

# EYE TO I ... 3, 000 YEARS OF PORTRAITS

at the Katonah Museum of Art October 27, 2013 – February 16, 2014

Dear Teachers,

Thank you for booking a tour of the extremely popular, *Eye to I ... 3, 000 Years of Portraits* exhibition. We are thrilled to present this important exhibition to you and your students. More than landscapes or still-lives, portraiture has the longest history in the visual arts. From the earliest civilizations, portraiture has provided a tangible way to immortalize prominent individuals and communicate societies values to the populace. In our personal lives, portraiture and photos of family and friends reflect connections to people, places, and events with meaning and memory unique to each individual. There is visually rich information and feeling communicated through the depiction of the human form in time and place.

The 62 works in our exhibition come from around the world and span 3,000 years of human history. The portraits include a diverse range of mediums including painting, drawing, sculpture, digital media, ancient coins, photography, and installation.

Informed by the Common Core Standards in literacy, social studies, and ELA, your students will be invited to “wear” the shoes of an historian, an artist, and a storyteller. Our docents will use inquiry-based questions to engage your students’ thoughtful observations and creative and critical thinking skills as they analyze details; infer meaning in facial expression, gesture, and clothing; and imagine the historical context or narrative associated with the individual portraits.

Before your students arrive:

- Discuss the definition of the word “portrait.” What is a portrait?
- List reasons why people might want portraits made, and why artists might want to create a portrait.
- Finally, ask if there are any portraits in students’ homes. Where are they located? Why are they there?

This packet of materials is designed to help prepare your students for their visit. Please share the materials with all classroom teachers. They can also be downloaded from our website: [www.katonahmuseum.org](http://www.katonahmuseum.org) under “Teacher Resources.” The following are included:

- Three images from the exhibition with discussion questions
- History of Portraiture, Portraits glossary, and Art Movements in the exhibition, “Reading Portraiture”
- Pre-visit activities: *Comparing Portraits*, *From Words to Image*, and *Seeing Expression*
- Name Tag Sheet – Please have each student arrive wearing a name tag.



**Look for this light bulb to indicate ideas for older students!**

The KMA Education Department welcomes collaborative planning for class visits. Let us know how you will be using your visit so that we may best serve you. Call 914-232-9555 x2985 to discuss your tour.

## UPCOMING PROGRAMS TO NOTE ON YOUR CALENDAR:

- **Educators’ Open House & Portrait Presentation** – Wednesday, October 30, 2013, 4-6:30pm, Free
- **Professional Development Workshop: Candy, Picasso, and Aliens** with Katie Haydon, Founder of Ignite Creative Learning Studio – Monday, Dec. 9, 2013, 4-6 pm, \$25 for KMA school members; \$30 for non-members



## A BRIEF HISTORY OF PORTRAITURE

The history of portraiture began when the human figure became the central focus of the artwork. The ancient Egyptians are credited with the start of portraiture as they carved and painted images of deities and the pharaohs, who were accepted as living gods. For centuries, gods and deified leaders were the only acceptable subjects for portraiture. During medieval times, organized religion in both Europe and Asia gained power and financial wealth. Portraiture boomed under the patronage of Western and Eastern religious leadership, which led to artists creating images of God, Buddha, and faith-based stories in as many mediums as possible, from paintings and sculpture, to stained-glass windows and temple adornments.

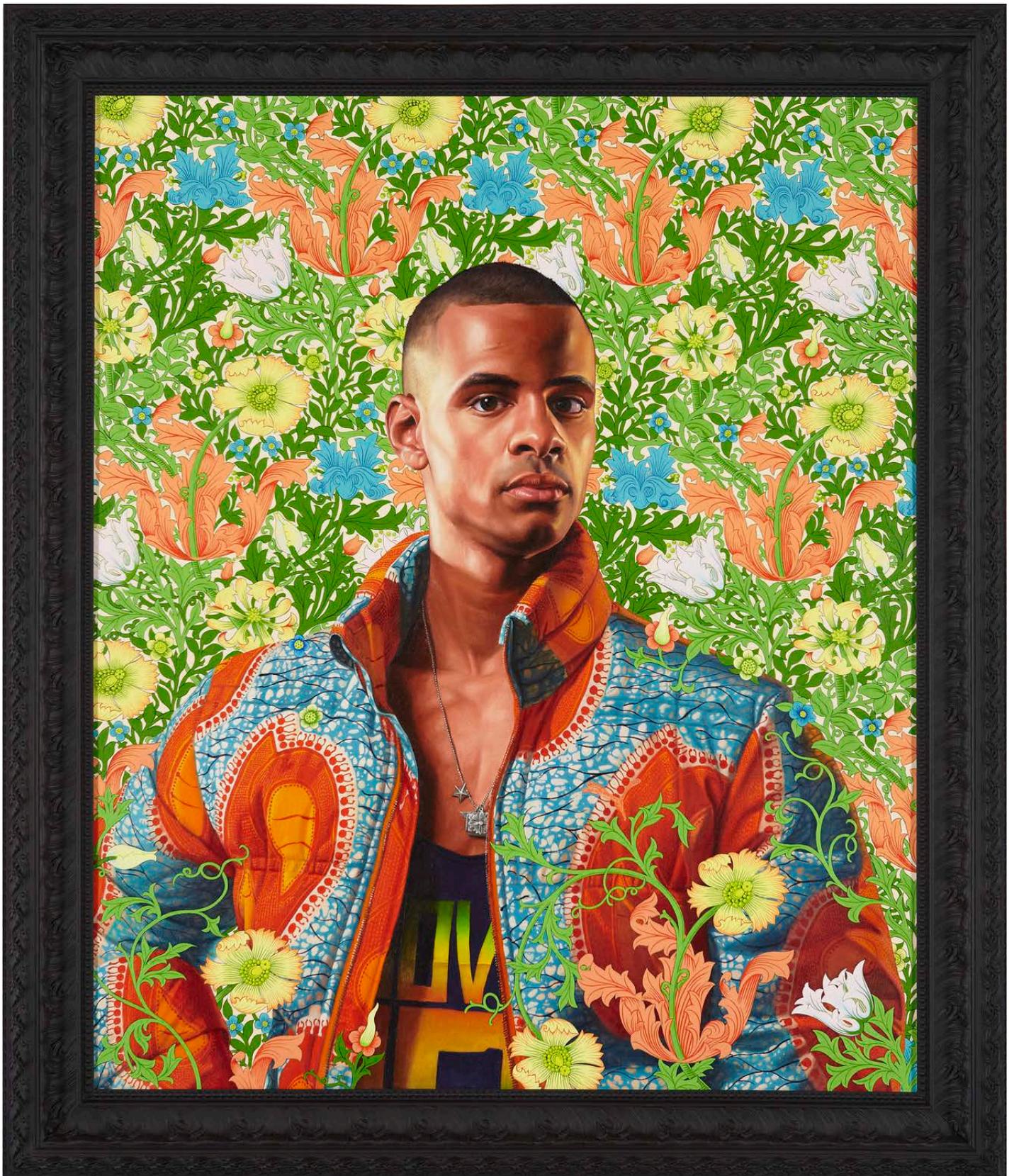
During the European Renaissance, the aristocracy began its patronage of the arts and with that, a wider range of subjects became acceptable for artists. In addition to pursuing the perfection of the human form (as opposed to the perfection of divinity), the development of oil-based paints enabled artists to experiment with color, light and shadow. Brush strokes and the use of perspective expanded artists' personal style; placing subjects in natural and home settings allowed for even more expansive methods of expression.

