



ECISD
FINE ARTS CONNECTION

JANUARY - FEBRUARY 2018

ELLEN NOËL ART MUSEUM
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432-550-9696
WWW.NOELARTMUSEUM.ORG



**Smithsonian Institution
Affiliations Program**

THIS YEAR'S EXHIBITIONS!
ON WITH THE SHOW, THIS IS IT! CHUCK JONES AND
THE ANIMATION ART OF LOONEY TUNES
&
ART HISTORY 101
WORKS FROM THE PERMANENT COLLECTION

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Dear Educators,

This year the Ellen Noël Art Museum will host the visual arts portion of Fine Arts Connection 2018 from January 9th to February 22nd.

To prepare teachers to lead their class tour, a training session will be held at 4:15 PM on January 8, 2018 at the Museum. The session will be brief but informative and will assist in you in making your class tour a success. At least one teacher representative from each school should attend this training session but all teachers are welcome to attend. Those teachers will relay the information to other participating teachers at their school. Each teacher will then be prepared to lead their class tour of the exhibition. During the training Museum staff will be reviewing the teacher packet and touring the galleries with you.

Just as lessons presented in the classroom vary, tours of the galleries may also vary. Supplementary information may be adapted to meet individual class needs. The activities are designed to encourage dialogue, personal responses and critical thinking skills. Museum activities accommodate different learning modalities while reinforcing grade level Texas Essential Knowledge and Skills and National Standards for the Arts. Interactive elements are included in the exhibition galleries to assist with the tour and the learning experience.

There is no need this year to bring copy paper for the classroom activity. The Museum will provide pencils and other needed art materials. Please prepare your students for their Museum visit by reviewing the **Museum Manners Guide** found in the teacher packet.

This is an opportunity for your students to gain a greater appreciation of the visual arts in a stimulating learning environment. I hope your class tour is enjoyable and meaningful. For further information or questions, please contact me at 432-550-9696 ext. 216.

Sincerely,
Daniel Zies
Curator
daniel@noelartmuseum.org
432-550-9696 ex, 216



INTRODUCTION OF EXHIBITION AND TOUR

When you arrive at the Ellen Noël Art Museum your class will be greeted by a Museum Staff member or a Museum Volunteer. After a brief introduction each teacher will begin their class tour. Your tour will begin in one of the galleries or in the classroom. Your class will rotate through two galleries and the classroom. Each class will spend approximately 25 minutes in each of the three spaces.

To help prepare your class for their tour a review of the Museum Manners section of this packet is essential. Museum etiquette is a part of this learning experience and important to the overall success and enjoyment of the museum tour. As students will be working in teams; it is best to have them already divided in groups of three or four prior to arriving for the tour. Each teacher will receive a tour evaluation on a clipboard. This is to be filled out near the end of your tour and returned to the front desk before you leave.

EDUCATOR INSTRUCTIONS FOR THE STUDENT TOURS

Divide students into 6 teams. Due to time restraints, this may be done prior to arriving at the Museum.

Classes will be met by Museum Staff or Volunteer and Museum Manners will be quickly reviewed.

Each classroom teacher is responsible for conducting the tour for their class and maintaining order in the gallery. Activities are prepared to be team oriented, student self-guided with supplemental teacher leadership.

Before separating your students, have them view the works first. A fact sheet will be attached to your clipboard with simple facts and information about the exhibition.

After touring the exhibition, direct each group to a different numbered station. Instructions will be printed on each station.

Prompt each team to move to the next activity every 3-4 minutes.

After 25 minutes move the class to the next gallery or to the classroom.

The teacher-guided art activity will take place in the classroom. Directions and supplies are on the table in the classroom.

