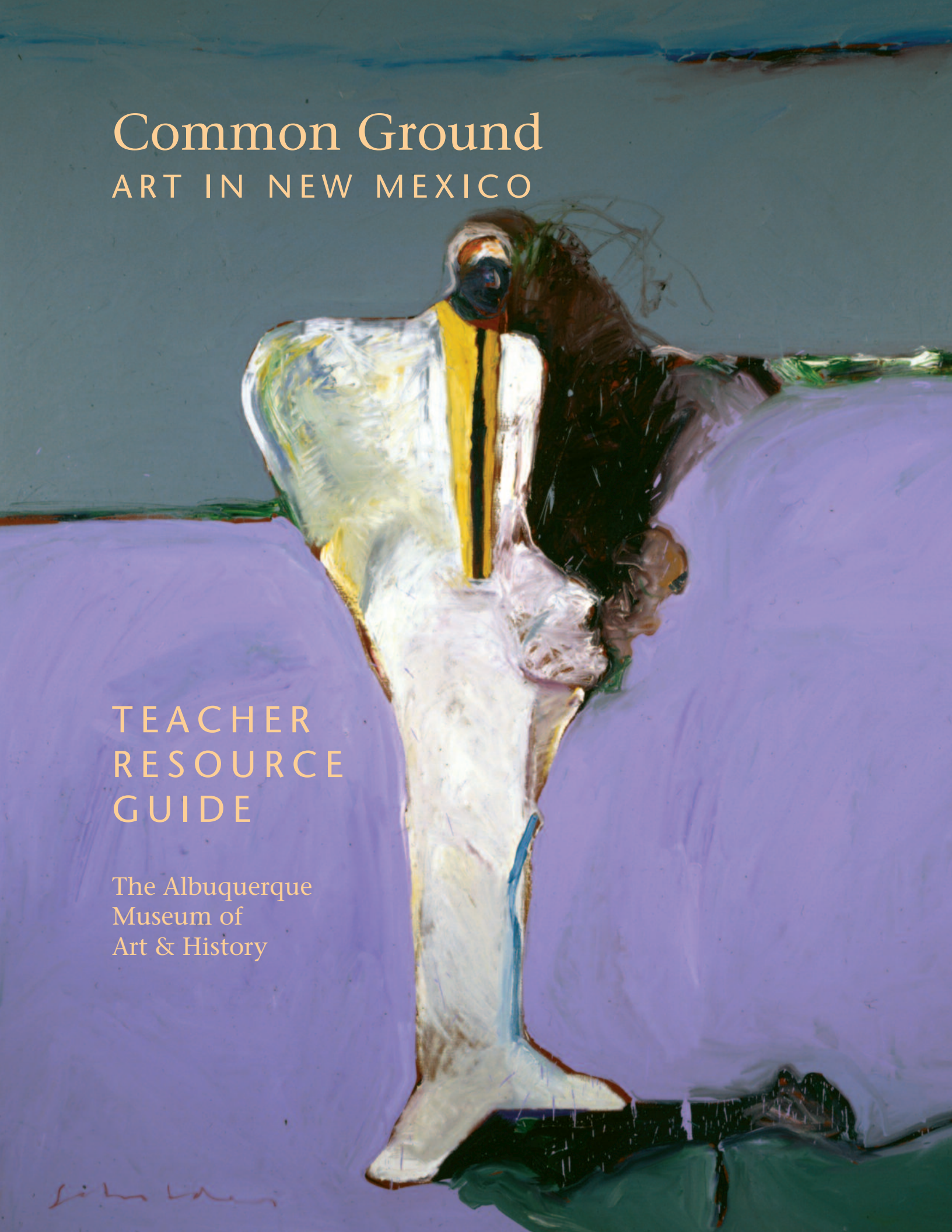
Common Ground

ART IN NEW MEXICO



TEACHER RESOURCE GUIDE

The Albuquerque Museum of Art & History

Using This Guide

This guide was designed to support you and your students' learning about the art and culture of New Mexico. The guide includes information about tour themes and some of the art in the *Common Ground: Art in New Mexico* exhibition. Several pre-visit lesson plans have been developed for each tour theme so that teachers can choose which will prepare their students best for their visit to The Albuquerque Museum. Images and support material are provided in the appendix and in a separate packet. We hope this is a helpful resource for you and your students.