By the second half of the eighteenth century, portraiture became a favorite in Colonial America. Early American artists focused on life in the new world, painting American subjects and leaders. With this popularity, portraiture became available and affordable for the common man through the work of self-taught, itinerant artists traveling from town to town. In Europe, trained artists were influenced either by Romanticism or Neoclassicism. Neoclassicists continued to celebrate the human form, but simplified the backgrounds in an attempt to create an unembellished view of the person or event. Romantics, on the other hand, venerated the "Romantic Hero" a character or subject elevated to the status of epic hero – and placed their subjects in more evocative settings with more saturated colors.

Beginning in the nineteenth century, artists were no longer restricted on subject matter. Artists placed their chosen subjects in whatever settings and poses that suited them, enabling artists to explore light, color, brush stroke, the perceived psyche of their subjects, mediums, and styles. Self-portraits became more common and flaws were not disguised or hidden. By the late nineteenth and early twentieth centuries, portraiture had reached a point at which the artist's style became more important than the subject of the painting. Artists came to be seen as interpreters, both of the subject matter and of the world at large.

Portraiture experienced a lull as abstraction and conceptual art became the rage. However, portraiture re-emerged as Pop-Art artists made use of cultural references in their work, enabling viewers to further interpret art based on their own biases and experiences. Today, with the opportunity to explore any subject in any setting, artists have endless inspiration for portraiture. Portraiture is now accessible and created by the masses with an abundance of "selfies" circulating the Internet, proving that portraiture remains a beguiling and robust means of artistic expression.

Written by Vivien Zepf, KMA docent



**Kehinde Wiley**

*Morthyn Brito, 2011*

Oil on linen

60 x 50 inches

The Albert Laboz Family Collection

© Kehinde Wiley and Sean Kelly, New York, New York

## Looking Closer: *Change Your Lens*

Portraits involve the sitter, the artist, and the viewer's interpretation.  
You can learn more from a portrait by investigating it through different lenses.

### Look closely at this portrait from the point of view of an **ARTIST**:

What first strikes you about this portrait? What choices did the artist make to emphasize this?

In what ways is this portrait *realistic* (looks absolutely real)?

In what ways has the artist altered reality in some way?

Look at the elements of art:

What kinds of colors? How does the artist use color?

Describe the line quality. (Swirly, sketchy, strong...)

Look for pattern, texture, repetition.

What has the artist done with the background?

Describe the lighting / shadows.

Describe the mood of the picture. How did the artist achieve this?

In what ways is this like a traditional portrait? How is it different?



How has the artist referenced, adhered to, or played with the conventions of traditional portraiture?

### About the artist:

Born in 1977, Kehinde Wiley was the fifth of six children raised by a single mom in the dangerous neighborhood of South Central, Los Angeles. Wiley paints portraits of people of color because they are underrepresented in art history and because he wants to “see people who look like me.” He selects his models off the streets of New York City (and, increasingly, from urban centers around the world). Rather than wealthy individuals who can afford a portrait commission, Wiley’s models are ordinary people who become the subject of a heroic painting. They wear their everyday clothing and often assume poses that mimic classic European paintings of noblemen and royalty. Wiley’s backgrounds are purely decorative, inspired by textiles, wallpaper, and architectural ornamentation.



**Franz Pourbus the Younger**  
*Duke of Mantua*, ca. 1600  
Oil on canvas  
32 x 25 inches  
Private Collection

## Looking Closer: *Change Your Lens*

Portraits involve the sitter, the artist, and the viewer's interpretation.  
You can learn more from a portrait by investigating it through different lenses.

### Look closely at this portrait from the point of view of an **HISTORICAL INVESTIGATOR:**

Describe the characteristics of the sitter. Look at his facial features, hairstyle, posture, expression on his face.  
How is he the same or different than people look today?

Describe the dress and costume of the sitter - clothing, accessories, style, posture/pose, and makeup.  
Compare what you see in the picture to current times.

Describe the background or setting of this picture.  
How is it different than a portrait from current times?

What does the picture tell you about the time that the subject lived? Look at the details.  
Can you guess for whom it was made?  
Why might this portrait have been made?



What inferences can you make about this individual and his life from looking at the information in the picture? What additional information would you need to confirm your inferences?

#### About the sitter:

Flemish artist Frans Pourbus the Younger was one of the most successful portraitists of the early Baroque period. He painted the likenesses of royalty throughout Europe, and served as court artist to the Duke of Mantua, Vincenzo I Gonzaga (1562- 1612), the subject of this artwork. The Duke was a patron of the arts and sciences who transformed Mantua into a vibrant cultural center. Although his reign was relatively peaceful, Pourbus portrays the Duke in full armor, conveying the status due a warrior and statesman. The prominent collar worn by the Duke is called a RUFF. A ruff is an item of clothing worn in Western Europe from the mid-16th century by men, women and children, serving as changeable pieces of cloth that could be laundered separately while keeping the wearer's doublet (covering below the neck and chest) from becoming soiled at the neckline.



