

## ***Picturing Love: KMA's Spring Photography Exhibition***

at the Katonah Museum of Art

March 19 – June 25, 2017

Dear Teachers,

Thank you for booking a visit to see the groundbreaking exhibition *Picturing Love*. With over 50 photographs dating from the 1920s through 2016, this exhibition explores how the photographic art form has been used to capture moments of love and affection throughout its long history. From simple gestures of handholding to a mother's embrace and love shared between siblings, this exhibition offers opportunities to discuss narrative, artistic, and interpretive aspects of the works on view.

During tours, students will examine photography as a unique art form. We will discuss when and how we see and use photographs in our own lives and how the art of photography has progressed since the 19<sup>th</sup> century. We will consider artistic choices in creating photographic imagery such as, candid versus staged scenes, point of view, framing, focus, lighting, and composition.

This exhibition is also a window into human relationships. How do people express affection towards those they care about –between friends, family members or siblings? We will explore how emotion and affection are conveyed through gestures and how we as viewers interpret those feelings. We will talk about the narrative elements of the images, describing the character, setting, time and story that they suggest.

Gallery activities include examining actual cameras, writing narrative about artworks and comparing stories, and “curating” an interactive visitor photo wall. In a creative hands-on art activity students will stage, photograph, and print scenes that express caring and kindness and incorporate them into collages using images and words.

Before your students arrive:

- Discuss how your students engage with photography in their own lives. Why do they take photos? What do they like to take pictures of? Where do they see photos? Why do they look at pictures?
- Talk about how students show affection for those they care about. Ask them to give examples of how they express care and kindness for classmates, friends and family members.

Please have your students wear nametags and divided into groups of 15, each with at least one chaperone. Included in this packet are materials to help prepare your students for their visit. Please share these materials with all participating teachers. They may also be downloaded from our website: [www.katonahmuseum.org](http://www.katonahmuseum.org) under “Teacher Resources.”

- Glossary of Photographic terms and concepts.
- Two images from the exhibition with discussion questions
- Pre-visit activities: *Caring Gestures*, *From Words to Image*



**Look for this light bulb to indicate ideas for older students!**

This exhibition is all about loving relationships: friends, family, as well as couples, representing diverse communities in our contemporary culture. Although there is one section with more mature content, it is in a separate area and will not be viewed by students on our tours. We have carefully selected which images will be used for student discussion, but some more sensitive topics may be in view of students. We encourage teachers to preview the exhibition in advance of your visit and would be happy to discuss the specifics of your tour. Please call Margaret Adasko 914-232-9555 x2969.

We look forward to working with you and your students,

Margaret Adasko  
Curator of Education

### **UPCOMING PROGRAMS TO NOTE ON YOUR CALENDAR:**

- **Art 101: Artists on Art History** - April 27-May 18, 6:00-7:00 pm.
- **Family Day: Photo Fun!** Sunday, April 30, 12:00-5:00 pm.

## KMA Museum Visits and the Common Core standards

Class visits to the KMA enable you and your students to expand on the critical skills emphasized in your classroom learning. Museums provide an alternative environment for students to strengthen skills supported by the Common Core Standards. Using art objects and installations as **visual text**, we lead students in inquiry-driven discussions requiring close observation, integrating content, and analyzing what they see (CCRA.R.1, 6, 7, 9). These conversations encourage students to make connections, communicate, and support their ideas using evidence and acquired vocabulary (CCRA.SL.1, 2, 3, L.4, 6). Tours also include an opportunity for your students to create their own artistic work based on the ideas and concepts of the exhibition. (CCVA.Cr.1)

**Some of the Common Core standards addressed on a school tour include:**

### English Language Arts Standards:

#### Key Ideas and Details:

[CCSS.ELA-Literacy.CCRA.R.1](#): Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

[CCSS.ELA-Literacy.CCRA.R.2](#): Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

[CCSS.ELA-Literacy.CCRA.R.3](#): Analyze how and why individuals, events, or ideas develop and interact over the course of a text.

