

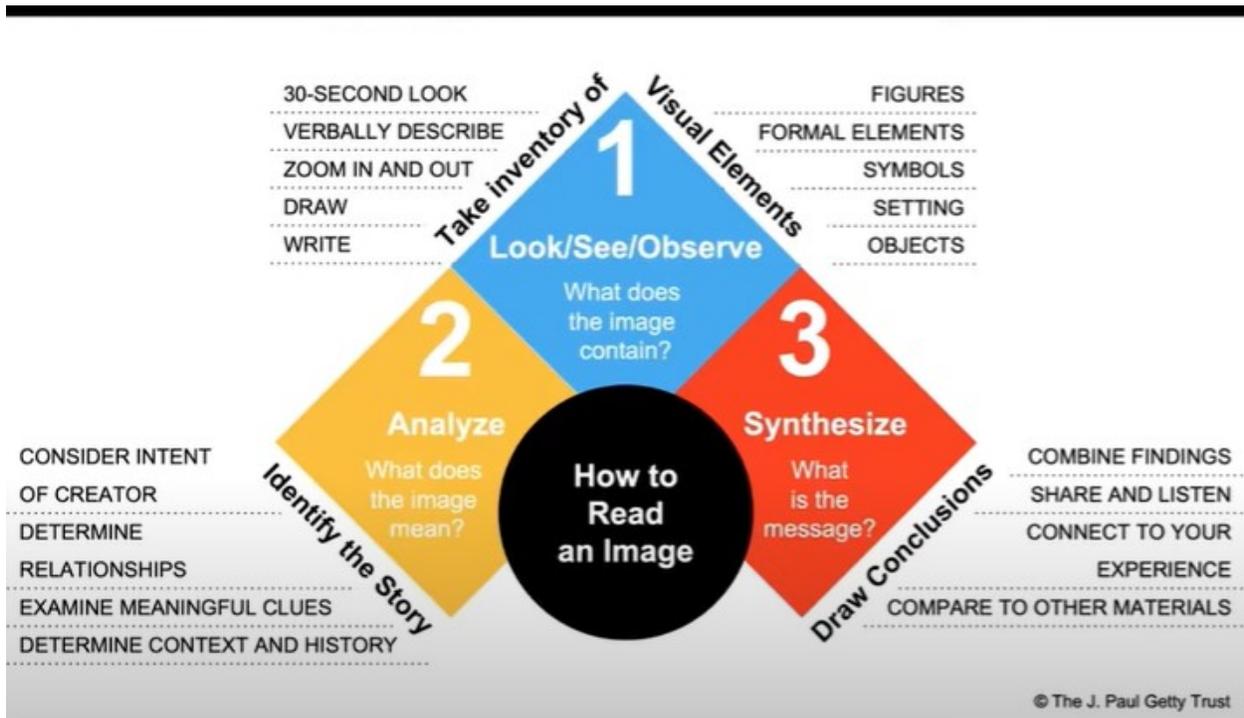
The title of the webinar you watched:

I Don't Know, Let's Find Out!: Guiding Students to Research Art (Grades 6-12)

All information sourced from:

I don't know, let's find out!: Guiding students to research art (grades 6-12). YouTube. (2022, October 28). <https://youtu.be/tQl0dhgxTeY?feature=shared>

What were the keypoints?



Related Curriculum Standards for Research

Research to Build and Present Knowledge

- Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.
- Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.
- Draw evidence from literary and/or informational texts to support analysis, reflection, and research.

CCSS.W.6-12.7-9

Guiding Considerations for the Webinar

- Research approaches focus on using widely accessible sources.
- Examples feature works of art from the Getty Museum's collection, but illustrate approaches that can be used with all kinds of art.
- Works of art selected feature subject matter that is relatable to students in Grades 6-12, and that connects with curriculum standards.

Lenses for Researching a Work of Art

- Artist Point of View
- Cultural/Historical Context
- Symbolism
- Narrative Lens
- And more!



Artist Point of View

Guiding Questions:

- Who made it?
- What did they name it?
- Why did they make it?
- How does the artist's POV connect with the time/place/culture it was made?
- Compare with other works made by the same artist and/or by other contemporaries of that artist, or other depictions of the subject.



Ex.



Artist Point of View

STEP 1 – Use basic object information to generate a list of questions.