**Cecil Beaton**

*Portrait of Lucie B. Rosen, ca. 1932*

Pencil, watercolor, and gouache on paper

16.5 x 11.5 inches

Caramoor Rosen House Collection

## Looking Closer: *Change Your Lens*

Portraits involve the sitter, the artist, and the viewer's interpretation.  
You can learn more from a portrait by investigating it through different lenses.

### Look closely at this portrait from the point of view of a **STORYTELLER**:

First examine the main character:

How do you think the person in the picture is feeling? How can you tell?

Hint: look at the details of the face: the eyes, expression of the mouth, tilt of the head. What words describe the mood you see?

Take the same pose as the sitter: Look at the posture and body language. How does it feel to stand the same way?

If she had a voice what could it sound like?

Imagine what she might be thinking. What might she say next?

Set the scene:

Describe what you see in the background.

What time of day, temperature, or weather could you feel?

What sounds might you hear? What smells?

Who is that person peeking in the mirror?

Direct the scene (begin the story...)

It was a \_\_\_\_\_ and \_\_\_\_\_ night/day.

The mood was \_\_\_\_\_.

Something in the room was about to happen...

the \_\_\_\_\_ and \_\_\_\_\_ person

was about to \_\_\_\_\_

What sounds? Lighting changes? Camera angles, etc.

What could your characters do next? Give them some dialogue.



Create a detailed script of an imagined scene.

About the scene:

A fashion and society photographer for *Vanity Fair* and *Vogue* in the 1920s, Sir Cecil Beaton painted this elegant and stylized portrait of Lucie Bigelow Rosen posed in her townhouse on West 54<sup>th</sup> Street (Beaton cunningly includes his own image reflected in the gold framed mirror). Lucie and her husband Walter owned Caramoor, an estate in Katonah they used as a summer residence from 1928 until 1945—the year it was bequeathed to the public as a center for music and the arts. The 18<sup>th</sup>-century crystal candelabras, the Chinese turquoise brush holder on the fireplace mantle, and the small bronze cassolette (container) on the side table in Beaton's painting are on display in the Rosen House at Caramoor today.

## EYE TO I... 3,000 YEARS OF PORTRAITS

### GLOSSARY OF TERMS

**Portrait:** A work of art that represents a specific person, a group of people, or an animal. Portraits usually show what a person looks like as well as revealing something about the subject's personality. Portraits can be made of any sculptural material or in any two-dimensional medium.

**Self-portrait:** A portrait that an artist makes using himself or herself as the subject.

**Sitter:** The person who is posing for his or her portrait.

**Pose:** A particular way of standing or sitting, usually adopted in order to be photographed, painted, or drawn.

**Gesture:** An expressive movement of the body or part of the body.

**Expression:** The look on someone's face that conveys a particular emotion. Also, the process of making known one's thoughts or feelings.

**Gaze:** A steady or intent look in one's eyes. The gaze in a portrait can show feeling or emotion.

**Bust:** A sculpture of the head, upper chest, and sometimes shoulders of a person.

**Frontal view:** Showing the person as looking straight forward.

**¾ view:** View of a person's face that is between a frontal and side view. The head is turned slightly.

**Profile view:** The side view of a person, usually showing only one eye.

**Symbol:** A design or an object that represents something else.

**Culture:** The way of life in a human society, including religion, economy, arts, and material objects.

**2-Dimension vs. 3-Dimension:** Two-dimensional art is flat, such as a drawing or painting. Three-dimensional art has volume as well as height and length, such as a sculpture.

**Representational vs. Abstract art:** Representational art depicts the physical appearance of things so that they look real. Abstract art is simplified into lines, colors and shapes.

**Background:** The part of a picture or scene that appears to be farthest away from the viewer, usually nearest the horizon.

**Foreground:** The area of a picture that appears to be closest to the viewer, often at the bottom.

**Texture:** An element of art which refers to the surface quality or "feel" of an object, its smoothness, roughness, softness, etc. Textures may be actual or simulated. Actual textures can be felt with the fingers, while simulated textures are suggested by the way the artist has painted certain areas of a picture.

**Shadow:** A dark image cast on the ground or other surface by an object blocking light. Also, shade or comparative darkness in an area. When used by artists, shadow creates the illusion of three-dimensional space and can be used to create atmosphere.

**Tone/Value:** An element of art that refers to the lightness or darkness of a color. Value is an especially important element in works of art when color is absent, such as a black and white photo.

## ART MOVEMENTS Within the *Eye to I* exhibition

**Ancient Egyptian** (ca. 3000 BC – 395 AD): the painting, sculpture, architecture and other arts produced by the civilization of Ancient Egypt in the lower Nile Valley. Ancient Egyptian art reached a high level in painting and sculpture, and was both highly stylized and symbolic. Much of the surviving art comes from tombs and monuments, and thus there is an emphasis on life after death and the preservation of knowledge. Portraiture in Ancient Egypt was highly developed, and represented a complicated mixture of realistic depiction of individuals and stylization.

**Classicism** (1<sup>st</sup>-5<sup>th</sup> century): This movement spans the long period of the Greek and Roman Empires. It is characterized by an emphasis on form, simplicity, proportion, balance, and restraint.

**Pre-Columbian** (prior to 15<sup>th</sup> century): This wide array of artwork incorporated sculptures, jewelry, architecture, etc. made in geographic locations such as Mexico, Central America, Caribbean and South America prior to the 15<sup>th</sup> century.

**Renaissance** (1400-1550): The Renaissance was a culturally-rich period during which people dedicated time and money to the arts (paintings, sculptures, philosophy, music, and science). Although it spread throughout most of Europe, Italy was the epicenter of this tremendously influential movement. Renaissance art is known to be lavish and decorative. Religious themes dominate, followed by mythological and historical scenes. The use of perspective and foreshortening blossomed, as did the use of shadow to create the illusion of depth.

**Romanticism** (1780-1850): Originated in Europe as a revolt against the Age of Enlightenment and aristocratic norms. Works created in this period display lush and vibrant pastels and emotionally charged scenes.