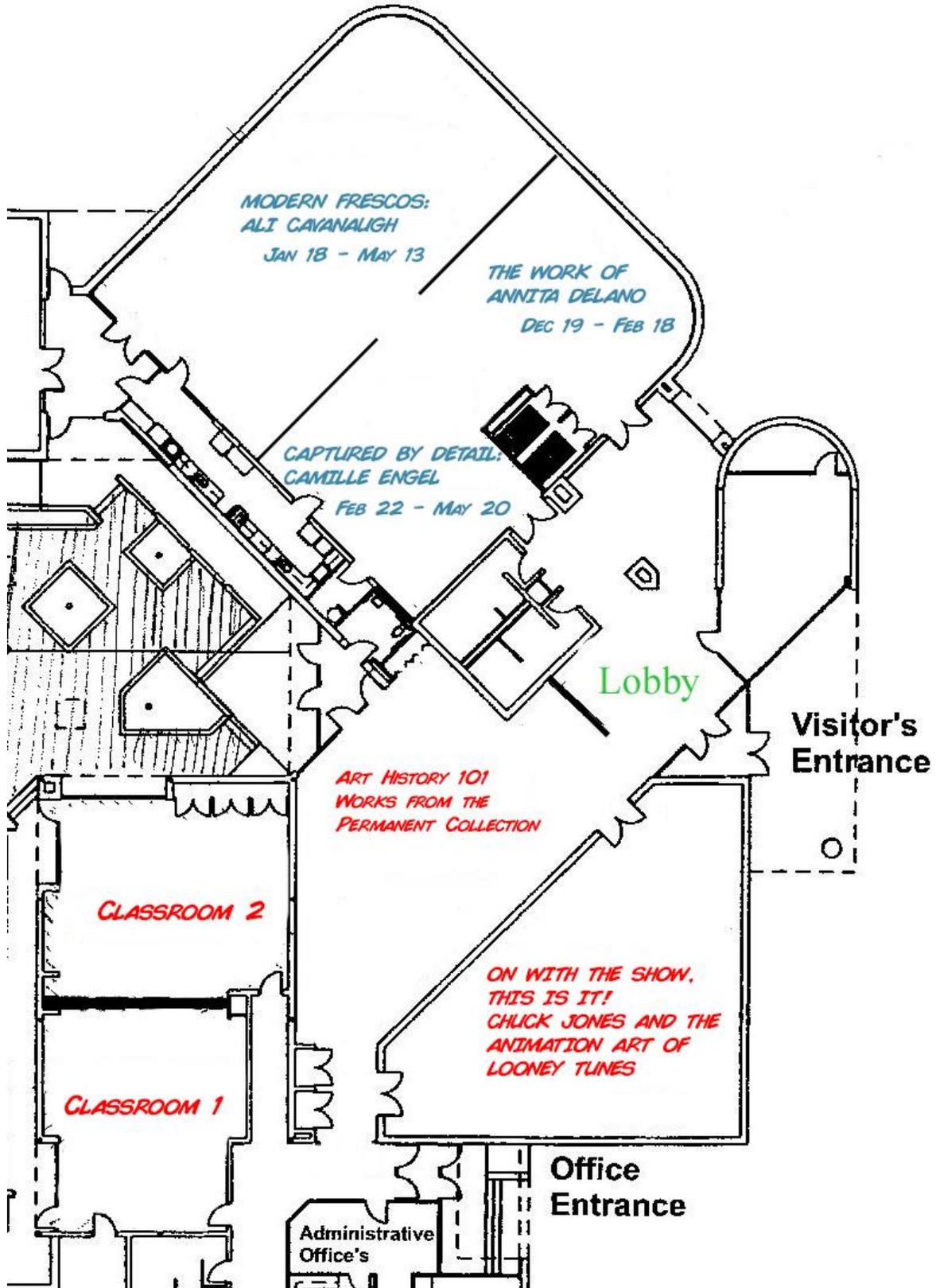
Reminder – these are suggested activities only. Each teacher may lead their class tour as they see fit according to your needs, learning styles and size of your class.

MUSEUM MANNERS

Please help us take care of the artwork and help everyone have a good time at the Museum by following a few rules:

- 1.** Stay together in a group.
- 2.** Never touch the art, since the natural oils and salts on our hands can cause damage to the artwork.
- 3.** Stand back at least two feet from the artwork.
- 4.** Never point a finger, hand, elbow or any other body part at a work of art.
- 5.** Speak quietly and only one person at a time.
- 6.** Always walk; never run.
- 7.** Chewing gum is inappropriate in a museum.
- 8.** Enjoy looking at the wonderful works of art. The Museum is always free and come back again soon!

