



Artful Connections

Teacher Guide:

Recognizing Women Artists

Grades 4+



Videoconference programs at the Smithsonian American Art Museum are supported by the Smithsonian Women's Committee.



Tips for a Successful Videoconference

Before the Videoconference

- ❑ Check with your technology coordinator to ensure your school has compatible videoconferencing equipment (H.323 protocol).
- ❑ **At least four weeks prior** to your preferred dates, schedule your videoconference with the Center for Interactive Learning and Collaboration (CILC): <http://www.cilc.org>. Search the list of content providers for Smithsonian American Art Museum to view a list of our programs. All requests made on CILC will be routed to the museum and our staff will contact you to set up a test call.

Please note: We recommend you book early due to high demand for limited time slots.

- ❑ **At least one week prior** to your program date:
 - Staff will contact you with the assigned videoconference presenter's name and e-mail. Contact the presenter to discuss your plans for integrating this topic with your curriculum. Your videoconference presenter may suggest ways to customize the content of the videoconference to your needs.
 - Complete a successful test call at the scheduled time with the American Art Museum staff. This is a good time to practice turning the equipment on and off and locating the volume and other functions of your videoconference equipment.
 - Identify a space where all your students will be able to sit comfortably within your camera's view, see a projected PowerPoint, and hear the videoconference presenter.
 - Review videoconference rules and expectations with your students. Students should speak loudly and clearly to the presenter, one at a time. It's helpful to have students raise their hands and for you to call on them before they speak.
 - Review the pre-visit material (available to download at <http://AmericanArt.si.edu/Education/Video>). Encourage your students to write down questions for the videoconference presenter elicited by the pre-visit activities. Questions about the content, artwork, museum, and (within reason) the presenter are welcome!

During the Videoconference

- ❑ Make sure students are comfortably seated within view of the camera and can readily see the videoconference screen and projected PowerPoint presentation.
- ❑ Classroom-appropriate behavior is essential to a successful videoconference program. Students should listen to the presenter as well as each other and should behave respectfully.
- ❑ Encourage your students to ask and answer questions and give their opinions and ideas. Remind students to speak loudly and clearly for the presenter.
- ❑ Encourage your students to exercise the observation and interpretation skills you introduced with the pre-visit materials.



- ❑ Help the videoconference presenter maintain classroom management. Call on students to prompt them to ask and answer questions. Consider rephrasing or restating a question if you know your students have something to say but are shy or may not understand the question. If the presenter cannot hear students, repeat their answers for the presenter.

After the Videoconference

- ❑ Incorporate the appropriate videoconference post-lesson into your classroom curriculum (available to download at <http://AmericanArt.si.edu/Education/Video>).
- ❑ Contact the videoconference presenter with any follow-up questions from your students.
- ❑ Contact American Art staff (AmericanArtEducation@si.edu) with your comments and suggestions. Evaluation and program improvement are a priority and we welcome your comments.
- ❑ Follow the link to CILC below and complete a brief survey about your videoconference experience.
 - Recognizing Women Artists <http://cilc.org/evaluation.aspx?pass=im51l84p8R>



Recognizing Women Artists (Grades 4 +)

Overview

Women have struggled to be accepted as artists yet their art reflects their times and cultural heritage from the nineteenth-century to the present. After an introduction to American women artists through a pre-visit activity, participation in the videoconference, and a post-visit lesson to cement concepts, your students will be better able to:

- Understand how artwork by women reflects the artistic, social, and political influences in American culture
- Understand the obstacles faced and contributions made by American women artists
- Reflect upon and assess artworks created by women artists from the 1800s to the present
- Use visual vocabulary to articulate observation about and interpretations of artworks

National Standards

Visual Arts

K-12.3 Choosing and evaluating a range of subject matter, symbols, and ideas;

K-12.4 Understanding the visual arts in relation to history and cultures;

K-12.6 Making connections between visual arts and other disciplines.

US History

K-4.1 Living and working together in families and communities, now and long ago.

K-4.3 The history of the United States: Democratic principles and values and the peoples from many cultures who contributed to its cultural, economic, and political heritage;

5-12.7 Era 7 The emergence of modern America (1890-1930);

5-12.8 Era 8 The Great Depression and World War II (1929-1945).