#### Comprehension and Collaboration:

[CCSS.ELA-Literacy.CCRA.SL.1](#): Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

[CCSS.ELA-Literacy.CCRA.SL.2](#): Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

[CCSS.ELA-Literacy.CCRA.SL.3](#): Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

#### Presentation of Knowledge and Ideas:

[CCSS.ELA-Literacy.CCRA.SL.4](#): Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

#### Vocabulary Acquisition and Use:

[CCSS.ELA-Literacy.CCRA.L.4](#): Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.

[CCSS.ELA-Literacy.CCRA.L.5](#): Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

[CCSS.ELA-Literacy.CCRA.L.6](#): Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

### Visual Arts Standards:

[CCVA.Cr.1](#): Generate and Conceptualize artistic ideas and artwork

[CCVA.Re.7](#): Perceive and analyze artistic work

[CCVA.Re.8](#): Interpret intent and meaning in artistic work

[CCVA.Re.9](#): Apply criteria to evaluate artistic work

## PICTURING LOVE GLOSSARY OF TERMS

**PHOTOGRAPHY TERMS:** some terms used when talking about photographs

### GENERAL, GENRES, AND TYPES:

**Photograph:** An image rendered by light and recorded onto a light-sensitive surface, typically using a camera.

**Photography:** The art, craft, and process of rendering visual images onto a surface; a type of photographs (e.g., documentary photography).

**Camera:** A device used to create photographs, a dark box with a small opening through which light enters. Camera controls admit an amount of light (the aperture control) through an opening (lens) for a certain amount of time (shutter control) to create an exposure on light-sensitive film, which is then processed using chemicals to create a lasting image on film, paper, or other surfaces.

**Vernacular:** Snapshot by anonymous authors/ photographers/ people. Vernacular is the umbrella term for all photographs that were made not as works of art.

**Snapshot:** Amateur photographs taken with a camera that has a fixed focus lens and set shutter speed. Point and shoot camera.

**Candid photography:** Photos taken of people acting in a natural, spontaneous, un-posed way.

**Staged photography:** When the photographer controls every aspect of the photo.

**Street photography:** A genre that records everyday life in a public place. The publicness of the setting enables the photographer to take candid pictures of strangers, often without their knowledge; capturing moments which might otherwise go unnoticed.

**Interior scene:** A photograph taken inside.

**Exterior scene:** A photograph taken outside.

**Gelatin silver print:** A gelatin silver print is produced on paper coated with a gelatin emulsion containing light-sensitive silver salts.

**Daguerreotype:** Sharply defined, highly reflective, one-of-a-kind photographs on silver-coated copper plates, packaged behind glass and kept in protective cases. Introduced in 1839 by Louis-Jacques-Mande Daguerre, the daguerreotype process was the first commercially successful photographic process and is distinguished by a remarkable clarity of pictorial detail. Daguerreotypes were popular through the 1840s and into the 1850s, especially for portrait photography.

**Large format:** The term Large Format simply means big film size. Large format cameras use sheet film sized 4x5" or larger with the most common film sizes being 4x5" and 8x10". A larger negative produces better quality prints because it requires less magnification than a smaller negative would. In addition, a larger negative offers a much greater range of tonal values and less apparent graininess due to the greater number of silver halide crystals on the image. In the 1930s-50s it became the go-to camera for press photographers and artists, with American photographer Ansel Adams becoming a pioneer in landscape photography.

## FORMAL ELEMENTS OF PHOTOGRAPHY:

**Point of view (vantage point):** The photographer's perspective, created by how the photographer is positioned when taking the picture (e.g, eye-level or birds-eye view).

**Foreground:** The area of a photograph closest to where the photographer was when the picture was taken.

**Middle Ground:** The area of a photograph that is between the foreground and the background.

**Background:** The area of a photograph farthest away from the photographer when the picture was taken.

**Composition:** The arrangement of elements in a photograph.

**Focal Point:** A place in a photograph that your eye is drawn to, usually an important area made to stand out.

**Focus:** The area of a photograph that looks sharp, not blurry.

**Depth of Field:** The area around the focal center (primary point of focus) that is in or out of focus. It measures the distance from the area of focus to the focal center.

