this work?

Or get inspired by another abstract object!

If you could give the work on this page a new title, what would it be and why?



Pat Steir, *Dragon Waterfall*,
Gallery 18

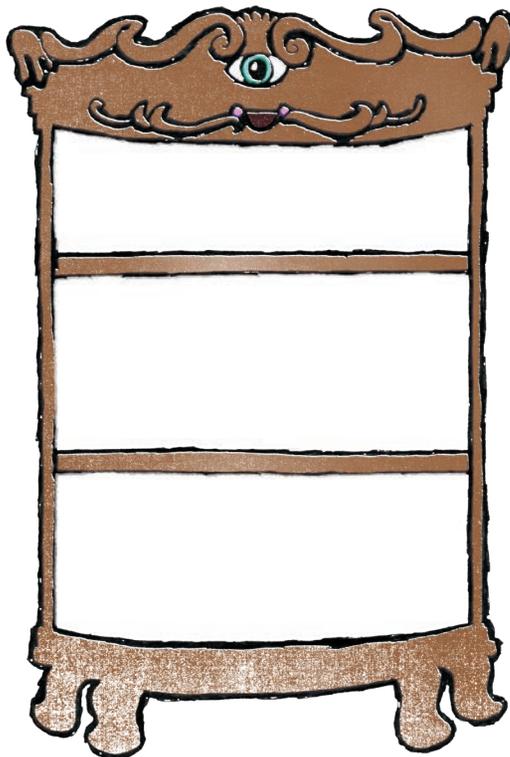
Cabinet OF Curiosity

A museum is a place that displays and cares for a collection of things. It can be art, like what you see at the Hunter, or animal and plant life, cars, stones or fossils. A museum can collect just about anything!

Museums date back many hundreds of years to cabinets of curiosities, which were shelves on which people would display what they collected, including what they liked, what they picked up on their travels, and what they discovered.

In the cabinet to the right, decide what you would collect and draw it here. How would you arrange and display them on your shelves?

Would you arrange them neatly, like the Hunter does with its objects, or do you like your collection on the messy side?



collections



Louis Comfort Tiffany, *Bowl*,
Gallery 13

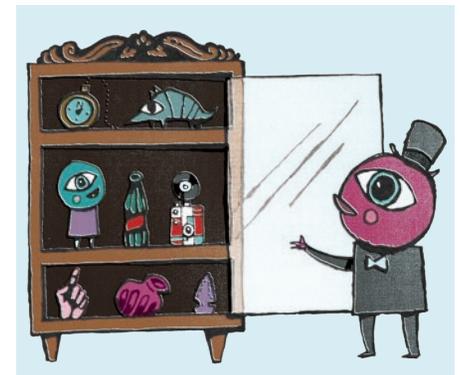
Look at the bowl to the above. This was designed by Louis Comfort Tiffany and was meant to be both useful and beautiful and many were amazed by the way it shimmered.

Glass has been made for thousands of years. Sometimes glass is made to be used. Think of the glass you grab when you take a drink of water. Other times, glass is made just to be art. And sometimes glass can be both.



Therman Statom, *Six Rooms/Six
Days*, Gallery 18

A hundred years later, artist Therman Statom saw glass as a way to tell a story. He was interested in how glass could be made round like a ball or skinny like a tube, and he placed all of these forms in his own cabinet of curiosities.



imagination & memory

Art can take you to faraway places. Sometimes these are real places and sometimes they come from the artist's imagination.

Robert S. Duncanson was known for painting landscapes like this one. He lived in Cincinnati, Ohio before the Civil War, but his African American heritage meant that he could not travel as much as a white artist.

Some of his landscapes show places he imagined where he could wander, explore and be free.



Robert S. Duncanson,
Landscape, Gallery 4



How would you feel in this space? Imagine this place with your five senses. For example, how might it smell here? What would you hear? How would it feel to touch it?

Sandy Skoglund created her imaginary spaces more than a hundred years after Duncanson. Her spaces look like they come from a dream.

Imagine if you were one of the two “upside down” people. How would you feel? What would you do first?

Postcards

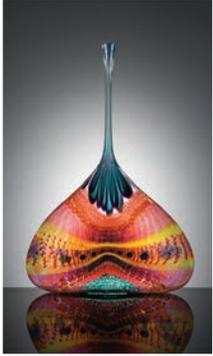


Imagine that you are sending a friend a postcard from anywhere in the world.