Civics

5-12.3 Roles of the citizen.



Vocabulary

US History/Civics

acceptance – (n.) the quality or state of being generally approved or welcomed¹

Civil Rights – (n.) rights and political freedoms that protect people from oppression and discrimination

community – (n.) a group of people with common interests

discrimination - (n.) the practice of denying equal treatment or opportunity to individuals based on race, gender, religion, or other trait or affiliation

equality – (n.) the condition in which all people in a society have equal status and access to opportunity

Feminism – (n.) the philosophy and movement advocating for political, social, and economic equality between women and men

Harlem Renaissance – (n.) the period from 1919 to the 1930s during which African American intellectual and artistic pursuits (theater, writing, jazz music, and artwork) flourished, especially in Harlem

identity – (n.) a sense of self and personality traits that do not change from situation to situation

objectification – (n.) the treatment of a person as an object, often with no regard for his/her intellect, personality, or beliefs. Also, a denial of a person's humanity.

Prohibition – (n.) the period from 1920 to 1933 during which the 18th Amendment to the Constitution, which barred the manufacture, sale, and transport of alcohol, was in effect. Prohibition ended with the repeal of the 18th Amendment by the passage of the 21st Amendment on December 5th, 1933.

Reform – (v.) in politics, to change or improve through the removal of abuses

stereotype – (n.) a commonly held belief about an entire group, often based on oversimplification

suffrage – (n.) the right to vote; the 19th Amendment to the Constitution, ratified August 26th, 1920, gave women in the United States the right to vote

tradition – (n.) the handing down of information, beliefs, and customs by word of mouth or by example from one generation to another without written instruction

wage parity – (n.) equal pay for equal work; often discussed as a measure of racial or gender discrimination

“women’s work” – (n.) a stereotyped view of work appropriate for women to take on, often including housework, cleaning, child-rearing, needlework, and later secretarial or teaching professions

Visual Arts

composition – (n.) the arrangement of elements such as shape, line, value, and form within an artwork

¹ Merriam-Webster's Collegiate Dictionary. 11th ed. Springfield, MA: Merriam-Webster, Inc. 2004. [adapted]



interpret – (v.) to derive meaning from observed features or traits

landscape – (n.) a picture representing natural scenery

museum – (n.) an organization traditionally concerned with acquiring, conserving, studying, and exhibiting objects

observe – (v.) to note the visible features or traits of an artwork

portrait – (n.) a pictorial representation of a person, usually showing the face

subject – (n.) the principal idea conveyed by a work of art


symbol – (n.) something that stands for something else due to a relationship, association, or accidental resemblance²

² *Merriam-Webster's Collegiate Dictionary*. [adapted]



Topic Related Artworks



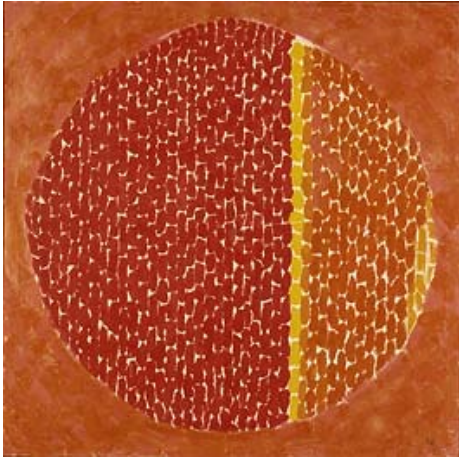
A representative sample of the artworks in our collection that support the videoconference topic appears below. These are suggested for use during pre-videoconference activities. Images used during your videoconference may vary.