**Framing:** Using the camera frame to include and exclude information.

**Cropping:** Purposely cutting off part of an image from the final photograph.

**Balance:** The same amount of things on all sides of the photograph like objects, shapes, colors, etc.

**Symmetry:** When the same lines, shapes, or patterns exist on opposite sides of a dividing line.

**Movement:** The path the viewer's eye takes through the work of art, often to focal points. Such movement can be directed along lines, edges, shape, and color within the work of art.

**Rhythm:** When one or more elements of design are used repeatedly to create a feeling of organized movement. Rhythm creates a mood like music or dancing. To keep rhythm exciting and active, variety is essential.

**Space:** The area between and around objects. The space around objects is often called negative space; negative space has shape. Space can also refer to the feeling of depth. Real space is three-dimensional; in visual art, when we create the feeling or illusion of depth, we call it space.

**Texture:** The surface quality that can be seen and felt. Textures can be rough or smooth, soft or hard. Textures do not always feel the way they look; for example, a drawing of a porcupine may look prickly, but if you touch the drawing, the paper is still smooth.

**THEMATIC TERMS:** Some of the big ideas, themes, and connection among the artworks

**Gesture:** a movement of part of the body, especially a hand or the head, to express an idea, feeling, or meaning.

**Affection:** A gentle feeling of fondness, liking, or caring.

**Candid / Posed:** To what degree were subjects captured in a spontaneous moment or directed by the photographer.

**Personal / Political:** personal events but considered within a context of larger socio-political issues.

**Private / Public:** Private moments but exposed for public consideration.





## Analyzing a photograph

**What do you see** in this photograph?

**Describe the people in this photograph.**

How are they interacting with each other?

Look at the facial expression and gesture. What emotions are they expressing? Give evidence in the picture that suggests this.

What might they be saying to each other?

What are they wearing? Describe the details you see.

**Describe the scene.**

Where is this taking place? What elements do you see in the background?

When do you think this is taking place? What details indicate what time period it might be?

**What's going on?**

If this was just one still in an ongoing narrative, what might happen next?

What makes you think that?



Imagine the photographer who took this. What captured her attention? What did she leave out of the picture, what did she include? Do you think the subjects knew she was taking the photo?

**Helen Levitt** (1913-2009, American), *New York, 1942* [Two women talking, one with her hand on the other's shoulder]

**About the artist:** Helen Levitt was one of only a few female professional photographers (and member of the New York School group of photographers) in a male dominated field in the mid 1900s. She photographed Brooklyn, Spanish Harlem, and the Lower East Side where she found an active and abundant street life. Over forty years she focused her lens on the everyday common activities and intimate, fleeting moments of women, children, and animals. What is remarkable about her photographs is that routine acts of life, such as children playing games or women chatting, are shown as being full of grace, drama and humor.



# Artistic Choices

Describe what's going on in this photograph. Who do you see? Where is this taking place?

Think about the photographer's choices. Use your glossary as you analyze this amazing picture:

**Composition:** How is everything arranged on the page?

**Perspective:** Where do you think the photographer is? What angle is the camera being pointed?

**Focus:** What parts of the picture are clear? What is blurry?

**Foreground, Middle ground, Background:** Describe what is in each area of the picture.

**Framing:** What is included in the frame and what isn't? Is anything cropped? Describe the visual impact of this choice.

**Space:** What areas of the picture have open spaces, what areas feel crowded? How much space do you feel there is between yourself and the people?

**Focal Point:** What is the center of interest in this picture? What's happening around the focal point?

**Movement:** what parts of the picture does your eye move around to? What in the picture leads your eye around? Color? Dark tones? Line? Something else? How did the photographer create that movement?

**Point-of-view / Vantage Point:** From where did the photographer take the shot? (From above, below, the side, or an angle?) How does the vantage point affect the way you read the picture?