Graciela Iturbide (Mexican, born 1942)
Nuestra Señora de las Iguanas, Juchitán, Oaxaca,
negative 1979; print mid-1990s,
Gelatin silver print
53.3 × 42.8 cm (21 × 16 7/8 in.), 2007.65.35
© Graciela Iturbide,
Gift of Susan Steinhauser and Daniel Greenberg
The J. Paul Getty Museum, Los Angeles

What is the translation of the title?
Where is Juchitán, Oaxaca?
Why was the artist at this location?
Who is Graciela Iturbide?
Why did she decide to take this photograph?



Artist Point of View

STEP 2 – Find answers.

Use your questions to develop a list of search terms.

Where is **Juchitán, Oaxaca**?
Why was the artist at this location?

Who is **Graciela Iturbide**?
Why did she decide to take this photograph?

What is the translation of the title?
Nuestra Señora de las Iguanas



Check for artist bio pages on websites where the art is being shown.

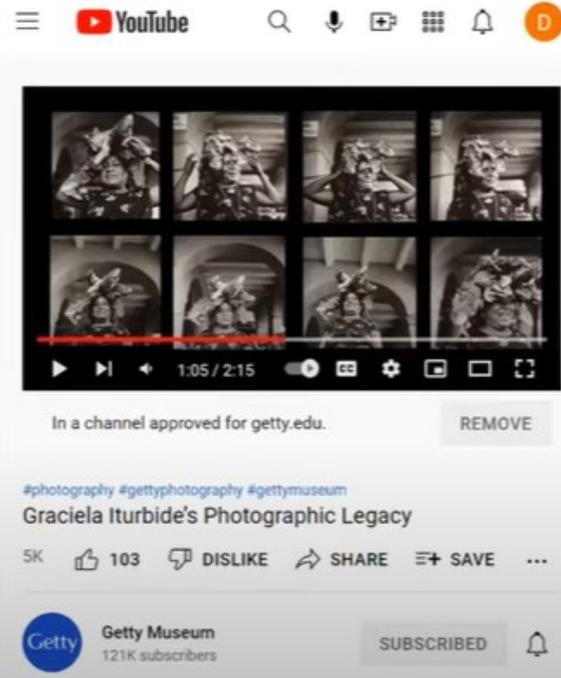
Delve deeper using wikipedia, and auto search terms for titles.



Artist Point of View

Why do you think Iturbide decided to depict “Our Lady of Iguanas” in this way?

- To capture real life
- To share a person she admired with the world
- Even though Iturbide took a lot of photographs, she chose to depict the subject as strong and determined



Look for further explanation with explanations of artist intent behind the work of art.



Artist Point of View

STEP 3 – Dig deeper.

How does the artist’s point of view connect with the time, place, or culture it was made?

- 1979, Oaxaca, market
- Desire to document Pre-Hispanic communities of the area
- Expanding post-revolutionary artists documenting the same community



If you want to dig even deeper. Compare the work of art to another piece of art.



Artist Point of View

Compare with other works made by the same artist and/or by other contemporaries of that artist, or other depictions of the subject.



*The Virgin Mary with Saints
Thomas Aquinas and Paul,
about 1335
Bernardo Daddi
Tempera and gold leaf on panel
The J. Paul Getty Museum*



Second lens

Cultural/ Historical Context

*Objective: Research the
cultural and historical
contexts of the image
and/or its subject matter.*

*March from Selma, Selma, Alabama,
Negative 1965, Print 1980-2010
Bruce Davidson
Gelatin silver print
The J. Paul Getty Museum
© Bruce Davidson/Magnum Photos*





Cultural/Historical Context

Guiding Questions:

- What does this image represent?
- When and why was it made?
- What did it mean when it was made?
- What does it tell us about the culture or time that is represented?
- What else was happening during the time that it was made?



Cultural/Historical Context

STEP 1 – What does the image represent?

Develop baseline information.

*March from Selma, Selma, Alabama
Negative 1965, Print 1980-2010
Bruce Davidson
Gelatin silver print
The J. Paul Getty Museum
© Bruce Davidson/Magnum Photos*

- Who is pictured?
- What are they doing?
- Where was this photo taken?
- Consider multiple points of view.

Talk about search outcomes that DON'T answer your questions too!





Cultural/Historical Context

STEP 1 – What does the image represent?