<p>TITLE: <i>The Caress</i> DATE: 1902 ARTIST: Mary Cassatt MEDIUM: oil on canvas DIMENSIONS: 32 7/8 x 27 3/8 in. (83.4 x 69.4 cm.) CREDIT LINE: Smithsonian American Art Museum Gift of William T. Evans ACC. NUMBER: 1911.2.1 WEB LINK: http://americanart.si.edu/collections/search/artwork/?id=3832</p>	
<p>TITLE: <i>We Both Must Fade (Mrs. Fithian)</i> DATE: 1869 ARTIST: Lilly Martin Spencer MEDIUM: oil on canvas DIMENSIONS: 72 x 53 3/4 in. (182.9 x 136.5 cm.) CREDIT LINE: Smithsonian American Art Museum Museum purchase ACC. NUMBER: 1970.101 WEB LINK: http://americanart.si.edu/collections/search/artwork/?id=22794</p>	
<p>TITLE: <i>Self-Portrait with Palette</i> DATE: ca. 1906 ARTIST: Alice Pike Barney MEDIUM: oil on canvas DIMENSIONS: 33 1/4 x 24 1/8 in. (84.5 x 61.3 cm) CREDIT LINE: Smithsonian American Art Museum Gift of Laura Dreyfus Barney and Natalie Clifford Barney in memory of their mother, Alice Pike Barney ACC. NUMBER: 1952.13.53 WEB LINK: http://americanart.si.edu/collections/search/artwork/?id=1327</p>	



<p>TITLE: Les Fétiches DATE: 1938 ARTIST: Loïs Mailou Jones MEDIUM: oil on linen DIMENSIONS: 25 1/2 x 21 1/4 in. (64.7 x 54.0 cm) CREDIT LINE: Smithsonian American Art Museum Museum purchase made possible by Mrs. Norvin H. Green, Dr. R. Harlan, and Francis Musgrave ACC. NUMBER: 1990.56 WEB LINK: http://americanart.si.edu/collections/search/artwork/?id=31947</p>	
<p>TITLE: Camas para Sueños DATE: 1985 ARTIST: Carmen Lomas Garza MEDIUM: gouache on paper sheet: DIMENSIONS: 28 1/8 x 20 1/2 in. (71.4 x 52.1 cm) sight: 23 x 17 1/2 in. (58.4 x 44.3 cm) CREDIT LINE: Smithsonian American Art Museum Museum purchase through the Smithsonian Latino Initiatives Pool and the Smithsonian Institution Collections Acquisition Program ACC. NUMBER: 1995.94 WEB LINK: http://americanart.si.edu/collections/search/artwork/?id=34978</p>	
<p>TITLE: Gamin DATE: ca. 1929 ARTIST: Augusta Savage MEDIUM: painted plaster DIMENSIONS: 9 x 5 3/4 x 4 3/8 in. (22.9 x 14.7 x 11.2 cm.) CREDIT LINE: Smithsonian American Art Museum Gift of Benjamin and Olya Margolin ACC. NUMBER: 1988.57 WEB LINK: http://americanart.si.edu/collections/search/artwork/?id=21658</p>	



<p>TITLE: State Names DATE: 2000 ARTIST: Jaune Quick-To-See Smith MEDIUM: oil, collage and mixed media on canvas DIMENSIONS: 48 x 72 in. (121.9 x 182.9 cm) CREDIT LINE: Smithsonian American Art Museum Gift of Elizabeth Ann Dugan and museum purchase ACC. NUMBER: 2004.28 WEB LINK: http://americanart.si.edu/collections/search/artwork/?id=73858</p>	
<p>TITLE: Old Arrow Maker DATE: modeled 1866, carved 1872 ARTIST: Edmonia Lewis MEDIUM: carved marble DIMENSIONS: 21 1/2 x 13 5/8 x 13 3/8 in. (54.5 x 34.5 x 34.0 cm.) CREDIT LINE: Gift of Joseph S. Sinclair ACC. NUMBER: 1983.95.182 WEB LINK: http://americanart.si.edu/collections/search/artwork/?id=14630</p>	
<p>TITLE: Snoopy Sees Earth Wrapped in Sunset DATE: 1970 ARTIST: Alma Thomas MEDIUM: acrylic on canvas DIMENSIONS: 47 7/8 x 47 7/8 in. (121.6 x 121.6 cm.) CREDIT LINE: Smithsonian American Art Museum Gift of the artist ACC. NUMBER: 1978.40.4 WEB LINK: http://americanart.si.edu/collections/search/artwork/?id=24020</p>	



Additional Resources

Women's History Teaching Resources

http://www.smithsonianeducation.org/educators/resource_library/women_resources.html

A pool of teaching resources related to Women's History Month.