Perhaps it is a memory of a place you have visited or a place you would like to visit.

Decorate the front of the postcard here.

Expression

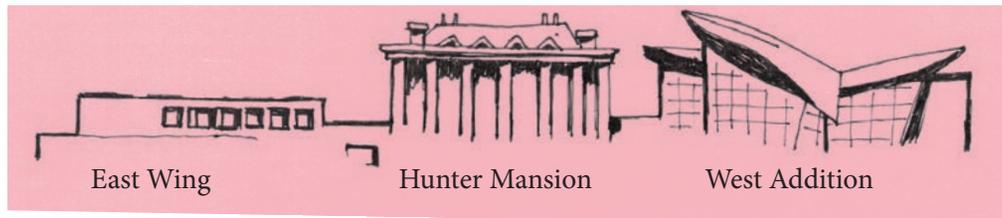


Stephen Rolfe Powell
Torrid Lascivious Gasp, Gallery 18

Glass sculpture is so beautiful we often want to reach out and touch it. While most things in the museum are too fragile to touch, we do have a touch board in this gallery so you can feel the textures and changes in the glass.

This touch board and the vessel next to it were made by Kentucky artist Stephen Rolfe Powell. You can also see some of his tools in this gallery.

He chose to make this form **symmetrical**, which means if you cut the vase in the center from top to bottom, you would have the same form on both sides. Look around your house and at some of the things you may have with you today. **What in your world is symmetrical?**



Take a look at our three buildings above, as seen from the Tennessee River. Which one is symmetrical?

Answer:

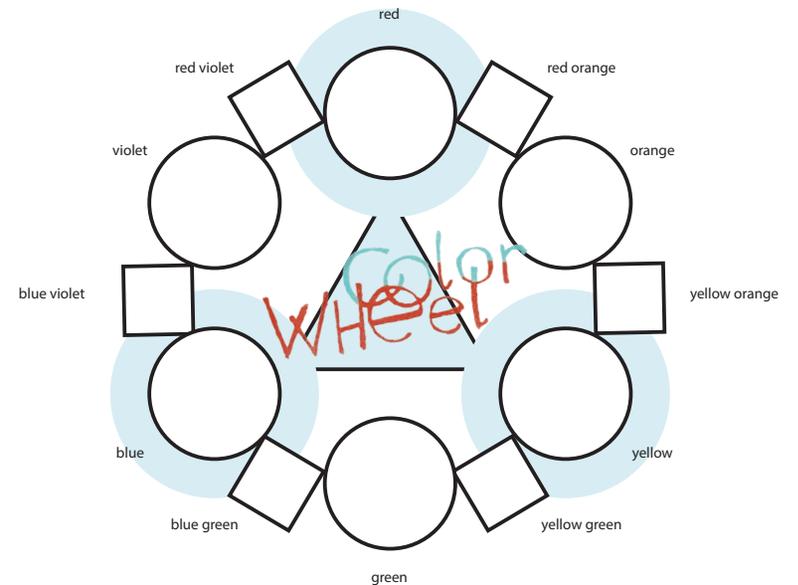
The architects of the Mansion used symmetry to make the building look balanced and ordered (think about how your room looks when it is messy versus how it looks when your bed is made and your toys are picked up). The architect of the West Addition wanted his building to express itself, so he cared less for symmetry and more about wavy lines and interesting shapes.

∞ BALANCE

Powell used many different colors in his work, often complimentary colors. These colors are called complimentary because they are directly across from each other on a color wheel.

Even though they are opposites, they work well together and balance each other.

Try your hand at filling out the color wheel below at home and then write down which complimentary colors Powell used.



Community and SPACE



Lalla Essaydi, *Les Femmes Du Maroc: La Grande Odalisque* Gallery 18

around them. She wrote in her native language, Arabic, in a natural dye called henna. This way, the story becomes a part of the art.

If you wrote a poem about your family on the walls of your home, what would you say?

At home, find a photograph of a woman you admire. Ask a grown-up to make a copy of it for you. Then write your own poem over the top of the copy.

Lalla Essaydi is an artist from Morocco, in Northern Africa. She now lives in the United States but decided to go back to her family home to take pictures of women in her family.