Search terms

- March from Selma
- Selma, AL

National Archives

RESEARCH OUR RECORDS VETERANS' SERVICE RECORDS EDUCATOR RESOURCES VISIT US

African American Heritage

Home » Research Our Records » African American History » Black Americans and the Vote » Selma Marches

Research at the National Archives

Main Page
Getting Started
What's New?
Visit Us Nationwide
Online Research Tools and Aids
Order Copies
Hire a Researcher

Selma Marches

The Selma Marches were a series of three marches that took place in 1965 between Selma and Montgomery, Alabama. These marches were organized to protest the blocking of Black Americans' right to vote by the systematic racist structure of the Jim Crow South. With the leadership of groups such as the Dallas County Voters League (DCVL), the Student Nonviolent Coordinating Committee (SNCC), and the Southern Christian Leadership Conference (SCLC), the Selma Marches would become a watershed moment that led to the passing of the Voting Rights Act of 1965.



Cultural/Historical Context

STEP 2 – Find out more about the context in which the image was made. *Use multiple sources.*

What does this tell us about the time in which it was made?

- What were the marches and when did they happen?
- Why did they happen?
- Why does the young man have "VOTE" written across his forehead?
- What were some of the outcomes of the marches?

Stanford University

Stanford | The Martin Luther King, Jr. Research and Education Institute

Home King Papers King Resources The Institute News & Events

Back to the King Encyclopedia »

Selma to Montgomery March

Event | March 21, 1965 to March 25, 1965

On 25 March 1965, Martin Luther King led thousands of nonviolent demonstrators to the steps of the capitol in Montgomery, Alabama, after a 5-day, 54-mile march from Selma, Alabama, where local African Americans, the **Student Nonviolent Coordinating Committee (SNCC)**, and the **Southern Christian Leadership Conference (SCLC)** had been campaigning for voting rights. King told the assembled crowd:

Be sure to gather further research from multiple sources.

Eventual passage of the voting act of 1965.



Cultural/Historical Context

Who is Bruce Davidson?

- Why did he take this photograph?
- What other types of work did he do?

International Center for Photography



Cultural/Historical Context

Who is Bruce Davidson?

Research to find the artist's own perspective about his work.

"I made a decision early on not to buy a telephoto lens, to never be more than a meter and a half from the protesters and the policemen I was photographing on the streets. I wanted to be almost in the picture."

- Bruce Davidson

This photographer is still alive and accessible.



STEP 3 – Dig deeper.

Learn more about what it was like to be there. Find eyewitness accounts or historic documentation.

- Look for past newspaper articles, letters, or other related documentation.
- Listen to Martin Luther King Jr.'s speech concluding the marches (available on youtube).

“Under the bright spring skies of Sunday morning, March 21, a crowd of 8,000 stood before the twin-towered brick facade of Brown’s A.M.E. Chapel in Selma, Alabama. On the steps, an ecumenical service was in progress, the prelude to a historic fifty-mile march from Selma to the state capitol at Montgomery....” (Christian Times, Frank E. Gaebelein, April 9, 1965)



Map and read about the historic trail between Selma and Montgomery.

Alabama: Selma to Montgomery National Historic Trail

Selma To Montgomery National Historic Trail

The Selma to Montgomery National Historic Trail was established by Congress in 1996 to commemorate the events, people and route of the 1965 Voting Rights March in Alabama. The route is also designated as a National Scenic Byway/All-American Road. Visitors are encouraged to drive the historic route from Selma to Montgomery Alabama, view the significant sites along the 54 miles trail, and take part in the trails' year-round special events.

The 54-mile-long national historic trail begins at the Brown Chapel African Methodist Episcopal (A.M.E.) Church in Selma and then follows the 1965 historic routes of the Selma to Montgomery voting rights marches through the city and eastward along

Quick Facts

LOCATION: Alabama

SIGNIFICANCE: Traces the route of the 1965 Voting Rights March in Alabama



Cultural/Historical Context

Explore the cultural/historical context in other works from the Getty collection.



Tapestry: Les Astronomes, from L'Histoire de l'empereur de la Chine Series, about 1697-1705
Beauvais Manufactory
Wool and silk; modern cotton lining
The J. Paul Getty Museum



Symbolism

Objective:

Research the symbols found in a work of art to learn more about what they communicate.



