Fall 2018 Teacher Packet
August - December 2018

The Ulrich Museum of Art provides bus reimbursement up to $300 for all school groups who schedule a guided tour of our current exhibitions and/or the Martin H. Bush Outdoor Sculpture Collection. For more information contact Jana Erwin Durfee, Head of Education, at jana.durfee@wichita.edu.
Introduction

The information in this packet can be used before your museum visit to acquaint you and your students with the exhibitions and after your visit to review your museum experience. It is our hope that educators will adapt information from this packet to their curricular needs and inform us of its value and effectiveness. At the end of this packet, we have a Tour Program Survey you can complete and return to share your feedback and help us continue to provide the resources you need for the success of your students.

Looking at Art: Our Philosophy

The Ulrich Museum of Art’s approach to teaching draws on museum and education-based research, which shows that children and young adults learn best in a museum context when they are encouraged to develop their own ideas, experience art through multiple senses, and actively participate in a group setting. Our teaching docents are trained to facilitate and support students in their quest to thoughtfully analyze artworks and interpret their meaning. While our teaching docents are trained on the content of each exhibition, inquiry-based discussion—rather than a lecturing approach—are at the heart of our teaching philosophy.

How to Schedule a Guided Tour

Reservations for in-gallery or Outdoor Sculpture Collection tours should be submitted at least one month prior to your planned visit. We recommend planning your visit well in advance to assure availability.

Submit a Tour Reservation Form online at ulrich.wichita.edu and one of our staff will contact you to confirm available days and times for your tour. You may also contact the Education Department at 316-978-7116 or email Jana Erwin Durfee, Head of Education, at jana.durfee@wichita.edu.
Learning Objectives

Students will prepare for their visit to the Ulrich Museum of Art through the exploration of artworks and overarching concepts that are explored in the exhibitions. Programs and docent facilitated tours will support the Kansas Curricular Standards for Visual Arts, encourage critical thinking and inquiry-based learning, and provide students with the opportunity to make connections between the skills they learn in school and the exhibitions at the Ulrich.

Kansas Curricular Standards for the Visual Arts

The classroom activities and the museum visit are designed to support the Kansas Curricular Standards for the Visual Arts.

Responding Category
- Anchor Standard 7: Perceive and analyze artistic work
- Anchor Standard 8: Interpret intent and meaning in artistic work.
- Anchor Standard 9: Apply criteria to evaluate artistic work.

Connecting Category
- Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art
- Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Grade Level Suggestions

Elementary students can discuss art vocabulary such as color, shape, pattern, line, and texture when looking at artwork. They can describe the familiar imagery used by artists and connect it to similar imagery they see in their own lives.

Upper Elementary students can discuss art terms and ideas such as negative and positive space and complementary colors. They can evaluate the content of the artworks and make interpretations through discussion, drawing, and writing.

Middle School students can analyze how the elements of art and principles of design contribute to the composition of an artwork. They can discuss the form (how a work of art communicates). They can examine an image and compare it to different representations of the same image.

High School students can analyze and describe how the composition of a work of art is affected by specific elements of art and principles of design. They can articulate how cultural beliefs and social movements can influence the meaning or message in a work of art. They can compare and contrast the ways in which different media approach the same content. They can identify and understand trends in the visual arts and discuss how the issues of time, place, and cultural influence are represented in art.
Activity: Get Your Students Ready

Your museum visit will be much more enjoyable for you and your students if you prepare them with hints on what they will encounter on their field trip. At least one week prior to your visit, set aside 30-45 minutes for this discussion. The material provided in this packet may be modified for your particular group.

LOOKING AT ART WITH YOUR STUDENTS
Let your students know that you will set the next "x" minutes aside to share ideas about a selected work of art. They should listen carefully to and respect the ideas of their peers.

Start with three core questions
In the spirit of true inquiry, questions should be open-ended and you, the facilitator, should have no preconceived ideas of where the discussion may go. It's best to be open to the group's interests. After observations and comments are made, you should paraphrase all comments back to the group. Paraphrasing helps to validate the viewer’s own ideas as an integral part of the conversation. It's important to be kind to all responses. The following are the three core questions used in Visual Thinking Strategies, one inquiry-based teaching strategy used at the Ulrich Museum of Art.
- What's going on in this artwork?
- What do you see that makes you say that? (if students make comments that don't refer directly to the artwork, this question asks them to provide evidence to support their idea)
- What more can you/we find?

Object-oriented questions
You may also find the following questions, which focus on the formal art elements, work well.
- When you look at this artwork, where does your eye go first?
- Where does your eye go next? What did the artist do to take you from here to there?
- What materials did the artist use to make this?
- What shapes/lines/colors/patterns do you see?
- What do you think the artist is trying to tell us through this artwork?
- Do you think he/she is successful? Why or why not?