Margo Humphrey Zoom It

<http://americanart.si.edu/education/insights/zoom/humphrey/>

The History of Her Life Written across Her Face is a visual, metaphorical, and written representation of Margo Humphrey's experience as an African American artist and woman. What can you learn about Humphrey's life from this print? Zoom in and try to decipher her rebus-like code!

Interview: Miriam Schapiro

<http://americanart.si.edu/luce/media.cfm?key=372&type=Archive&subkey=685>

Artist Miriam Schapiro, a multimedia artist, discusses her experiences finding her identity as a feminist and artist.

Interview: Jaune Quick-to-See Smith

<http://americanart.si.edu/luce/media.cfm?key=372&type=Archive&subkey=483>

Artist Jaune Quick-to-See Smith, a member of the Confederated Salish and Kootenai Tribes of the Flathead Nation and painter, discusses her motivation for works such as *State Names*.

Interview: Grace Hartigan

<http://americanart.si.edu/luce/media.cfm?key=372&type=Archive&subkey=794>

Grace Hartigan discusses her view of herself as a female and a painter.

American Women

<http://www.hoover.archives.gov/exhibits/AmericanWomen/index.html>

Artifacts from more than 100 significant women in American history. From the Herbert Hoover Presidential Library and Museum.

Pages from Her Story

<http://www.loc.gov/teachers/classroommaterials/presentationsandactivities/presentations/herstory/>

Read women's perceptions of historic times and events in the reflections, hopes and dreams they recorded in diaries, journals, memoirs, reminiscences, letters, and speeches.

Women's Suffrage

<http://www.loc.gov/teachers/classroommaterials/primarysourcesets/womens-suffrage/>

Sound files, sheet music, photographs, letters and maps from the Library of Congress help students better understand women's suffrage.



Images of Commitment: Faith Ringgold by: Diane Kordich, Ed.D. Tucson, AZ: CRIZMAC, 1994.

Images of Commitment: Alice Neel by: Diane Kordich, Ed.D. Tucson, AZ: CRIZMAC, 1994.

This packet with full-color reproduction and teacher's guide, takes your students into the world of these woman artists. Each unit offers a source of biographical information about the artist and is easily integrated with language arts and social studies.



Learning to Look: Pre-Visit Lesson

Grades 1 – 4

Overview

After completing these activities, students will have strengthened their visual vocabulary by making observations of and expressing their interpretations of artwork.

Discussion

Define “observation” with students. Observations are statements of fact relating to what students see, not what they think might be happening.

Define “interpretation” with students. Interpretations are statements that ascribe meaning to the artwork based on observations.

Present students with one artwork that relates to your scheduled videoconference topic. (A selection of artworks related to each tour is included in the “Tour Information” document available to download at <http://AmericanArt.si.edu/Education/Video>). Have students begin by sharing only their observations. When students offer interpretations, or ideas about what they think is happening in the artwork, ask: “What do you see that makes you say that?”

Questions that prompt observations:

- *Who or what do you see in this artwork?*
- *What is the largest thing you see in this picture?*
- *What is the smallest thing you see in this picture?*
- *What colors do you see in the artwork?*
- *Is the scene outside? Inside?*
- *If there are people, are their clothes similar to or different from what you are wearing? How?*
- *Is the scenery similar to or different from where you are? How?*
- *What can you tell me about the colors in this artwork? What color do you see the most?*

Next, invite students to share their interpretations about what is happening in the artwork if they haven’t already done so. It is acceptable for students to have different interpretations of the same object. Make sure students support their interpretations with direct observations about the artwork. You may notice that some observation-focused questions lead directly to interpretation-focused questions. All interpretations should be founded on answers to observation questions.