**Realism** (1848-1900): celebrated the working class and peasants, and involved the practice of *en plein air* painting, or painting outdoors.

**Photo-Journalism** (late 1800s): The practice or art of communicating news and other events through the lens of the camera. These photographs are most often commercially published; however, some are deemed exquisite works of art.

**Post-Impressionism** (1885-1910): Includes the work or style of a varied group of artists, including Van Gogh, Gauguin, and Cézanne, who reacted against the naturalism of the Impressionists and explored color, line, and form as a means to convey the emotional response of the artist. Post-Impressionists extended Impressionism while rejecting its limitations: they continued using vivid colors, often thick application of paint, and real-life subject matter, but they were more inclined to emphasize geometric forms, to distort form for expressive effect, and to use unnatural or arbitrary color.

**Cubism** (early 20<sup>th</sup> century): This movement in art was mostly practiced in painting. It eliminated the single view point and instead used several view points within one piece of art, showing a collective, imaginative representation of one scene from several different standpoints. Cubist artists searched for new forms to express modern life.

**Conceptual Art** (Late 1950s-present): Conceptual Art is artwork in which the process and idea behind the work is much more important than the finished product, if the artwork is finished/executed at all. The first and most notable piece of conceptual art is “Fountain” by Marcel Duchamp (the urinal basin with a fake name scribbled on it).

**Pop Art** (1960s): A large media boom occurred in the United States after the Second World War. As products and consumerism increased, bright and dashing advertisements followed. With this cultural shift, a new movement of art emerged. Highly graphic, bright neon colors, simple shapes/forms, and illustration-like qualities all define Pop Art. Andy Warhol is known as the father of this movement.

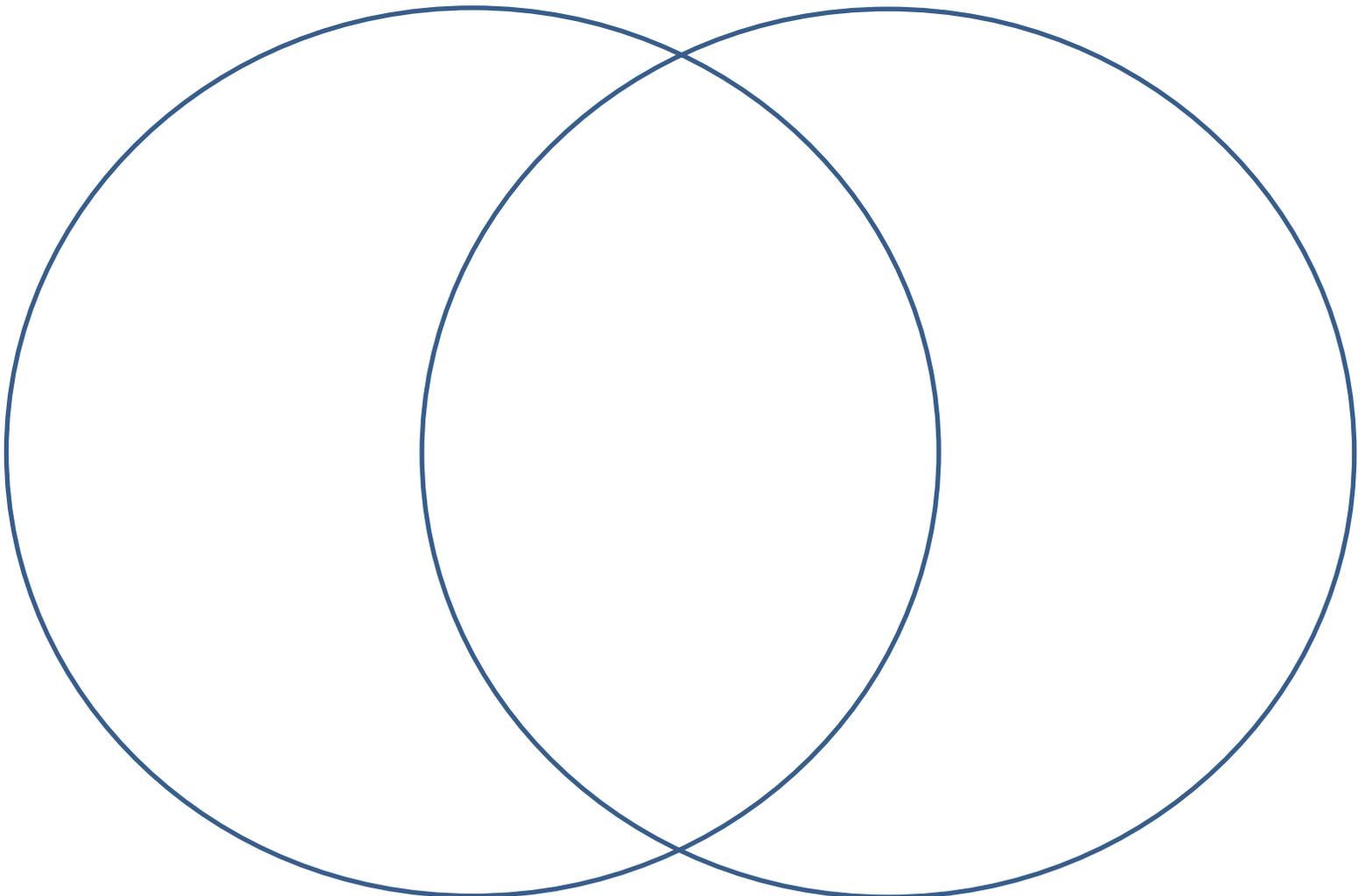
**Minimalism** (1960s, early 1970s): A trend that is characterized by extreme simplicity of form and a literal, objective approach. Minimalists adopted the point of view that a work of art should not refer to anything other than itself. Use of the hard edge, the simple form, and the linear rather than a painterly approach was intended to emphasize two-dimensionality and to allow the viewer an immediate, purely visual response.

**Super-Realism** (began late 1960s, early 1970s): More commonly known as Photorealism, this genre of painting uses a photograph to register information and from that creates a painting that looks exactly as if it were a photograph. These often are so realistic it is very hard to believe the work is indeed not a photographic print.

