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!
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
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.

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?

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.

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?
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?
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?

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.

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.

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.
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.

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?

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.
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.

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.
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 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.

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.

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.
Sculptures In Or Near the Museum


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


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


8 Tom Otterness (b. 1973), *D-*-lal*, 1929, bronze.


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


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


Sculptures Offsite

River Gallery Sculpture Garden:


Corner of Fourth and Broad Streets:


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


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


Renaissance Park:


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
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. Olam 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

Page 10
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

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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

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