Before taking the picture, she chose to write stories and family histories on the bodies of her family members and on the room

This is a sketch of a sculpture by the artist Dennis Oppenheim. Later, this sketch was made into a sculpture that now sits in Miller Plaza in Chattanooga.



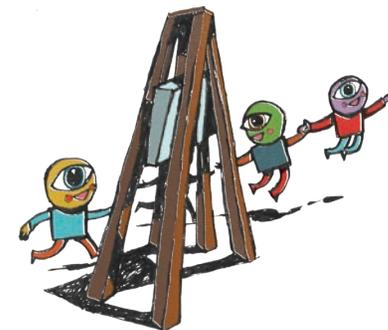
Dennis Oppenheim, *Study for Arriving Home, Project For: Chattanooga Tenn*

Like Lalla Essaydi's work, this sculpture also explores family and community. It is called *Arriving Home*. It tells a story about how we all have daily routines that begin and end in the home.

Can you find the home shape in the sketch above?

The artist also wanted to place the sculpture in a busy spot where we all come together and interact as a community at some point during our day.

You'll find a map of other public art sculptures in Chattanooga on the next page for you to explore.



Hunter Museum Outdoor Sculpture Map

Sculptures In Or Near the Museum

1 George Segal (1924-2000), *Couple on Two Benches*, 1985, cast 1989, bronze with white patina and metal benches.

2 Albert Paley (b. 1944), *Hunter Museum Fence*, 1975, mild steel, forged and fabricated (3 sections).

3 Richard Hunt (b. 1935), *Spatial Interactions: Aerographic Forms and Cantilevered Confluence*, 1990-1991, welded bronze.

4 Albert Paley (b. 1944), *Garden Gate*, 1976, mild steel, forged and fabricated.

5 William King (b. 1925), *Adolescence*, 1982, aluminum.

6 Jim Collins (b. 1934), *Weather Watcher*, 1978, painted carbon steel and cast iron.

7 Deborah Butterfield (b. 1949), *Boreal*, 2001, cast bronze with patina.

8 Tom Otterness (b. 1952), *Free Money*, 2001, bronze, 3/3, cast 2006.

9 John R. Henry (b. 1943), *Largo*, 1981, painted aluminum.

10 John Dreyfuss (b. 1949), *Full Count*, 1990, artist proof, bronze casting with brown patina.

11 Alexander Calder (1898-1976), *Pregnant Whale*, 1963, painted steel plate.

12 Harold Cash (1895-1977), *D'a-lal*, 1929, bronze.

13 Kenneth Snelson (b. 1927), *V-X-II*, 1973-1974, stainless steel.

14 Brower Hatcher (b. 1941), *Sanctuary*, 1995, steel ring,

powder-coated stainless steel structure with nickel and brass fittings, brass hardware; images: bronze and aluminum; columns: bronze and fiberglass.

15 Red Grooms (b. 1937), *Lindy Hop*, 2009, enamel on aluminum. On loan.

16 George Sugarman (1912-1999), *Red and Black Spiral*, 1975, painted and welded aluminum.

Sculptures Offsite

River Gallery Sculpture Garden:

H. Dan Jackson (1919-2009), *Dancing Woman*, 1977, welded steel.

H. Dan Jackson (1919-2009), *Life*, 1973, painted steel; steel base.

Corner of Fourth and Broad Streets:

Wayne Trapp (b. 1945), *The Journey*, 1989, bronze, aluminum and Virginia bluestone.

Miller Plaza, Corner of Martin Luther King Blvd and Market Street:

Dennis Oppenheim (1938-2011), *Arriving Home*, 2007, steel, Lexan, perforated metal, rainbow acrylic.