**Outsider Art** (1970-present): Outsider Art refers to art made by an artist who is self-taught and which is not a formal (accepted) part of the (mainstream/official) artistic establishment.

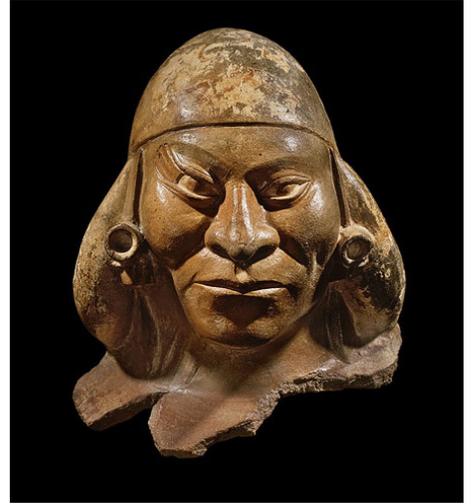
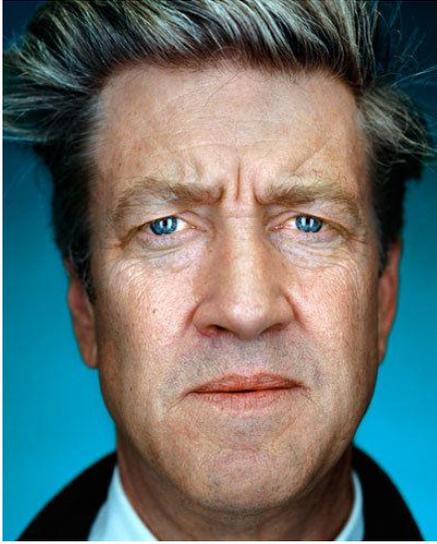
## COMPARE AND CONTRAST

Examine the two portraits below. Using the Venn diagram, write down the differences and similarities between them. One is a print and one is a painting - how much does it matter?

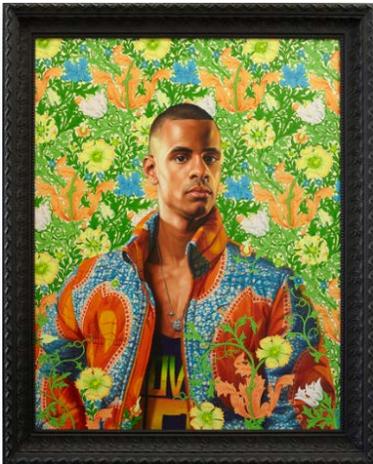


## Seeing Expression

Match the word with the picture it best describes. Discuss why?



- Exhausted
- thoughtful
- proud
- goofy
- powerful



\_\_\_\_\_ (make up your own word to describe the last one)



Discuss synonyms for the expressive words listed above

## From Words to Image

Read or listen to the scene described below. Can you picture it? Draw what your mind sees. When you come to the Museum, see if you can find this painting.

### *Portrait of Marcia Ann M. Tucker, painted by Robert Henri, 1926*

It's a special day and I'm dressed in my best black velvet dress and white tights. I don't mind the long sleeves on the dress, but the black shoes that lace up my legs like ballet shoes aren't my favorite. My long blonde hair is carefully brushed and parted on the side. Mama tied some of it back but some still falls forward, well past my shoulders.

I have to wait for our guests to arrive and I'm sitting quietly with my book in Papa's study. I've stopped reading since most of the room is so dark I can't see anything but a bit of the dark red carpet. I'm resting my feet on a step stool because Papa's yellow chair is a bit too big for me and my feet can't touch the ground. I set my red robe on one of the chair arms but I hope Mama doesn't notice.





## From Words to Image: For older students

Read or listen to the scene described below. Can you picture it? Draw what your mind sees. When you come to the Museum, see if you can find this painting.

### *Portrait of Henri Cartier-Bresson*, black and white photograph by Martine Franck, 1992

You have snuck up behind me while I work! I didn't hear you come into my studio. Stay there, standing behind my shoulder, and tell me what you think of the small charcoal self-portrait that I hold in my craggy hands? I've been working hard on it. I had to rest my glasses on the window ledge to look in the small mirror that is taped to my window. In the mirror, I see an old man. I see him again in my drawing. How did I get this old? With my white hair and receding hairline, I think I look older than my 72 years. I notice how large my ears are now and what a serious expression I seem to have. I think I have captured that expression well in the drawing. There have been just three of us in this room all day – me, my reflection, and my drawing. The window has bars on it so the outside world seems far away – distant snow-covered buildings, bare trees, and winter light is all I can see. You have dropped in on a very private moment.



# “READING” PORTRAITURE AT A GLANCE

The two key elements to reading portraits are looking and analyzing.

## LOOKING

### Sitter

Describe the sitter's pose.

### Symbols

What objects are seen in the portrait?

### Adjectives

Use adjectives to describe sitter.

### Clothing

What clothing is the sitter wearing?

### Medium

What medium was used to create the portrait?

### Setting

What is the setting of the portrait?



## ANALYZING

### Sitter

Who is the sitter?

### Symbols

What do the objects tell us about the sitter?

### Artist

Who is the artist?

### Date

When was the portrait created?

### History

What was going on in history when the portrait was created?