Now that you have analyzed this photograph, it's time to take a step back to look at it as a whole.

**What feeling does this picture give you?**



**What do you think the artist is trying to make us think about?**

**Laura Letinsky** (b. 1962, Canada), *Untitled (Sa and Scott)*, 1996 from series *Venus Inferred*

**About the artwork:** This series from the 1990s, *Venus Inferred*, has at its center a complicated subject: the expression of love. Letinsky advertised for couples willing to model for the project and was surprised that so many wanted to be part of her project. The series captures couples in their everyday environments; performing ordinary activities often a mirror provides the only glimpse of one of the partners.

## Pre-Visit: Expressive Gesture

**Gesture:** a movement of part of the body, especially a hand or the head, to express an idea, feeling, or meaning.

A simple gesture can convey so much. Discuss the similarities and differences between these gestures.

Match the words with the picture it best describe, or write your own. Discuss why.



Let me help you

I understand

I care about you

**How do you show someone – a friend, classmate, or family member – that you care about them? Observe your classroom or family for a few days to see how they express caring. Hugs, helping, holding doors... Take photos, draw pictures, or write notes about what you discover. Start an interactive caring wall in your classroom to collect all of the responses.**

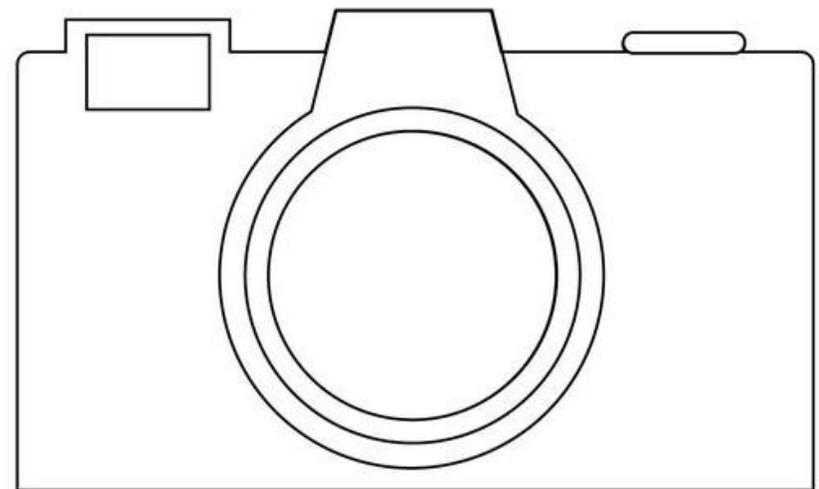
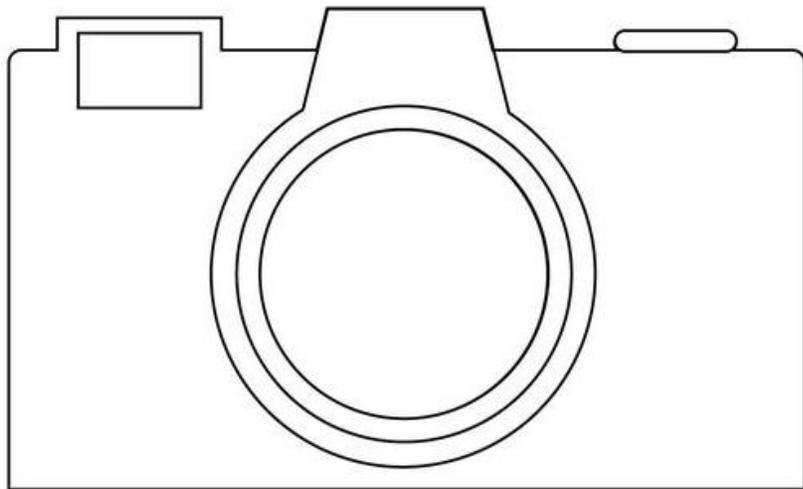
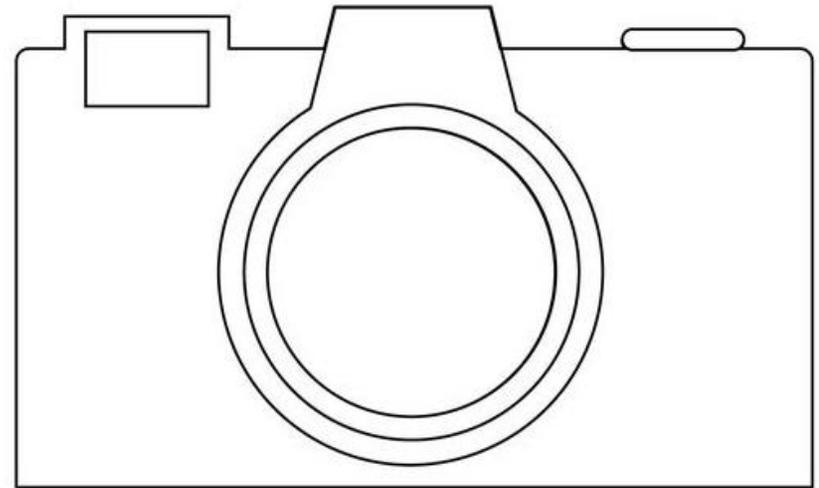
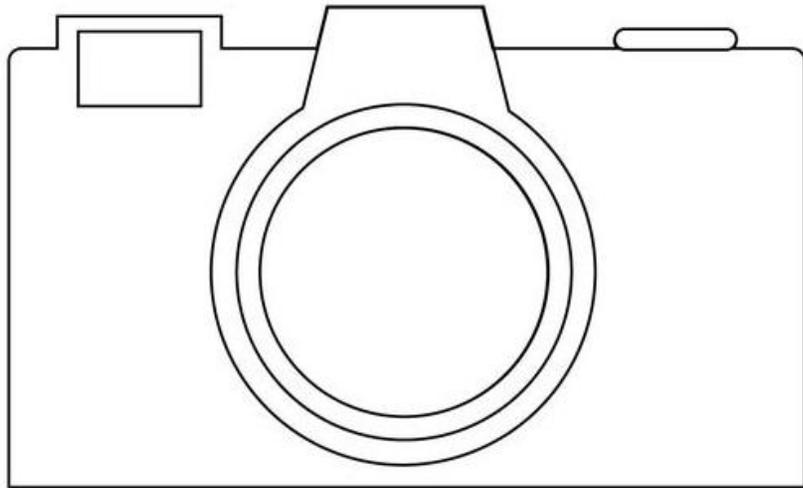