Chandelier, about 1818-1819
Gérard Jean Galle
Gilt bronze; glass; painted copper; gilt tin; iron armature
The J. Paul Getty Museum

Motifs symbols



Symbolism

Guiding Questions:

- What imagery can you find?
- What are possible meanings of the symbols you found?
- Are there multiple interpretations of the symbols?
- What do symbols tell us about the time it was made?



Symbolism

STEP 1 – Identify imagery that you think could be symbolic.

Brainstorm an exhaustive list focusing on what you see.



Zoom in and identify symbols and images, m



Symbolism

Chart a precise list of symbols.
Research the meaning of symbols.

Material

Griffin

Rooster

Eagle

Hot Air Balloon

Sheep/Ram

Two people

Bull



Symbolism

Define symbolism.
What is symbolism? What makes something symbolic?



sym·bol·ism

/ˈsɪmbəˌlɪzəm/

noun

noun: symbolism

the use of symbols to represent ideas or qualities.

"he has always believed in the importance of symbolism in garden art"

- symbolic meaning attributed to natural objects or facts.

"the old-fashioned symbolism of flowers"

- an artistic and poetic movement or style using symbolic images and indirect suggestion to express mystical ideas, emotions, and states of mind. It originated in late 19th century France and Belgium, with important figures including Mallarmé, Maeterlinck, Verlaine, Rimbaud, and Redon.

noun: Symbolism

Oxford Dictionary



Symbolism

STEP 2 – Find out what the symbols mean. Consider the culture and time the object was made.

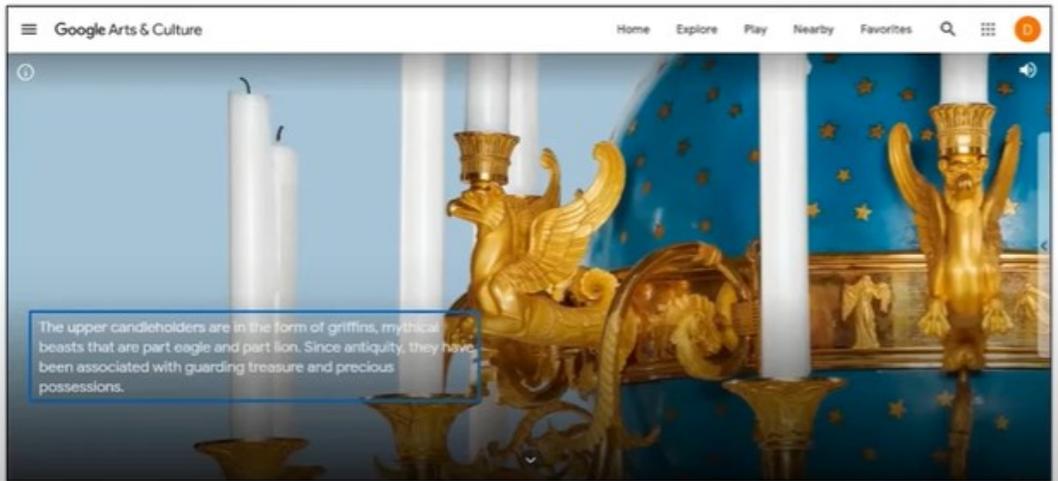
Material	Meaning
Griffin	?
Rooster	
Hot Air Balloon	
Eagle	
Sheep/Ram	
Two people	
Bull	



Symbolism

Research the meaning of symbols.

Google Arts and Culture





Symbolism

Google Arts and Culture

Research the meaning of symbols.

Search term: griffin



← Google Arts & Culture Home Explore Play Nearby Favorites Q

Jug with a griffin-head spout -875/-650

The potting, the modelling of the griffin's head, and the painted decoration of this vase are all of the highest quality. The body of the vase is beautifully round and taut. The open beak of the griffin draws the eye up to the spout. The painting is meticulous, the animals sharp in outline with painted inner markings. Both the subjects of the panels and the pattern-work show an eastern influence. The griffin as an imaginary beast known first in various forms in the Near East. When the Greeks adopted it they developed their own distinctive version, which had the body of a lion, the beak of an eagle, the ears of a hare and a knob or spike on the brow.