**Questions that prompt interpretations:**

- *What is going on in this picture?*
- *Where do you think this scene is taking place?*
- *What season is it? What time of day is it?*
- *When was this artwork made?*
- *What do the scenery and the clothing or objects tell us about when this artwork was made?*
- *Does this scene look like it could be taking place today? Why or why not?*
- *Indicate a figure in the artwork:*
 - *Who is this person?*
 - *Is s/he similar to or different from you? In what ways?*
 - *What is s/he doing?*
 - *What do you think s/he does for a living?*
 - *How does s/he feel?*
 - *Where do you think s/he is?*
 - *What do you think it sounds like where s/he is?*
 - *What do you think it smells like where s/he is?*
 - *What kind of weather is this person experiencing?*
- *How do you think the artist feels about this person or thing in the painting?*
- *How does this artwork make you feel?*
- *How do you think this artist made this artwork?*
- *What types of materials do you think the artist used? Paint? Clay? Wood?*
- *How long do you think it took to make?*
- *What kind of mood or feelings do the colors give the artwork?*
- *Do you like the colors that are in the artwork? If you were the artist, would you have used different colors?*
- *Why do you think this artist made this artwork?*
- *What do you think the artist is trying to say?*

Activity

Either working in groups or independently, have students select a person or object in the artwork and complete the included worksheet, "Give this artwork a voice!" Have students refer back to their observations to support their interpretations of the person or object they chose. To take this activity further, have students create their own artwork based on the worksheet writing prompts "I wish..." or "Tomorrow, I am going to..."

Questions to ask students:

- Who or what did you choose to write about and why did you choose them?
- What in the artwork helped you make decisions about what the subject is thinking or feeling?
- Did you use the title or date of the artwork to inform your decisions? If so, how did they influence what you wrote? If not, do they contradict or reinforce your interpretation?



If your students want to know more about the artwork or learn about other interpretations from scholars, art historians or curators, visit <http://AmericanArt.si.edu>, <http://AmericanArt.si.edu/Luce/>, and your school library to research more about the artwork. If you have specific questions about an artwork, you can ask Joan of Art at <http://AmericanArt.si.edu/Research/Tools/Ask>.



Give this artwork a voice!

Choose an artwork and pretend you are one of the people or things in it. How would you finish these phrases?

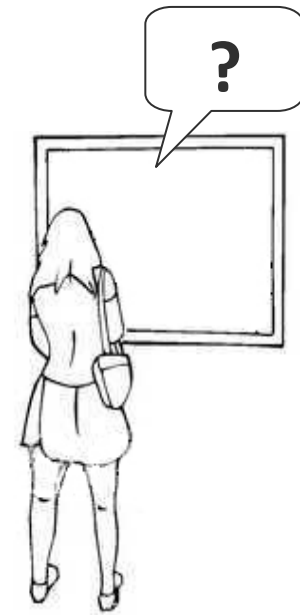
Here I am...

Boy, am I...

I wish...

I think I might...

Tomorrow I'm going to...





Learning to Look: Pre-Visit Lesson

Grades 5 – 12

Overview

After completing these activities, students will have strengthened their visual vocabulary by making observations of and expressing their interpretations of artwork.

Discussion

Define “observation” with students. Observations are statements of fact relating to what students see, not what they think might be happening.

Define “interpretation” with students. Interpretations are statements that ascribe meaning to the artwork based on observations.

Present students with one artwork that relates to your scheduled videoconference topic. (A selection of artworks related to each tour is included in the “Tour Information” document available to download at <http://AmericanArt.si.edu/Education/Video>). Have students begin by sharing only their observations. When students offer interpretations, or ideas about what they think is happening in the artwork, ask: “What do you see that makes you say that?”

Questions that prompt observations:

- *Who or what do you see in this artwork?*
- *What is the largest thing you see in this picture?*
- *What is the smallest thing you see in this picture?*
- *What colors do you see in the artwork?*
- *Is the scene outside? Inside?*
- *If there are people, are their clothes similar to or different from what you are wearing? How?*
- *Is the scenery similar to or different from where you are? How?*
- *What can you tell me about the colors in this artwork? What color do you see the most?*

Next, invite students to share their interpretations about what is happening in the artwork if they haven’t already done so. It is acceptable for students to have different interpretations of the same object. Make sure students support their interpretations with direct observations about the artwork. You may notice that some observation-focused questions lead directly to interpretation-focused questions. All interpretations should be founded on answers to observation questions.