DRAWING ACTIVITY
Provide students with pencils, paper, and clipboards. Have students choose one piece of art to sketch. (clipboards are available in the galleries)

Select an artwork in the exhibition as the subject. With your viewfinder (a rectangular piece of paper with a window cut out of it), scan an artwork to find an interesting composition. Then, draw an enlargement of the selected area. As a follow-up, you can then gather the drawings, mix them up, and see if the group can identify the artworks that inspired them.

WRITING ACTIVITY
Ask your students to write a creative story about one work of art. Ask them to consider all the senses: if they could step into the artwork, what would they smell, hear, taste, and feel? What do they think is about to happen? Or, what may have just happened?
**Burnt Generation**  
**September 7 – December 9, 2018 | Polk/Wilson Gallery**

**Artists:** Azadeh Akhlaghi, Gohar Dashti, Shadi Ghadirian, Babak Kazemi, Abbas Kowsari, Ali & Ramyar, Newsha Tavakolian, Sadegh Tirafkan  
**Curator:** Fariba Farshad

*Burnt Generation*, an exhibition of contemporary Iranian photography, surveys the profound impact of decades of political unrest and social upheaval on the people of Iran. The name *Burnt Generation* has been applied to Iranians born between 1963 and 1980. Their generation was overwhelmingly marked by the Iranian Revolution of 1979 which brought down the ruling monarchy with major social, political and economic consequences, as well as the 1980-1988 Iran-Iraq War in which many of them served.

Featuring an array of approaches to photographic storytelling, *Burnt Generation* has three central themes: the isolation, loneliness and desolation of youth; the common threads that unite the country in spite of decades of tumult; and the personal, political and social consequences of war. The exhibition offers a rare opportunity to move beyond cliché—an invitation to forget the stereotypical images of Iran and enter the worlds of eight highly original, intellectually engaged artists.

Abbas Kowsari, from the series *Light, Tehran/16th July 2011*. Chromogenic color print, 100 x 150 cm. Courtesy of the artist.
SARA ANGELUCCI: The Anonymous Chorus
September 7 – December 9, 2018 | Amsden Gallery

Toronto-based artist Sara Angelucci uses photography, video, audio and performance to explore themes of memory, conventions of image making and “the cultural role vernacular images play in framing particular stories, histories, and memorialization.”

An unattributed photograph the artist purchased on eBay serves as the starting point for this immersive multi-media installation. The identities of the subjects in the photograph remain unknown, as does the photographer. In response, Angelucci has created a meditation on the nature of photography asking viewers to “consider the dichotomous nature of a photograph” as an object that is “at once a mere piece of paper, and yet at the same time a precious document which holds someone’s image, and might be the only one in existence.” The Anonymous Chorus functions as an attempt to situate a photograph within a living space, one that positions the act of remembering against the act of forgetting.
FREDERICK JUDD WAUGH: Waterscapes
September 7, 2018 – March 31, 2019 | Beren Gallery

Selected from the Ulrich’s extensive holdings of works by the artist Frederick Judd Waugh, Waterscapes illustrates the breadth of approaches that he took in his studies of the major focus of his art. As a developing artist, Waugh explored a range of compositions from pastoral scenes to cityscapes, but his primary subject remained the sea. Waugh is generally considered one of America’s great marine painters. The works in this exhibition demonstrate his deft handling of light, tone and texture, and his ability to convey the sublime force of nature at moments of turbulence and repose.

Frederick Judd Waugh was born in 1861 in Bordentown, New Jersey. His father was Samuel Bell Waugh, an accomplished, recognized portrait painter. He studied at the Pennsylvania Academy of Fine Arts with Thomas Eakins and at the Académie Julian in Paris with Adolphe-William Bouguereau. After his studies he moved to England, residing on the island of Sark in the English Channel where he made his living as a seascape painter. He returned to the U.S. in 1908, settling in Montclair Heights, New Jersey, later living on Bailey Island, Maine and in Provincetown, Massachusetts. In 1910, Waugh won the Thomas B. Clark Prize at the National Academy of Design show. During WWI he served in the Navy as a camouflage painter of ships. During his career he established himself as the most popular marine painter in the country and was elected a full member of the National Academy of Design. Frederick Waugh died in Provincetown, Massachusetts on Sept 10, 1940, at age seventy-nine.
**Pal-imp-sest:** (1) a manuscript or piece of writing material on which the original writing has been effaced to make room for later writing but of which traces still remain; (2) something having usually diverse layers or aspects apparent beneath the surface

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**Neighborhood: PALIMPSEST/Barrio: PALIMPSESTO**