Griffin heads made of bronze were set on the rims of cauldrons, while painted versions are found in both eastern and mainland Greek pottery. Like sphinxes, griffins were seen as guardians and protectors of the dead, thought to offer protection to the person in whose tomb it was placed. Several legends evolved around griffins: in one they guarded a hoard of gold in a country far to the north, and fought off a race of one-eyed men, the Cyclopes, who tried to steal a piece from them.

British Museum
London
British Museum
United Kingdom



Symbolism

Wikipedia

Research the meaning of symbols.



WIKIPEDIA The Free Encyclopedia

Not logged in | Talk | Contributions | Create account | Log in

Article | Talk | Read | Edit | View history | Search Wikipedia

The history of ballooning both with hot air and gas, spans many centuries. It includes many firsts, including the first human flight, first flight across the English Channel, first flight in North America, and first aircraft-related disaster.

Contents [hide]

- 1 Phenomena and unmanned balloons
- 2 First hydrogen balloon
- 3 First unmanned flight
- 4 First manned flight
- 5 First manned hydrogen balloon flight
- 6 Further milestones
- 7 Ballooning in Britain and Ireland
- 8 Military use
- 9 20th century
- 10 Modern day
 - 10.1 Notable accidents
- 11 See also
- 12 Notes
- 13 References
- 14 External links

This 1878 technical illustration shows early balloon designs.



Symbolism

STEP 3 – Dig Deeper.

Learn more about the significance of the symbols during the time and place the object was made.



Smithsonian Magazine



Symbolism

Research symbolism in other works of art in the Getty Collection.



Allegorical Portrait of the van Risamburgh Family, 1790
Joseph Chinard
Marble
The J. Paul Getty Museum



Tapestry: Les Astronomes, from
L'Histoire de l'empereur de la Chine
Series, about 1697–1705
Beauvais Manufactory
Wool and silk; modern cotton lining
The J. Paul Getty Museum

Greek god minerva (left)

Narrative Lens

Objective:

Research the story told by the work of art (either fiction or non-fiction).

*Caeretan Hydria, 520–510 B.C.,
Attributed to Eagle Painter
Terracotta*

The J. Paul Getty Museum, Villa Collection



Narrative Lens

Guiding Questions:

- What visual clues does the image provide about the story it tells?
- Who might be the main characters?
- What is going on (plot)?
- What is the setting (if visible)?
- Does it connect to any stories that you're already familiar with?
- Whose perspective is missing (if any)? Why might it be missing?





Narrative Lens

STEP 1 – Inventory visual details.
(For 3D objects, try to find different views.)

- Creature with nine snake heads
- Two human-like figures battling the creature, each holding weapons
- Leafy and star-like designs
- It's a painted vase with handles.



Narrative Lens

STEP 1 – Inventory visual details.
(For 3D objects, try to find different views.)

- Creature with nine snake heads
- Two human-like figures battling the creature, each holding weapons
- Leafy and star-like designs
- It's a painted vase with handles.
- Crab touching/pinching heel
- One weapon is a club.
- Snake heads have beards





Narrative Lens

STEP 2 – Research the story.

Starting point:
Getty Museum Collections page includes a description of the object and basic information about the related story.



Narrative Lens

STEP 2 – Research the story.

Find a detailed version of the story, if available.

- The Labors of Hercules
- Labor #2: the Hydra of Lerna

What details from the story are captured in the work of art?

The Getty Villa
Teacher Resource

The Twelve Labors of Herakles

Herakles was a universal hero, celebrated by the Greeks, the Etruscans (who called him Heracle), and the Romans (who knew him as Hercules). He was the son of Zeus (king of the gods) and a mortal woman, Alkmene. Ironically, his name means "the glory" (kleos) of Hera (queen of the gods), his jealous stepmother, who drove him mad and caused him to kill his wife and children. As penance, the hero was bound to serve King Eurystheus of Mycenae and Tiryns. The king sent him on a series of difficult tasks, or labors, twelve of which became standardized in art and literature.

1. The Lion of Nemea



The Lion of Nemea had an impenetrable hide and could not be killed with traditional weapons. Heracles strangled it and threw its paw down to kill it. Afterward he wore its pelt as a tunic.

3. The Hind of Keryneia



The Hind of Keryneia was sacred to Artemis. Swiftest of the hunt and wild animals, Heracles was ordered to bring the skin, or its golden horn, back to Eurystheus without harming it.



Narrative Lens

STEP 2 – Research the story.