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Common Ground is an exhibition drawn from The Albuquerque Museum's permanent collection of New Mexican art. It includes traditional arts, early photographs and paintings, contemporary works by Albuquerque artists, and everything in between. This exhibition provides an excellent opportunity for students to explore the elements and principles of art, as well as the various media, styles, themes, and techniques artists use.

Common Ground Tour Descriptions

Elementary school teachers have three different themes to choose from when booking their *Common Ground* tour. They are:

Basics of Art (Grades K-5): *Common Ground* contains many different works of art by noted New Mexico artists. While studying works of art from the museum's permanent collection, students will learn about the different materials, perspectives, shapes, colors, and subjects artists use. At the end of the tour, students will use their new knowledge to create a work of art.

Animals in Art (Grades K-2): *Common Ground* is the home to many different animal-based works of art. Students learn about different materials, perspectives, shapes, and colors in art while looking at real and imaginary animals in the museum's permanent art collection. At the end of the tour, students will create/write about their own animal work of art.

Stories in Art (Grades 3-5): Art can be used to tell many different kinds of stories. Some artists create work that represents a specific story or myth, while others use their work to show their own stories. *Common Ground* contains art that tells many different stories of New Mexico. At the end of the tour, students will create a work of art that tells a story that is important to them.

Artwork in *Common Ground*

Here are some examples of the art and artists that students might see during their tour. Images of these works have been included in the supplementary packet that comes with this guide, and many of them are used for the pre-visit activities.

Felipe Archuleta, *Coyote* (1977; carved and painted wood with glass marbles, 38"x64"x10")

Coyote by Felipe Archuleta is a life-sized woodcarving of a coyote. Archuleta used many different kinds of carving tools when creating this coyote, including a chainsaw, axe, and chisel. He creates the look of the coyote's fur by leaving the chisel marks in the wood and then sparingly applying black paint to the coyote's body. Archuleta also uses non-wood objects for details, such as the marbles that create the coyote's eyes in this carving.

Felipe Archuleta (1910-1990) was a native New Mexican who became famous for using the traditional wood carving techniques employed by santeros to create animal figures. Archuleta worked as a carpenter for many years and did not begin working as an artist until 1964. Archuleta created carvings of many different animals, including exotic and imaginary creatures, and he received inspiration for his carvings from many different places, including children's books and *National Geographic*.

Oscar Berninghaus, *Pueblo Woman of Taos* (1925; oil on canvas, 45"x50")

Painted around 1925, this portrait shows a young woman holding the reigns of a white horse. She is dressed in a typical outfit of the time, and appears to look out of the painting as if she is gazing straight at the viewer. While this painting is a portrait, it combines portraiture with a landscape scene highlighting the beautiful Taos countryside in the distance.

Oscar Berninghaus (1874-1952) was an American artist and a founding member of the Taos Society of Artists. He is known for his paintings of Native Americans, New Mexico and the Southwest. Born in St. Louis, Missouri, Berninghaus heard many stories of the West and became fascinated. In 1899, he was given the job to create promotional sketches of Colorado and New Mexico by the Denver and Rio Grande Railroad. He fell in love with Taos, New Mexico on this trip, and he started to spend at least part of every year there. He eventually settled permanently in Taos in 1925 and remained there until his death.