*September 7 – December 9, 2018 | Grafly Gallery*

**Artists:** Alexis Rivierre, Ana Hernandez, Janice Thacker, Bernardo Trevizo Jr.

*Neighborhood: PALIMPSEST/ Barrio: PALIMPSESTO* is an off-site iteration of *Horizontes*, the “artist-driven, community engagement art project that aims to connect two underrepresented neighborhoods in north Wichita.” Organized by Armando Minjarez, the exhibition features the work of Wichita-based artists Alexis Rivierre, Bernardo Trevizo Jr., and Janice Thacker, together with New Orleans-based artist Ana Hernandez. Collectively the artists will reference the multilayered histories of these areas, illustrating ways in which we mark and experience residential communities. They are utilizing a variety of media that combine mapping, personal narrative, architecture and portraiture, to identify how the practices of redlining, urban planning and gentrification have targeted racialized neighborhoods in Wichita and beyond. At the same time, the exhibition reveals and is a tribute to the resilience of character that exists in these spaces in the face of ongoing systemic discrimination and attempts of erasure.
Contemporary Art
Art of our time. It is often characterized by experimentation and diversity and challenges many of our ideas about the meaning of art.

Composition
The composition of a work of art is the way in which its visual elements are arranged, especially in relationship to one another.

Foreshortening
Foreshortening is a technique in which an artist distorts perspective to evoke an illusion of depth. Foreshorten subjects often appear to recede into the picture plane.

Marine Art
Marine art or maritime art is any form of figurative art that portrays or draws its main inspiration from the sea. Maritime painting generally depicts ships and the sea.

Burnt Generation
Burnt Generation is the generation born between 1966 and 1990 in Iran, having experienced the political and social upheaval of the 1979 revolution and the Iran-Iraq War.

Iranian Revolution, 1979
Iranian uprising in 1978-79, which resulted in the overthrow of the Iranian monarchy on April 1, 1979, establishing the Islamic republic.

Iran-Iraq War
Iraq declared war on September 22, 1980, which brought upon an eight-year war between Iran and Iraq. Iran’s acceptance of a cease-fire was on July 20, 1988, at least half a million and possibly twice as many troops were killed on both sides.

Monarchy
Political system based upon the undivided sovereignty or rule of a single person. Succession usually passes from father to son or follows other arrangements within the family.

Photographic Storytelling
In photographic practice, visual storytelling is often called a ‘photo essay’ or ‘photo story’. It’s a way for a photographer to narrate a story with a series of photographs.

Vernacular Photography
In photographic practice, vernacular photography is the creation of photographs that take everyday life and common things as subjects.
LACE UP YOUR WALKING SHOES

The Ulrich Museum of Art’s **Martin H. Bush Outdoor Sculpture Collection** boasts 76 works spread across the 330-acre Wichita State University campus. Public Art Review named this collection among the Top Ten Campus Sculpture Collections in 2006.

Submit a **Tour Request Form** on our website or contact the **Education Department** to schedule a free, guided tour of the Outdoor Sculpture Collection. Outdoor Sculpture Tours can be combined with in-gallery tours during your visit to the Ulrich Museum of Art with your students.

Anywhere and Anytime

The Ulrich app highlights the extraordinary 76-piece Martin H. Bush Outdoor Sculpture Collection with multi-media self-guided tours and interactive maps for easy navigation of Wichita State University’s campus. The app also provides information about exhibitions in our galleries, events, membership, accessibility, visitor information, and a self-guided tour just for families.
What will you see? Pre-visit Activity Sheet

What will you see when you visit the Ulrich Museum of Art? Close your eyes. Take a moment to get a mental image of yourself standing in front of an artwork at the museum. Imagine what that artwork looks like. Is it colorful or drab? Is it a photograph, painting, drawing, video, or sculpture?

Write a brief description of what your imagined artwork looks like here.

Now draw or paint your imagined artwork below.
What did you see? Post-visit Activity Sheet

What did you see when you visited the Ulrich Museum of Art? Now that you have visited the Ulrich Museum of Art, think about the artwork that you saw at the museum. Is there one that you liked the best? Why? Think about what the artwork looked like and complete the activities below.

Write a brief description of what your favorite artwork at the Ulrich Museum of Art.

Now draw or paint your favorite artwork in the frame below.
Teacher and Chaperone Information

Teachers and chaperones play an enormous role in making your students’ visit to the Ulrich Museum of Art the best it can be. We count on you, the adults accompanying student groups, to be proactively responsible for student conduct during your visit. The Museum requires at least one adult chaperone per ten students at all times. Bring this sheet with you on your visit and submit to a staff member so they know you are aware of your role as chaperone.