MUSEUM MAP



ABOUT THE EXHIBITS

ON WITH THE SHOW, THIS IS IT! CHUCK JONES AND THE ANIMATION ART OF LOONEY TUNES

ON LOAN FROM DAURA GALLERY, LYNCHBURG COLLEGE

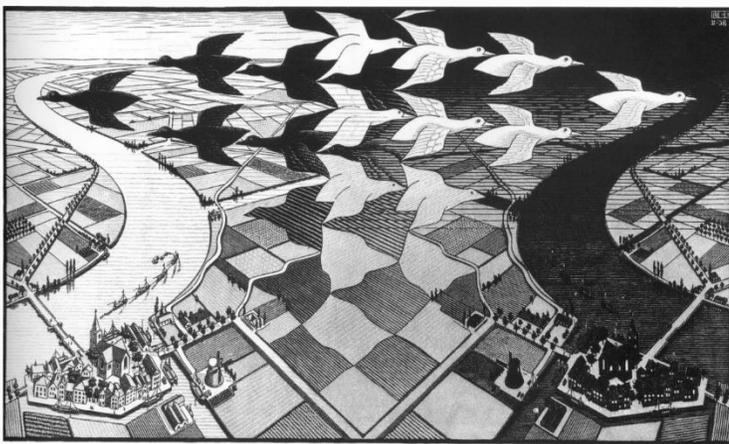
Jan 4 - Apr 1, 2018
Nelda Lee Gallery



For more than 70 years, the funniest, most recklessly irreverent characters ever drawn on celluloid have been Looney Tunes. The split-second timing of Bugs Bunny, the giddy lunacy of Daffy Duck, the befuddled laughter of Elmer Fudd, and a slew of others were the work of animation artist Chuck Jones (1912-2002). Beginning with theatrical shorts of the 1930s, they have become international celebrities and a cornerstone of American popular culture. This exhibition explores the Looney Tunes characters and their capers as brought to life by Jones and voice artist Mel Blanc under the auspices of the cartoon shop at Warner Bros. Studios.

ART HISTORY 101 WORKS FROM THE PERMANENT COLLECTION

September 11, 2017 – March 1, 2018
McKnight Gallery



This year, students will be touring a gallery filled with artwork from the permanent collection. The Museum has over 1000 objects in our vault and this is an opportunity for us to showcase some of favorite pieces. Students will be able to see an original M.C. Escher, Salvador Dali, Peter Hurd, and also our Tom Lea mural *Stampede*.

M.C. Escher (Dutch 1898-1972)
Day and Night, 1938

OTHER EXHIBITIONS

These exhibitions **are not part** of the school tours, but teachers are welcome to have their students tour them if time permits.

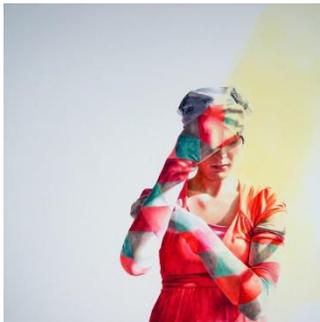
THE WORK OF ANNITA DELANO



On loan from Kim and Dr. Joseph Damiani
December 19 – February 18, 2018
Patrons Hall

Annita Delano (b.1894 – d.1979) became a leader of the modernist painting movement in California, both as a painter and a professor of art. In 1917, she earned her diploma from Los Angeles State Normal School (UCLA) and then began her teaching career at UCLA from 1920 to 1963. From 1944 to 1946, she was on the faculty of the Otis Art Institute. She lived primarily in Los Angeles but was noted for her southwestern desert landscapes and Indians figure and genre. Beginning 1925, she painted most summers in New Mexico and Arizona, living among the Hopi, Navajo, and Zuni Indians. Her paintings were widely exhibited during her lifetime, both as part of group shows and in 30 solo exhibitions of her work.

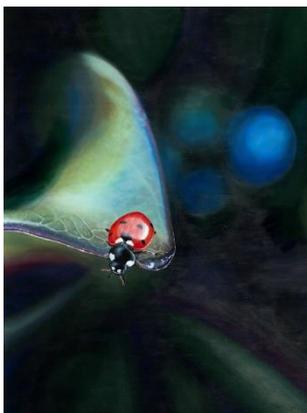
MODERN FRESCOS: ALI CAVANAUGH



January 18 - May 13, 2018
Rodman Gallery

Ali Cavanaugh (b.1973) is an internationally represented fine artist. She studied painting at Kendall College of Art and Design and the New York Studio Residency Program in New York City. Cavanaugh's paintings have been featured on book covers, countless internet features such as the Huffington Post, Fine Art Connoisseur, Hi-Fructose and in numerous print publications including, American Art Collector, American Artist Watercolor.

CAPTURED BY DETAIL: CAMILLE ENGEL



February 22 - May 20, 2018
Patrons Hall

Camille Engel (b. 1955) sees the splendor of everyday objects. She is able to capture in life captivated by detail, these intricate works focusing attention upon the rich colors and textures found in some of the most unheralded subjects while reflecting the artist's victory over personal hardships.

She is an acute observer of the beauty that most of us overlook, Engel is amazed and fascinated with color and texture, seeking to capture the richness of life. These oil paintings invite us to momentarily step into her world of observation and share in her joy of the transcendent beauty all around us.