### Biography

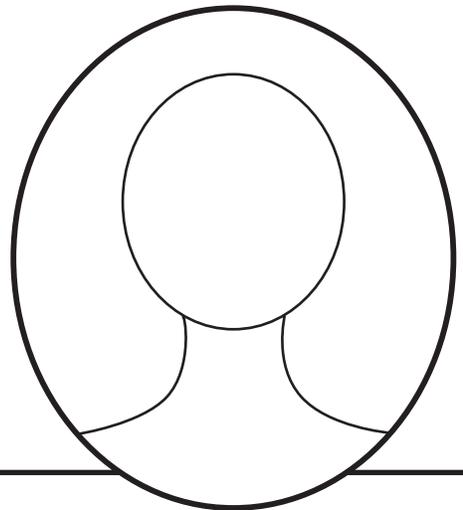
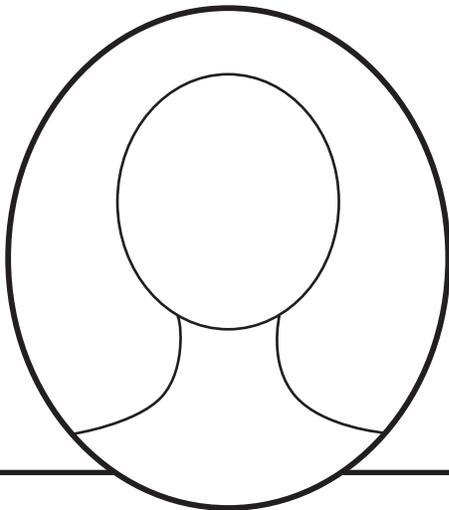
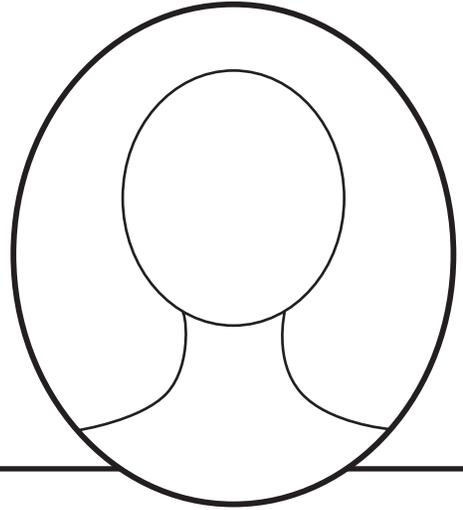
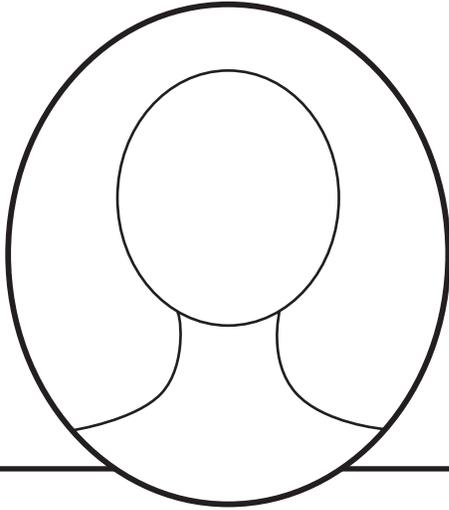
What is the sitter's contribution to history?

Produced by the National Portrait Gallery Education Department © 2009 Smithsonian Institution

Image: Thomas Sully by Auguste Edouart (*detail*), ink, chalk, and cut paper on paper, 1843. National Portrait Gallery, Smithsonian Institution; gift of Robert L. McNeil Jr.

**Nametag Activity Sheet**  
***Eye to 1...3,000 Years of Portraits***

On your visit to the Katonah Museum of Art you will see more than 60 original portraits from different periods of time, made with various art materials, and from around the world. Use the space below to create a portrait of yourself and a nametag to wear on your visit. Please make sure your name is clearly written.



## SUGGESTED POST-VISIT ACTIVITIES FOR PORTRAITS

### PORTRAITS FROM HOME

Have your students bring in a portrait photograph from home. Collect them in a pile. Select three portraits to analyze using the lenses that we used during the visit.

**The artist** - - what can we say about the composition of the portrait; what colors do you see; are there strong shapes or lines in the picture; what is in the foreground, the middle ground, and the background; what is the focal point of the piece; where does your eye move around the picture?

**The historian** - - what can we learn about the people or place in the picture; what kind of clothes do the sitters have; what kind of environment are they in; what hairstyles do they have; how are the people acting? If we were from Mars, what could we conclude about the society pictured?

**The storyteller** - - what is the scene portrayed; who are the characters; what kind of personalities do the characters have; what might they say to each other; what might have been happening at the time the picture was taken?

### A WORD FILLED SELF-PORTRAIT

Have your students draw an outline or a profile of themselves.

Fill the outside of the figure with words that describe how people see you.

Fill the inside of the figure with words that describe all the things that you think about.

Discuss the differences between a portrait (how someone sees you) and a self-portrait (how you see yourself).

### VISIT [WWW.EYETOI.ORG](http://WWW.EYETOI.ORG) TO SUBMIT YOUR REACTION

The KMA offers a number of ways for visitors to respond to artwork. Our catalog, our gallery kiosks, and our website present a variety of personal responses that have been submitted by people of all ages. Have your students visit [www.eyetoi.org](http://www.eyetoi.org) and select one work of art to look at carefully. Have them write down a personal response on paper first, edit that response, and then submit it to you for review. After all responses have been teacher-approved, they can be submitted to the website.

### EXPLORE OUT-OF-THE-BOX PORTRAITS

The exhibition, *Eye to I...3,000 Years of Portraits*, includes several portraits that are not realistic.

Discuss with your students how you can create a “likeness” of a person without showing what that person really looks like. What can you use to portray the personality of a person - - colors, favorite objects, most used phrases, the kinds of clothes worn, family and friends, etc? Discuss the meaning of the word “non-representational”.

Have your students select a classmate. Have them interview this person, asking the questions above. After the interview, have students use their information to create a non-representational portrait.