- Stay attentive to your group’s activity throughout their visit.
- Refrain from talking with other chaperones during the guided tour.
- Keep students’ eyes on, and hands off, the artwork.
- Address any disciplinary issues that may arise.
- Avoid using your cell phone for personal purposes during your visit.
- Stay with your group at all times, until the tour has concluded and the students have left the Museum.
Field Trip Checklist

_____ **Name tag for each student**
This helps us identify our students grades K-12

_____ **Breakdown**
Divide students into groups of approximately 10-15 prior to arrival time. Please assign chaperones for each group.

_____ **Parking Information and Directions to the Museum**
Buses may drop off and pick up students in front of the Museum on Perimeter Road.

_____ **Photography**
Non-flash photography for personal use is permitted in some galleries and the Outdoor Sculpture Collection. Please talk to one of our teaching docents or gallery guards if you would like to take a photograph in the galleries.

_____ **Lunch**
Lunches may be stored at the Museum during your program. School groups may eat lunch on the McKnight Outdoor Plaza, the Rhatigan Student Center, Shocker Hall, or any outdoor spot on the scenic WSU campus.

_____ **Activities or Assignments**
If your students have an art-related assignment to complete, they may bring it to the Museum. We ask that guided tour participants complete the assignments before or after the tour. For self-guided tours, feel free to ask for clipboards and pencils available in the galleries.

_____ **Bus Reimbursement**
The Ulrich Museum of Art, through the generosity of our donors, can provide bus reimbursement up to $300 for school groups who visit the museum through our Guided Tour Program. A bus reimbursement form will be sent to you at the conclusion of your tour and must be submitted to the museum with the bus invoice and a completed Tour Program Survey form.

_____ **Ulrich Museum of Art Tour Program Survey**
Thank you for participating in the Ulrich Museum of Art Tour Program. We rely on continual evaluation to maintain the quality and relevance of our programs and appreciate your candid responses to the survey located on the last page of this packet. The survey form will also be provided to you following your tour along with the bus reimbursement form and SASE for your convenience.
Directions and Parking Information

The Ulrich Museum is located on the campus of Wichita State University
1845 Fairmount, Wichita, KS 67260

Parking

Parking is available in Ulrich Museum designated parking spaces (red signs) located on Fairmount south of the Museum. Visitor parking is also available in the parking garage located next to the Rhatigan Student Center just east of the Museum on Perimeter Road. Please refer to the Campus Map below. For more information, visit https://www.wichita.edu/services/parking/2018.

Buses may park in the large yellow/green lots south and north of the Museum. Bus unloading can occur directly in front of the Museum on Perimeter Road.
Ulrich Museum Guidelines and FAQs

Before Your Visit

• Preview the exhibitions - admission to the Ulrich is free!
• Submit an online Tour Request Form or email jana.durfee@wichita.edu to schedule your tour.
• Read through this Teacher Packet and lead your students through the pre-visit activities.
• Review the Museum Do’s and Don’ts guidelines with your students.
• Provide name tags for each student (K-12).

At the Museum

• Please arrive 10 minutes before the scheduled start of your program.
• Weather permitting, please wait outside of the front entrance to the Museum and your tour docents will come out to greet you.
• If possible, please leave backpacks, water bottles, etc. at school or on the bus. Otherwise, they may be placed in lockers located on the first and second floors of the Museum.
• If you are purchasing lunch, campus dining is available at the Rhatigan Student Center and Shocker Hall. Lunch can be eaten on the McKnight Outdoor Plaza next to the Museum or other outdoor locations on campus.

Museum Do’s and Don’ts

• Experience art with your eyes and minds, not your hands. Your hands have natural oils which can damage the artwork. Walk, do not run in the Museum. stay with your group at all times.
• Use only pencils for writing and sketching. Use clipboards, not pedestals or walls for supports. Clipboard and pencils are available upon request.
• Non-flash photography for personal use only is permitted in some galleries and with the Outdoor Sculpture Collection. Please talk to one of our teaching docents or gallery guards if you would like to take photos in the galleries.
• Relax, have fun, and and don’t forget to laugh a little!

After Your Visit

• Set aside 30-45 minutes to lead your students through the What did you see? activity provided in this packet. We encourage you to share them with us and feel free to post on social media about your visit and tag @ulrichmuseum!
• Complete the Tour Program Survey and bus reimbursement form with invoice and email to jana.durfee@wichita.edu or mail to Ulrich Museum of Art, Education Department, Wichita State University, 1845 Fairmount, Wichita, KS 67260-0046.
There’s more to explore!

Visit ulrich.wichita.edu or the Events Calendar in the new Ulrich App for more information about upcoming public programs and events.

Contact Arts Partners Wichita for more information on Courageous Ambition: Life Lessons of Gordon Parks, multi-disciplinary in-classroom programs and curriculum for students K-12.

Developed through the Ulrich Museum of Art with grant funding from the Brown Charitable Trust.

Download the Ulrich App Today! A great resource for educators.