LIST OF STATION ACTIVITIES

ON WITH THE SHOW, THIS IS IT!

CHUCK JONES AND THE ANIMATION ART OF LOONEY TUNES

Watch *Chuck Jones: The Evolution of an Artist*

Students will have a chance to watch a few minutes of the film *Chuck Jones: The Evolution of an Artist* (run time 8 Min 53 seconds). This film talks about Chuck Jones' sensibilities as an artist.

Film Cells

Using math skills, students will learn about how many frames it takes to have one second of film and then apply that knowledge to learn how many frames it take for even longer amounts of time.

Storyboard

Using copies of actual storyboards, students will arrange their own storyboard to create a fun storyline for a cartoon.

Draw your own character

With the help of a boogie board and sample sheets, students will create their own cartoon character.

What is Praxinoscope?

A praxinoscope is an animation device that was invented in France in 1877 by Charles-Émile Reynaud. It uses a strip of pictures placed around the inner surface of a spinning cylinder. Students will get to play with a modern example of this early animation device.

Flip Books

Students will have a chance to flip through a collection of flipbooks and to have a better understanding of how animation works.

ART HISTORY 101

WORKS FROM THE PERMANENT COLLECTION

Tessellations (M.C. Escher)

Using the pattern block, students will learn about tessellations and then create their own.

Surrealism (Salvador Dali)

Using cutouts of Salvador Dali's paintings, students will create a surrealism collage of their own.

Storytelling (Tom Lea)

Using Tom Lea's Stampede painting as well as other copies of famous paintings, students will interpret each painting. Every painting has a story, what story is this one trying to tell us?

Creating a Portrait (Peter Hurd)

Using a mirrors and a Boogie Boards, students will learn how to draw a self-portrait.

Still Life – Drawing (Janet Fish)

Students will use a sand board to create a one line drawing of a still life.

Build your own Sculpture (Barbara Hepworth)

Using these colorful pieces that are whimsical shapes, students will create their own abstract sculpture.

VOCABULARY WORDS

Animation A filmmaking technique where the illusion of motion is created frame-by-frame. The word comes from the Latin word, "anima," meaning "life" or "soul".

Animator The person who draws the moving character in an animated film.

Background A flat piece of artwork that is the setting for a moving character in an animated film. A background could be a picture of a forest, a sky, a room, or a castle.

Cel A clear piece of plastic on which the animator's finished drawings are painted. The cel is clear so that when placed over the background, the animated characters appear to be in a setting.

Frame An individual still picture on a strip of film. 24 frames equal one second of a motion picture.

Frame-by-frame The filmmaking technique in animation where each frame is exposed one at a time and the object being photographed is slightly altered for each picture.

Ink and Paint The step in cel animation where the animator's drawings are placed on cels to be photographed. A drawing is outlined on the front of the cel with black ink, while the back of the cel is painted.

Model Sheet A reference sheet for animators that shows a number of different poses of an animated character. The model sheet also shows how characters relate in size to other characters.

Script The written story of a film that supplies dialogue, camera moves, background, staging and action.

Storyboard A "storyboard" is a visual representation of a story. Pictures can be sketched on pieces of paper and pinned to a large board, or they can be drawn on a large piece of paper, comic-book style, to represent scenes in a film.

Abstract Art Art created from a realistic situation but represented unrealistically. Abstract art images are "abstracted" from real life images

Balance The art principle which refers to the arrangement of elements in an art work. Balance can be either formal symmetrical, informal asymmetrical or radial

Collage An arrangement of shapes adhered to a background

Color An element of art that refers to "hue"

Composition The arrangement of the parts of a work of art

Medium The process or material used in a work of art

Primary colors The basic colors that can be used to mix other colors. The primary colors are red, yellow and blue

Print The process of making art from an incised surface that has been inked and pressed on an appropriate surface such as paper

Subject matter All the objects seen in a work of art.

Value The range of lightness or darkness in a color. A gray scale shows the range of values in photography