Find a detailed version of the story, if available.

- The Labors of Hercules
- Labor #2: the Hydra of Lerna

The Getty
Villa

Teacher Resource
The Twelve Labors of Herakles

Herakles was a universal hero, called the Greeks, the Etruscans (who call Heracles), and the Romans (who know Heracles). He was the son of Zeus (a god) and a mortal woman, Alcmene. His name means "the glory" (kleos) (queen of the gods), his jealous stepmother drove him mad and caused him to kill his wife and children. As penance, he was bound to serve King Eurystheus of Mycenae and Tiryns. The king sent him on a series of difficult tasks, or labors, twelve of which became standardized in art and literature.

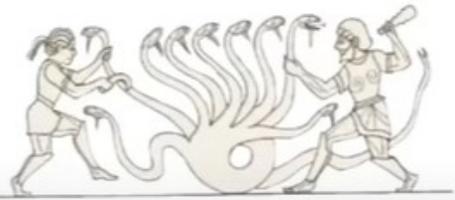
2. The Hydra of Lerna



The Hydra of Lerna was a serpentine, multi-headed monster. Every time a head was cut off, two more grew in its place. With the aid of his nephew Iolaos, Heracles killed the beast by cauterizing each wounded neck with a torch.

Education
The Getty Villa Museum
© 2008 The Getty Trust

2. The Hydra of Lerna



The Hydra of Lerna was a serpentine, multi-headed monster. Every time a head was cut off, two more grew in its place. With the aid of his nephew Iolaos, Heracles killed the beast by cauterizing each wounded neck with a torch.



Narrative Lens

STEP 2 – Research the story.

Explore whether there might be more than one version of the same story.

How do the different versions of the story vary?

Perseus Project at Tufts University

Bio

Maps

Women

Labors

Other Stories

Home

The Labors of Hercules

The goddess Hera, determined to make trouble for Hercules, made him lose his mind. In a confused and angry state, he killed his own wife and children.

When he awakened from his "temporary insanity," Hercules was shocked and upset by what he'd done. He prayed to the god Apollo for guidance, and the god's oracle told him he would have to serve Eurystheus, the king of Tiryns and Mycenae, for twelve years, in punishment for the murders.

As part of his sentence, Hercules had to perform twelve Labors, feats so difficult that they seemed impossible. Fortunately, Hercules had the help of Hermes and Athena, sympathetic deities who showed up when he really needed help. By the end of these Labors, Hercules was, without a doubt, Greece's greatest hero.

His struggles made Hercules the perfect embodiment of an idea the Greeks called *pathos*, the experience of virtuous struggle and suffering which would lead to fame and, in Hercules' case, immortality.


The Lion


The Hydra


The Hind


The Boar


The Stables


The Birds

Explore how stories grow and change over time.



Narrative Lens

STEP 3 – Dig Deeper.

Learn more about the characters.

Read more about Herakles, Iolaos, Hydra.

Find other representations of the same characters. What other details of the story do you notice?

*Statue of Hercules (Lansdowne Herakles), about A.D. 125,
Unknown artist
Marble
The J. Paul Getty Museum, Villa
Collection*



Narrative Lens

Compare to other works of art depicting the same story.

Look for similarities and differences...

- how characters are depicted
- what actions are happening
- what's included in the setting

*Attic Red-Figure Volute Krater, 480–470 B.C.
Attributed to Kleophrades Painter and a pupil
Terracotta
The J. Paul Getty Museum, Villa Collection*



Dissect how there are different ways the story has been told and different aspects of the story.



Narrative Lens

STEP 3 – Dig Deeper

Find about more about the vase.

What's a hydria?

The screenshot shows a Britannica article titled "hydria" under the sub-heading "water vessel". The article is from Britannica.com and includes navigation options like "Print", "Cite", "Share", and "More". The main text describes a hydria as a large water vessel in Greek pottery of the Archaic period (c. 750–c. 480 BC) and the Classical period (c. 480–c. 330 BC). It notes that the hydria is distinctive for having three handles: a pair of small, horizontal handles at the sides for lifting and a large, vertical handle at the neck or shoulder for dipping and pouring.



Narrative Lens

Explore the narrative lens in other works from the Getty collection.



Juno, 1776
Venus, 1773
Minerva 1775
Joseph Nollekens
Marble
The J. Paul Getty Museum

Judgement of Paris



Narrative Lens

Explore the narrative lens in other works from the Getty collection.