**Street Photography** is a genre of photography that records everyday life in a public place. The publicness of the setting enables the photographer to take candid pictures of strangers, often without their knowledge; capturing moments which might otherwise go unnoticed. Discuss the relationship between the photographer, the subject and the viewer in regards to these images. Discuss how the role of formal photographic concepts (point of view, focus, framing, lighting) effect the viewers interpretation of these moments.

Credit: **Helen Levitt, *New York, 1942*** [Two women talking, one with her hand on the other's shoulder], Gelatin silver print; **Leon Levinstein, *Coney Island*** [couple, tattoo, back, stripes, flowers], Gelatin silver print, 1968; **Louis Faurer, *New York, NY, 1948-49*** [woman smoothing bald pate], Gelatin silver print, 1990

## ***Picturing Love: KMA's Spring Photography Exhibition***

We encourage your students to wear nametags on their visit to KMA; it significantly helps our tour guides lead their gallery discussion. Please clearly write the students' names on cameras below or on your own name tags. Thank you!



## Pre-Visit: From Words to Image

Read or listen to the scene described below. Can you picture it? Draw what your mind sees.

When you come to the Museum, see if you can find this painting.

I think someone's following us. Could've been just a shadow, but I'm pretty sure I saw someone dash behind the corner. My poor little darling, it will soon be over, I promise you. I know it's been quite an eventful day already: first the Christening with its surprising sprinkle of cold water and now this chase...Just hold on tight, and Mama will keep you safe. We'll get home and take off this annoying white dress and bonnet - I know it's making you itchy in this sweltering weather! Just look, everyone's out in the streets right now. Do you think they're hoping to catch a little breeze? They do look awfully tired and worn out by this stuffiness, especially that elderly lady in the black dress who's staring absently at the ground. The younger one, sitting on the bench next to her has probably just finished her chores and is planning on taking a lunch break, since she's brought out some food in a paper bag. Oh look, she's put her hair up in pretty blue curlers - do you think she's going to a special event tonight? If I were her, I wouldn't sit so close to a stinky garbage can! But I guess it smells like that all over the city right now...And what is this woman whom we just passed smiling about? I mean how can everyone continue sitting calmly around when there's obviously someone mean hiding in the shadows? Was it really a shadow that I saw or just graffiti on the wall? There's definitely a lot of graffiti in this part of the city...Just hold on, my dear, and we'll soon be home.



## Post-Visit: Writing a Review of an Exhibition

A good review offers readers an overview of the exhibition and what they will get out of viewing the exhibition.

What did you see in the gallery?

Describe the artwork specifically. Include artists' names, titles, and techniques used.

Which were the strongest and weakest images? Why?

What was the highlight for you?

What was the experience of the exhibition like?

Describe the curatorial themes, ideas or point of view.

Describe the installation: How did you like the layout, sequence of pictures, wall text, graphics, and the atmosphere?

Was the exhibition good? Evaluate what you saw.

Was the exhibition interesting? How well did it expand your understanding of the subject?

Was the exhibition worth seeing? Why should viewers come to the exhibition? What will they get out of it?

How does it connect to other exhibitions or issues in art?

Read reviews of other exhibitions. Notice how writers develop a lead—something to catch the reader's attention. Sometimes this is a description of an artwork on view or a question or issue presented by the exhibition. Review your answers to the questions above to discover a good lead for your review. Make sure the information you present is accurate and clearly written. Try to answer the question: Why should viewers visit the exhibition?

# HOW TO MAKE A PHOTO TRANSFER

Tara Tomaselli - 2017

A **photo transfer** is the method of taking an image and transferring it to another surface. It can also serve as a first step to develop a painting, a mixed media piece, or a block for printing.

## SUPPLIES

- Printed b/w photocopy of image sized (4x6) or (8x10)
- Wood board cut to standard photo size (4x6) or (8x10)
- Glazing medium - Liquitex Gloss Medium & Varnish
- Acrylic Paints
- Brushes
- Brayer or Rolling Pin
- Sponge

## STEPS

### PART 1:

1. Prepare your chosen image
2. Print your image to standard size (4x6) or (8x10)

### PART 2:

1. Prime the surface of the board (and let dry)
2. Trim photocopy, leaving slight white border around edges
3. Apply glazing medium evenly on the surface of the wood board and on the front of the photocopy (onto the image)
4. Align and join the two wet surfaces together  
\*DO NOT get any glazing medium on the back of the paper
5. Smooth bubbles by using a brayer or rolling pin (and dry 24 hrs.)

### PART 3:

1. Use a sponge to wet the paper. When the paper is soaked, gently rub in a circular motion until all the paper comes off  
\*Rubbing too hard may remove the actual image
2. Once all traces of paper are removed, seal the surface with 1-2 coats of glazing medium. A soft flat bristle brush works best.

## ALTERNATIVE METHODS

### PART 1:

To prepare your image, consider whether it will be in black & white or in color. The image will transfer in reverse onto the board. If you want to correct this, use Photoshop to reverse the image beforehand:

- Open your image in Photoshop.
- Click IMAGE, then ROTATE, then FLIP HORIZONTAL.
- Save the image.

### PART 2:

1. There are different ways to prime your wood surface:
  - Coat with gesso and let dry
  - Apply a wash of acrylic or watercolor paint and let dry
  - Skip priming for natural wood look
5. To smooth with fingertips is also okay

### PART 3:

Additional painting can be done to the surface if desired. Then seal with glazing medium.