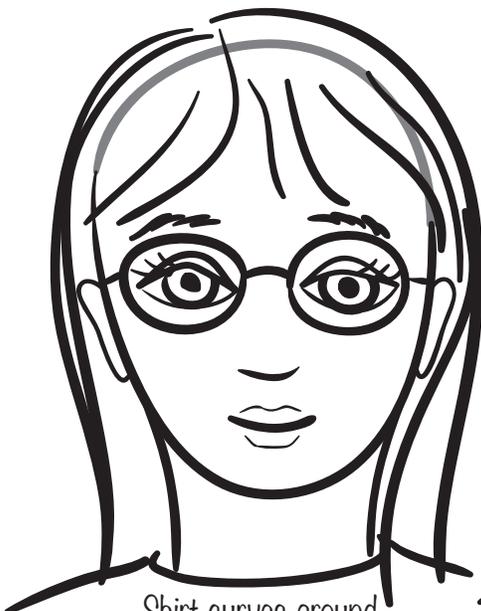
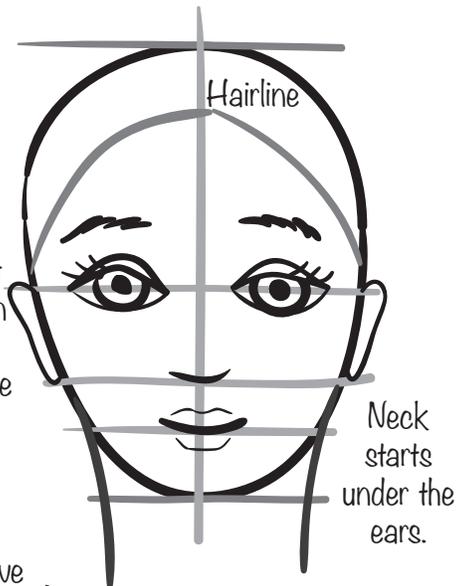
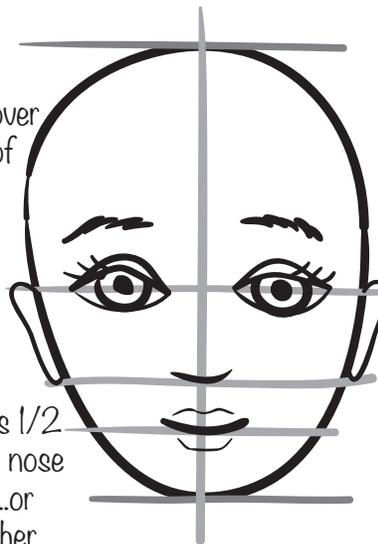
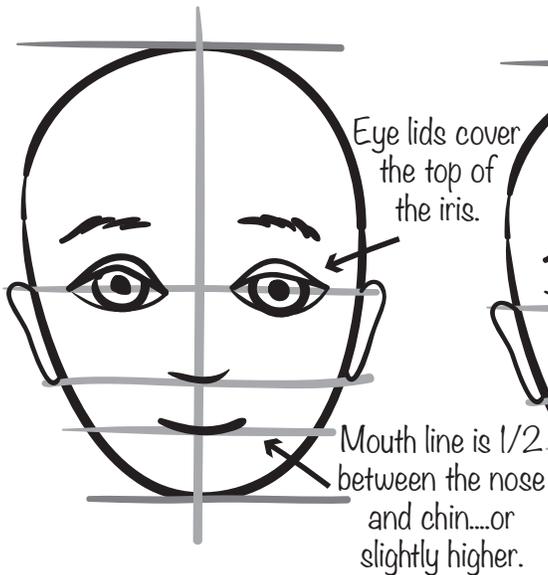
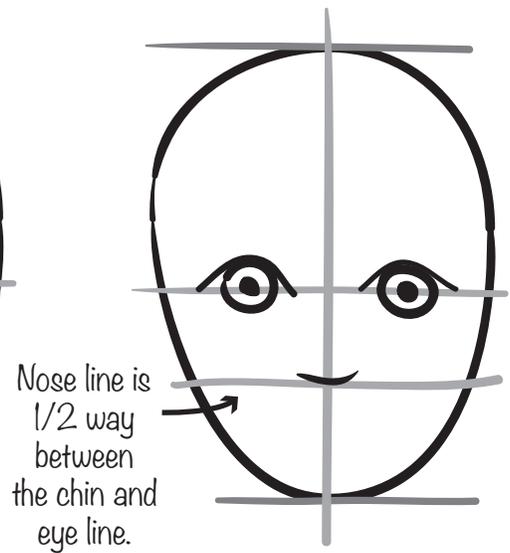
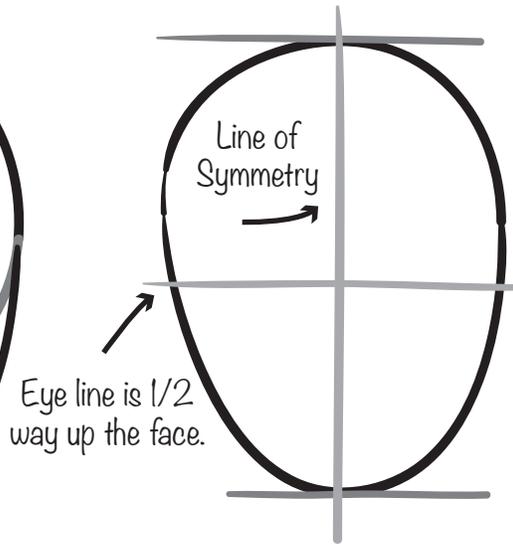
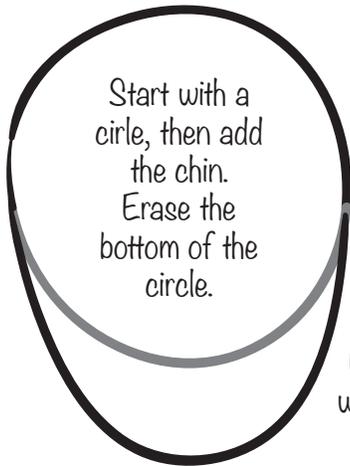
Collect the portraits and see if your students can guess who is who!

### QUOTATIONS FROM ABOUT THE FACE (for older students)

Have your students choose one or more quotations and write a written response.

- “Fate is written in the face.” *Federico Fellini*
- “I want to have the courage to be loyal to the face I have made.” *Marilyn Monroe*
- “Who sees the human face correctly: the photographer, the mirror, or the painter?” *Pablo Picasso*
- “What did your face look like before your parents were born?” *Zen Koan*
- “Every man over forty is responsible for his own face”. *Abraham Lincoln*

# Proportions of the Face



# LOOK AT THIS



Pablo Picasso  
*Tête d'homme barbu à la cigarette*, 1964  
Colored crayon on paper

# THINK ABOUT THIS

**Find this Cubist portrait in one of the main galleries.**

How is this portrait similar or different than other portraits you have seen?

What kinds of lines, colors, and patterns do you see?

What parts of the person's face can you find?

Cubist artists wanted to show people and things from many angles—they broke apart people and objects into shapes and combined different viewpoints.