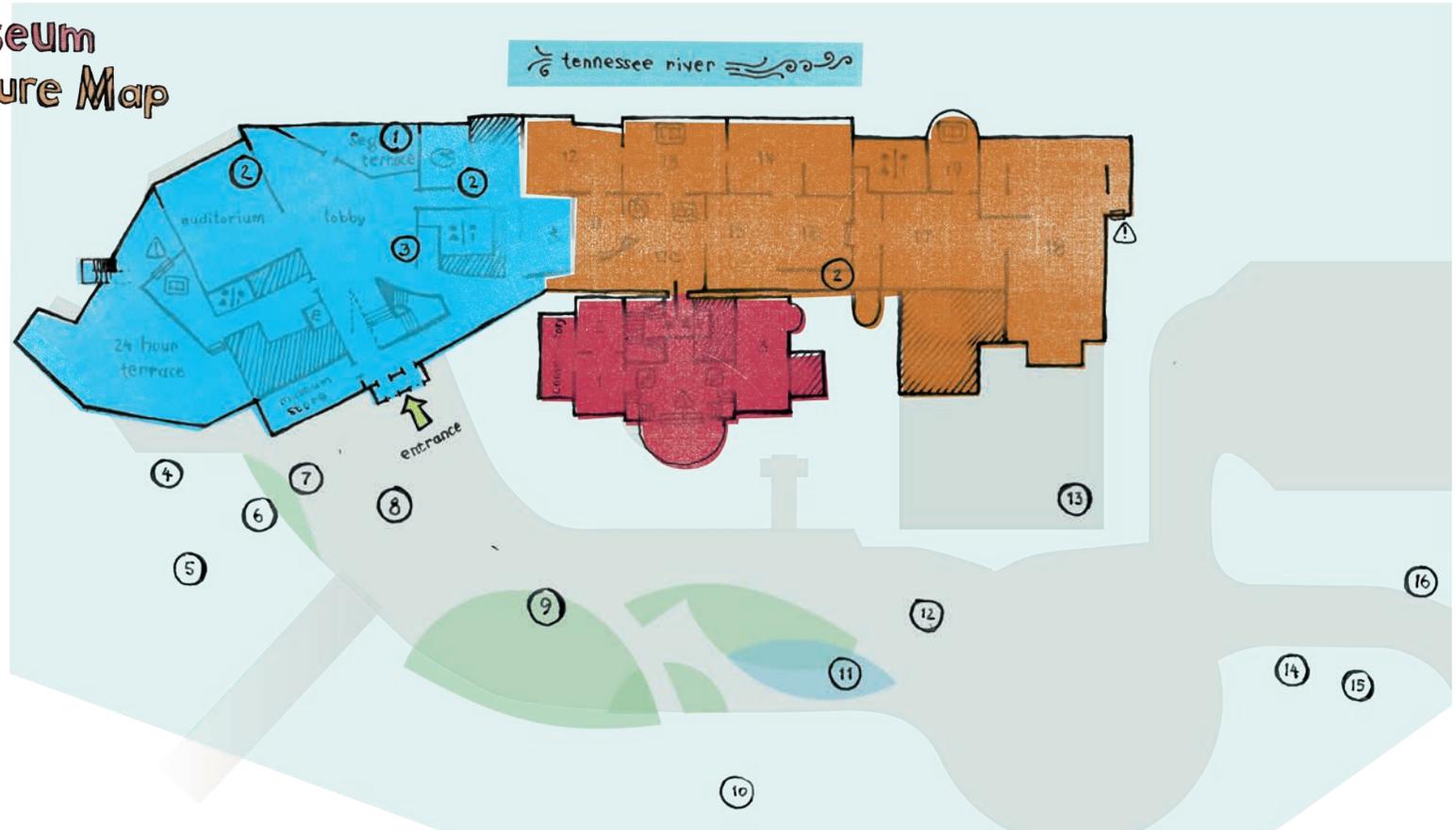
Chattanooga Zoo at Warner Park (Inside the gate in the new entry plaza):

Bart Walter (b. 1958), *The Troupe*, 2002, bronze, 2/3.

Renaissance Park:

Terry Allen (b. 1943), *Tennessee Leaf*, 2009, bronze.

Carol Mickett (b. 1952) and Robert Stackhouse (b. 1942), *Place in the Woods*, 2010, architectural bronze and brass.



You Can
Draw!

Color me!



Some ideas for items to bring on your own creation adventure!