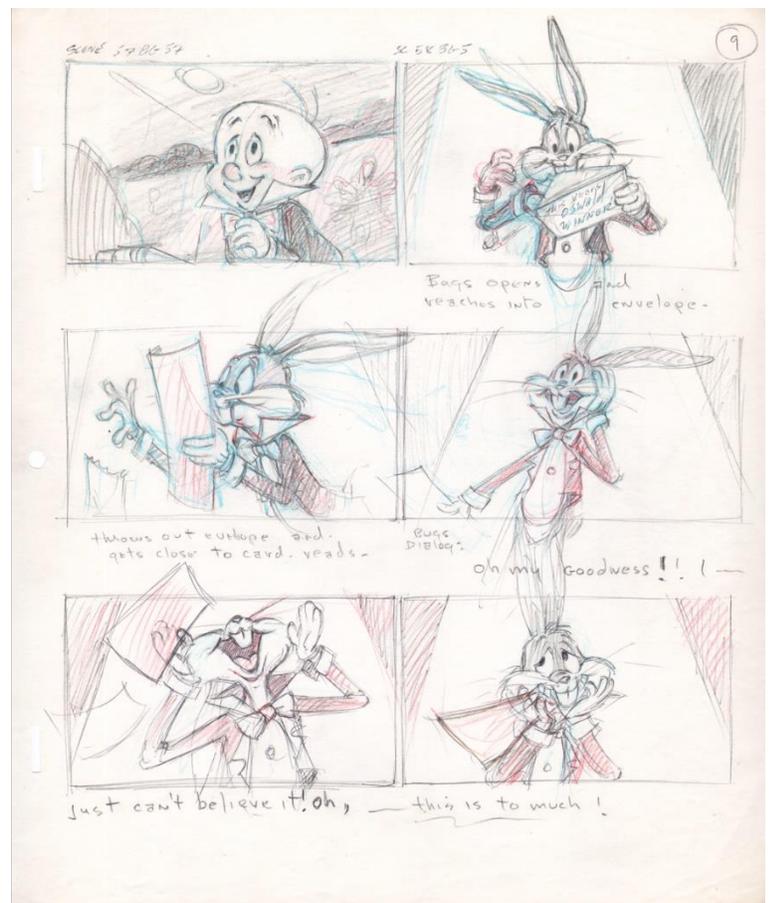
SUGGESTED PRE OR POST-MUSEUM ACTIVITY

When cartoonists and illustrators are developing a character for a story, they begin with something called character design. Using a **Storyboard**, they answer questions such as what does the character look like? Are they tall or short? What main exaggerated feature do they have that sets them apart from others? Is it an item of clothing; a facial feature such as a long nose or hair that sticks up? Because they need to be able to draw each particular character quickly and repeatedly, they need clear, discerning details.

Before you begin your own story board, you will invent three very different characters. In writing, describe in detail what each of them will look like. (This is done before any drawing). Write how old each of them are, what they like to do, eat, wear, etc....

Next, create what action is going to happen. For example, "This is Jake, Sienna and their dog, Bear. Sienna was walking Bear to the park, when she ran into her brother, Jake." The length of what you write depends on how long the cartoon or animation is going to be.

Now, to create a **story board**, you will draw each character. Start with a straight, forward-facing drawing of the character as if they were looking at you. Next, draw a picture of them looking sideways. Only draw the character. Don't include any background details at this point. After that, draw a scene with all of your characters together. This can include the background details. Continue with 5 or 6 different scenes continuing the action. Remember to stick to details like height and clothing and be consistent. Your cartoon needs to have a clear beginning, middle and ending.



*A **storyboard** is a graphic organizer in the form of illustrations or images displayed in sequence for the purpose of pre-visualizing a motion picture or animated production.

ART ACTIVITY FOR THE MUSEUM CLASSROOM

DRAW YOUR OWN FLIPBOOK

Students will have approximately 20 minutes to complete this art activity.

Flip books for each student will be available at the front of each classroom. Please pass these out. Additional materials will be on the table in the classroom. Copies of the instructions will be at each work table.

Both of the Classrooms have the same set up.



Activity

1. Use a pencil to draw a stick figure on the bottom sheet of paper in your flipbook. (Examples of what to draw are on the table) This image will be the first sequence of your flipbook animation. Draw the image toward the bottom right corner of the sheet of paper so it's visible when you're flipping through the book later on.
2. Draw the same image on the second to last sheet of paper, varying it slightly. Draw the image in the same spot on the page as the first image you drew. This image will be the second sequence in your animation, so it should display a minor shift from the first image.
3. Continue drawing slightly varied images on each sheet of paper. Always draw the next image or sequence of animation on the page that's on top of the previous image you drew. All of these slightly varied images are what will create the animation when you flip through your book. There are 20 pages in each book.
4. Flip through your flipbook to watch your animation once it's finished. Hold your thumb on the bottom right edge of the stack and slowly pull upward, flipping through each page of the book. Flip through the pages fast enough that your animation looks fluid, but not so fast that you accidentally skip over pages in the sequence.
5. Once you feel that you have an understanding of the process, turn your flipbook over and create your own animation. Be sure to take your flipbook home with you!