**Questions that prompt interpretations:**

- *What is going on in this picture?*
- *Where do you think this scene is taking place?*
- *What season is it? What time of day is it?*
- *When was this artwork made?*
- *What do the scenery and the clothing or objects tell us about when this artwork was made?*
- *Does this scene look like it could be taking place today? Why or why not?*
- *Indicate a figure in the artwork:*
 - *Who is this person?*
 - *Is s/he similar to or different from you? In what ways?*
 - *What is s/he doing?*
 - *What do you think s/he does for a living?*
 - *How does s/he feel?*
 - *Where do you think s/he is?*
 - *What do you think it sounds like where s/he is?*
 - *What do you think it smells like where s/he is?*
 - *What kind of weather is this person experiencing?*
- *How do you think the artist feels about this person or thing in the painting?*
- *How does this artwork make you feel?*
- *How do you think this artist made this artwork?*
- *What types of materials do you think the artist used? Paint? Clay? Wood?*
- *How long do you think it took to make?*
- *What kind of mood or feelings do the colors give the artwork?*
- *Do you like the colors that are in the artwork? If you were the artist, would you have used different colors?*
- *Why do you think this artist made this artwork?*
- *What do you think the artist is trying to say?*

Activity

Have students select a different artwork and complete the included Observation/Interpretation worksheet. To take the activity further, have students refer to it as they write about the work of art. Students can choose words or phrases that they think best describe the artwork and use them as material in a poem, story or podcast.

Questions to ask students:

- *Why did you choose that artwork?*
- *Who did you choose to write about and why did you choose them?*
- *What in the artwork helped you make decisions about what the subject is thinking or feeling?*
- *Did you use the title or date of the artwork to inform your decisions? If so, how did they influence what you wrote? If not, do they contradict or reinforce your interpretation?*



Student: _____

Artwork Title: _____

Artist: _____ Date: _____

Observation	Interpretation
<i>Definition: What you see?</i> <i>Example: Dark grey sky, no rain, dry ground</i>	<i>Definition: What you think based on what you see?</i> <i>Example: A storm is approaching</i>
What is the main idea of the artwork?	



Imagine yourself inside this work of art.

What do you hear?	What do you smell?
What do you taste?	What do you feel?

Imagine that the artwork is one part of a larger story.

What happened right before this moment?
What will happen next?



Post-Visit Lesson: Recognizing Women Artists

Grades 4 – 8

Overview

After completing this lesson, students will better understand the professional path of a female artist and methods of visual communication.

Background

In *Camas Para Sueños (Beds for Dreams)*, the artist and her sister sit on the roof of their childhood home and dream of becoming artists. In their bedroom below, their mother, too, reflects on their future. Carmen describes the inspiration for the painting:

"I have a very vivid memory of what people were doing, where they were, what they were wearing, the time of day, the colors of the atmosphere, and so when I recall something, I have the whole picture in my mind. So when I'm getting ready to do a certain painting, I rely on what I already have in my mind, and then I do move some things around. I do have poetic license to make the picture be able to tell the whole story with all its details... That actually is me and my sister Margie up on the roof. We could get up on the roof by climbing up on the front porch... That's ... my bedroom, actually it's the girls' bedroom ... My sister and I would hide there [on the roof] and ... we also talked a lot about what it would be like to be an artist in the future because both of us wanted to be [artists]. And I dedicated this painting to my mother because she also wanted to be an artist. And she is an artist, she's a florist now, so her medium is flowers. She gave us that vision of being an artist ... That's her making up the bed for us.

Although the painting documents a specific Mexican American childhood experience, it also honors families of all cultures that nurture their children's dreams."

Note: The quote is taken from interviews with Carmen Lomas Garza conducted by Andrew Connors in June and July 1995.

More information about Carmen Lomas Garza's pursuit of her professional goals is available here:

http://americanart.si.edu/education/corazon/artistas_01.cfm

Discussion

Share Carmen Lomas Garza's *Camas Para Sueños* with students. Encourage discussion by asking the following questions:

- What's going on in this picture? What do you see that makes you say that?
- How are the three figures related? What do you see that makes you say that?

Explain that the artist, Carmen Lomas Garza, remembers: "My sister and I would hide there [on the roof] and ... we also talked a lot about what it would be like to be an artist in the future because both of us wanted to be [artists]."