Image Citations and Pages

Page 4

Malvina Cornell Hoffman (1885-1966), Young Woman Reading a Book, 1925, Signed by the artist, "Malvina Hoffman 1926," Marble, 26 x 18 x 22 inches, Gift of Fred D. and Jane M. Bentley, Sr., 1997.13.3

Page 5

Asher Brown Durand (1796-1886), A Symbol, 1856, oil on canvas, 39 3/8 x 59 3/8 inches, Museum purchase, 1989.5
Nicolai Cikovsky (1894-1984), South Ferry, Manhattan, 1931, oil on canvas, 35 1/2 x 38 inches, Museum purchase, 1999.2

Page 6

Reginald Marsh (1898-1954), Subway - 14th Street, 1930, egg tempera on canvas, mounted on masonite, 36 x 48 inches, Gift of the Benwood Foundation, 1976.3.22

Page 7

Pat Steir (b. 1940), Dragon Waterfall, 2001, four-color screenprint, edition 33/35, 56 1/2 x 32 inches, Museum purchase, 2008.11

Page 9

Louis Comfort Tiffany (1848-1933), Bowl, circa 1900-1910, favrile glass, 3 (high) x 7 (diameter) inches, Gift of Mrs. R.B. Orme, 1977.49
Therman Statom (b. 1953), Six Rooms/Six Days, 1999, mixed media & glass, 36 x 48 x 6 1/4 inches, Purchased with funds contributed at the 1999 Spectrum auction honoring the Spectrum volunteers – Mrs. Joseph Davenport, Jr., Mr. and Mrs. Daniel Frierson, Ruth and William Holmberg, Mr. and Mrs. Olan Mills, II, Mr. and Mrs. Paul Neely, Mr. and Mrs. Joe Prebul, Mr. and Mrs. Mervin Pregulman, Mr. Mark Ramsey, Mr. and Mrs. Richard Thatcher, Mr. and Mrs. Phil Whitaker, 1999.16

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Robert S. Duncanson (1821-1872), Landscape, 1851, oil on canvas, 19 3/4 x 26 3/4 inches, Museum purchase, 2007.6
Sandy Skoglund (b. 1946), Breathing Glass, 2000, cibachrome print, 17/30, 45 x 59 inches, Gift of Diane and John Marek, 2003.3

Page 12

Stephen Rolfe Powell (b. 1951), Torrid Lascivious Gasp, 2001, blown glass, 37 1/4 x 25 1/4 x 6 1/2 inches, Museum purchase with contributions from Spectrum 2008 - Kim Adams, Mike and Sharon Bass, Paul Brock, Bob Bernhardt, Hacker Caldwell, Austin Center, Bobby Chazen, Sally Chazen, Hedy Davenport, Buddy Faulkner, Kate Frazier, Dick Gossett, Ruth Holmberg, Ron Jobe, Nancy Jolley, Jim Kennedy, Dan Kennedy, Jane Kline, Rob Kret, Tenley Mayfield, Georgia McCravey, Sarah McKenzie, John McSpadden, Sharon Mills, Taylor Monen, Tom Moore, Paul Neely, Julia Norrell, Fred Obear, Billy Parker, David Polley, Ben Probasco, Mark Ramsey, Regina Rose, Meryl Searcy, Sarah Steffner, Sam Turner, Thad Whitfield, 2008.12

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Lalla Essaydi (b. 1956), Les Femmes Du Maroc: La Grande Odalisque, 2008, photographic print, edition of 10, 48 x 58 1/4 inches, Museum purchase, 2011.1

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Dennis Oppenheim (1938-2011), Study for Arriving Home, Project For: Chattanooga Tenn, 2006, pencil, colored pencil, oil wash and oil pastel on paper, 50 x 38 1/4 inches, Partial gift of the Artist, Dennis Oppenheim, 2010.13
Dennis Oppenheim (1938-2011), Arriving Home, 2007, steel, Lexan, perforated metal, rainbow acrylic, 12 x 12 x 5 feet, Museum purchase through the Art in Public Places grant from the Benwood Foundation, 2009.7

Special Thanks!

This family guide is made possible through a generous grant by:

Colby The Lillian L. Colby Foundation

We would also like to thank Hunter Museum of American Art staff:

Rachel White, Assistant Curator of Education
Rachel Veal, Studio Programs Coordinator
Adera Causey, Curator of Education
Nicholas Liston-Avnaim, Education Associate
Hannah Legg, Director of Marketing
Kaitlyn Honnold, Communications & Technology Coordinator

for invaluable contributions to the contents and design of this guide.

and Jeff Lemon, Director of Development, for his support and communications with the Lillian L. Colby Foundation.



10 Bluff View
Chattanooga TN
37403
huntermuseum.org