Can you tell from which viewpoint (like front, side) the artist drew this portrait?

# TRY THIS

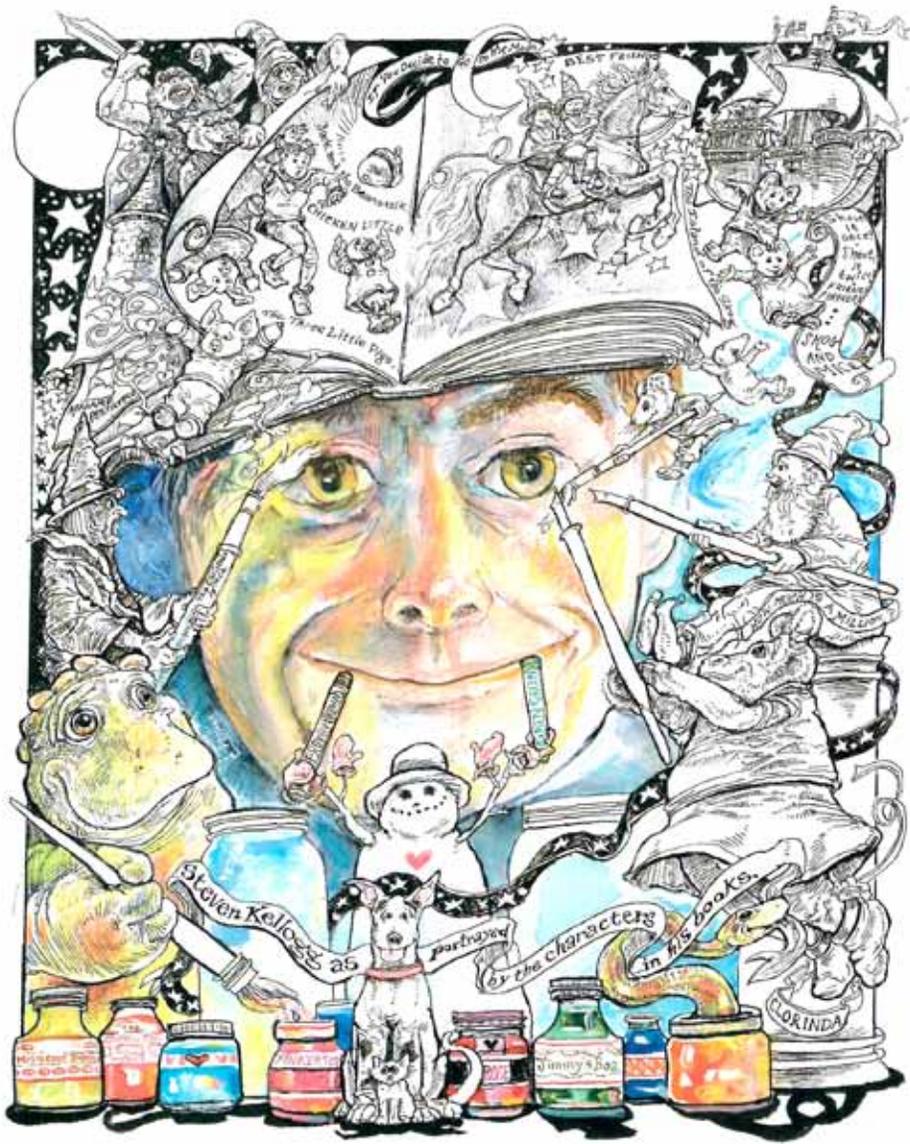
## Create a Cubist portrait.

- Choose three 6 x 6 papers from the Learning Center shelf
- On one of the papers, draw and color a person's head and shoulders from the front view. Include bright colors and patterns
- On the other paper, draw and color a person's head and shoulders from the side view. Include bright colors and patterns
- Cut up your two drawings into smaller pieces
- On the third paper, overlap the different pieces to create a portrait using both perspectives
- When you are satisfied, glue the pieces down to complete your cubist portrait
- If you would like your portrait exhibited in the Project Gallery, fill out a submission form and bring it to the reception desk with your 6 x 6 portrait



# CUBIST PORTRAIT

# LOOK AT THIS



## Steven Kellogg

Self-Portrait

Published in *Artist to Artist: 23 Major Illustrators Talk to Children about Their Art*, Philomel Books, New York

# THINK ABOUT THIS

Find this self-portrait by Steven Kellogg in the Learning Center.

A self-portrait is a picture of oneself made by oneself.

What is going on in this picture? Who is painting Steven Kellogg's portrait? Describe the characters you find.

Can you find clues that tell you about Kellogg's work and imagination?

Why do you think there a book on his head?

Find a book in the Learning Center illustrated by Steven Kellogg. Can you tell that it is illustrated by the same artist? Why?

**Dear young artist,**

*"Among the happiest events of my childhood was the discovery that I (probably very much like you) **love** to draw! As a kid I drew constantly...One of the most fascinating things to me about drawing was the fact that I could create stories with my pictures...My two younger sisters, Patti and Martha, were subjected to a process called 'Telling Stories on Paper,' during which I would sit between them with a stack of paper in my lap, concocting a rambling narrative and wildly scribbling accompanying illustrations."*

**Steven Kellogg**

# TRY THIS

**Create a self-portrait. A self-portrait is a portrait of oneself made by oneself.**

- Look closely at the self-portraits by the nine illustrators in the Learning Center. What clues help us know what is important to each artist?
- Choose a 6" x 6" paper from the shelf
- Look carefully at yourself in a mirror (on the table)
- Think about how you want to show yourself in this self-portrait. Do you want to show your head, neck, or entire body? Do you want to be posed or doing something important to you like participating in a sport, creating art, holding your animal, etc.?
- Draw a picture of yourself using art materials on the table
- Complete the background around your portrait with pictures of meaningful things about yourself
- If you would like your portrait exhibited in the Project Gallery, fill out a submission form and bring it to the reception desk



# SELF-PORTRAIT

## What's happening here?

Can you imagine what might lie outside this picture of Little Punch? Fill out the picture and then share your story with others.



Howard Finster, *Little Punch*, 1984, Paint on wood, 56 x 24 inches