Van Tromp, going about to please his Masters, Ships a Sea, getting a Good Wetting, 1844
Joseph Mallord William Turner
Oil on canvas
The J. Paul Getty Museum



Putting it All Together

Ways for Students to Document Research

Map your research.

- Map the artist's journey.
- Map a place depicted in the image.
- Map where symbols originated.

Ways for Students to Document Research

Curate a collection of works of art that share a theme or tell a story.

- E.g. "Tell the history of the hot air balloon." or "Share the use of griffins in art history."

Make a slideshow summarizing your research and present it to classmates, family members, etc.

Ways for Students to Document Research

Write reflections on the work of art.

- What were you curious about?
- What did you learn about the artist?
- Did anything surprise you?

Write an annotated bibliography for a work of art.

Ways for Students to Document Research

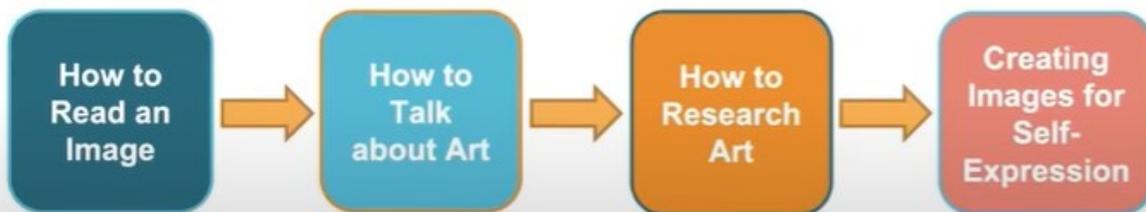
Divide up specific focus areas between small student groups and have each group collage their findings and contribute them to a wall-sized, whole-class research scrapbook.

And more!....

Some Online Sources to Search for Information

- Museum websites (also look for “collection” pages)
- Library of Congress
- Google Arts and Culture
- Wikipedia
- YouTube (PBS Video, Vimeo)
- Britannica.com

Building Student Visual Literacy | 2021-2022 Series Trajectory – UP NEXT



What were your take aways?

This is a great resource to use in both my ELA and social studies classroom. The method of research depending on the lens has a similar flow. Start with guiding questions about the art piece

to be examined depending on the lens you are using(see above) images pulled from the webinar. Use those questions to guide your research. Dig deeper and find other sources. Find other works of art similar to the piece being examined. Find a medium to share your findings.

Was there anything you found inspiring? If so, what?

I love how versatile this resource can be and how deep an idea can be examined based on an artist's rendition of a piece of art. When looking at art through specific lenses this changes the focus of the research but can generate a wealth of information either about the artist, the piece, the context and history of the piece, or a story being told.

Choose 3

- **How can art help us understand different perspectives and cultures?**
- When using research as the means of understanding an artists perspective and culture if you dig deeper to understand the time in history that a piece of art was created, understand what was happening in the artist's life, why they choose to create the art or capture an image, and see what important events were happening at that time perspective and culture can be better understood. The why behind a piece of art is crux in understanding the piece. Learn about the artist. Find varied sources of information.
- **What are some ways that artists use visual imagery to convey their messages?**
 - Artists use symbolism and details to convey their messages. When you look at the deeper meaning of the imagery an artist uses and research what those images represent, a deeper understanding of the message they are trying to get across can be revealed.
- **How does critical image analysis help us interpret and understand artworks?**
 - By using a set of guiding questions depending on the lens being used multiple types of art can be interpreted to teach about the artist, the time period and important events happening in the artist's life, important historical events can be presented in an engaging and creative way, or simply a story that has been passed down and interpreted by the artists perspective. The viewer then interprets this information by a single artistic piece. This knowledge is then reshared to a group by the interpretation of the researcher furthering the interpretation.

- How does research help us support our interpretations of artworks?
- In what ways can visual images influence our opinions, social norms, and cultural ideals?
- How can we use critical image analysis to identify biases in visual images and artwork?
- How can we use artworks to build our own ability to express our perspectives?
- What is the relationship between interpretation and analysis in understanding visual art?
- How can understanding visual art help us better understand historical and contemporary contexts?
- Can we truly have objective interpretations of artworks, or is interpretation always subjective?