- Why do you think Carmen and her sister chose the *roof* as the place to go to dream?
- Do you dream about what you want to be when you grow up? Where do you go to dream?
- What choices do you think Lomas Garza had to make in order to become an artist?
- What is Carmen's mother doing in this painting? What do you think her mother is thinking about?
- Why do you think Carmen Lomas Garza included her mother?

Carmen Lomas Garza did not have access to art lessons, so she resolved to teach herself. She went to the library and read every book she could about art. She also practiced drawing every day--she drew pictures of people she saw at school, at home, and in her neighborhood; she even drew her pets. By the time she reached high school, she had developed an impressive portfolio of work.

Carmen Lomas Garza dedicated this painting to her mother because she also wanted to be an artist. The artist explains, "And she is an artist, she's a florist now, so her medium is flowers. She gave us that vision of being an artist." Her father also supported her dream to be an artist and encouraged her to study to be a teacher as well. Both parents required their daughters to get a full education, finishing college as well as public school.³

Activity

Have students the class list possible professions or careers they would like to pursue in the future. Encourage them to consider professional dreams as well as hopes for education, travel, sports, or other accomplishments. Instruct students to draw a picture of themselves and their dreams. Students might also consider incorporating someone who has inspired them or who might help them achieve their dream. When students are finished, have them close the activity by answering the following questions on the back of their artwork:

- Do you think your dreams will always be the same? Why or why not?
- What do you need to do to achieve your dreams?

³ Lomas Garza, Carmen. "Answers & Comments." *Carmen Lomas Garza: Chicana Artist*. Carmen Lomas Garza, 2005. Web. 18 July 2010.



Carmen Lomas Garza *Camas Para Sueños (Beds for Dreams)* 1985 1995.94



Post-Visit Lesson: Recognizing Women Artists

Grades 9 – 12

Overview

After completing this lesson, students will better understand the contributions of females across an array of professional fields and will have improved their visual literacy skills.

Background

In *Double Portrait of the Artist in Time* (included below), Helen Lundeberg incorporated different figures and objects to symbolize the stages of her life. The time on the clock represents the child's age of two and a quarter, and the blank paper suggests her unknown future. She holds a flower bud to emphasize her undeveloped state, whereas the adult figure holds a blooming flower to show that she has experienced sex and love. Lundeberg connected the young girl to the grown woman with a shadow to suggest that the two parts of her life are "psychologically bridged." The subdued tones and flat colors create a mysterious world where the shadow hovers like a ghost over the shoulders of both figures.

Discussion

Have students silently look at Helen Lundeberg's *Double Portrait of the Artist in Time*. Encourage conversation by asking the following questions:

- Close your eyes for a few seconds. Upon opening them, what do you notice first about this painting? Where does your eye move next? How does your eye move throughout the painting?
- Looking at the two main figures, what do they have in common? How are they different?

Share the fact that this artwork features two self-portraits of the artist, Helen Lundeberg. Explain that she has incorporated different figures and objects into the painting to symbolize the stages of her life.

- How do you feel about reaching adulthood? How do you think the artist felt about it? What do you see that makes you say that?
- Lundeberg connected the young girl to the grown woman with a shadow to suggest that the two parts of her life are "psychologically bridged." What do you think the artist means by this?

Activity

Have students research *one* of the following women, finding two distinctly different photos or portraits of their selected woman. What were this woman's accomplishments? What other interests did she pursue? What was her life like? What events in her life may have shaped her choices?

Amelia Earhart, aviator

Sally Ride, astronaut and physicist

Sandra Day O'Connor, Supreme Court judge

Mildred "Babe" Didrikson Zaharias, athlete



Frances Perkins, cabinet appointee

Chien-Shiung Wu, physicist

Althea Gibson, athlete

Katharine Graham, publisher

Stephanie Kwolek, inventor

Grace Hopper, computer programmer

Dolores Huerta, activist

Maya Lin, designer

Have students brainstorm symbols that are appropriate for their selected woman's accomplishments and life path. Have students complete a double portrait of their selected woman, similar to the one created by Helen Lundeberg.



Helen Lundeberg *Double Portrait of the Artist in Time* 1935 1978.51