William Herbert "Buck" Dunton, *Pastor de Cabras Neo Mexicano* (1926; oil on canvas, 50"x52")

Pastor de Cabras Neo Mexicano examines the life of New Mexicans in the early 20th Century. Dunton's painting of his 11-year-old neighbor, Julian, shows how a child would have dressed during this time. It also gives students insight into the type of work that children were expected to perform, and the kind of life that people in New Mexico lived at this time.

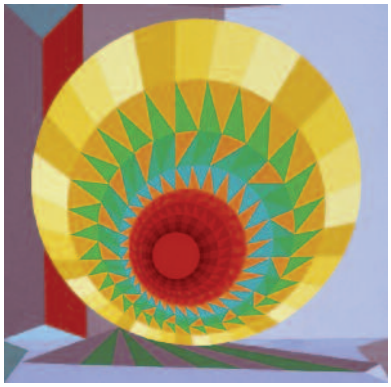
William Herbert "Buck" Dunton (1878-1936) was a very influential Western artist. He was born in Augusta, Maine, but moved to the West as a teenager. He was a true twentieth-century outdoorsman who moved to Taos, New Mexico, in 1914, where he became a founding member of the Taos Society of Artists. He remained in Taos until his death in 1936.

John Fincher, *The Burning of Albuquerque* (1979; oil on canvas, 42.5"x55")

The Burning of Albuquerque shows a familiar scene to residents of Albuquerque: a yucca plant at sunset with the city of Albuquerque in the distant background. The landscape painting is composed to look like a postcard, giving the viewer the perspective of being far above the city.

John Fincher (b. 1941) was born in Hamilton, Texas, and lived in both Texas and Oklahoma before moving to Santa Fe, New Mexico in the late 1970s. He is well-known as a still life and landscape painter who incorporates southwestern themes into his art. He has paintings in museums and private collections throughout the United States. He currently lives and works in Santa Fe.

Ed Garman, *Painting # 231* (1941; oil on panel, 24"x24")



Rather than creating true to life images, Ed Garman's geometric artwork is primarily concerned with line, color, shape, and space relationships. Most of his paintings were developed from geometric forms and unmixed colors, and they were not intended to represent anything. Garman intended the viewer to assign their own interpretation to each image and hoped that his works would inspire thoughtful contemplation. *Painting #231* uses circles, triangles, and rectangles painted in bright colors. The arrangement of these shapes into a spiral-like form gives the painting a layer of depth that draws the viewer into the work of art.

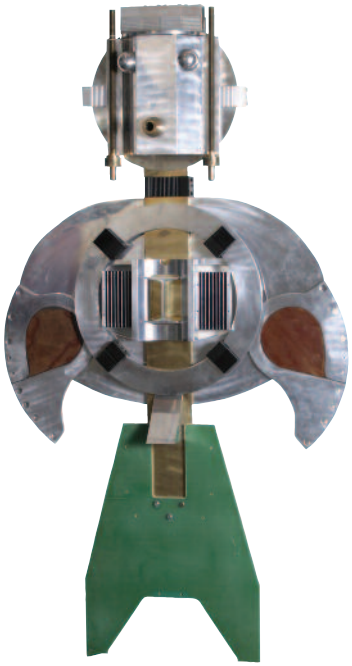
Ed Garman (1914-2004) grew up in Pennsylvania, and moved to New Mexico in 1933 to attend the University of New Mexico. While in New Mexico, he became a member of the New Mexico-based Transcendental Painting Group. Founded in 1938, the group sought to discover the pure spirituality inherent in abstract art. As one of the younger artists in the group, Garman became the unofficial historian and wrote several articles, essays, and books on the movement and its artists. In 1943, Garman joined the Navy and was sent to California, where he continued to live until his death in 2004.

Arthur López, *San Ysidro: Cultivating Prayers* (2003; carved and painted wood, 10"x18"x11")

This work by *santero* Arthur López is an example of the traditional Hispanic art of *bulto* carving. This *bulto* tells the story of San Ysidro (Saint Isidore), a farmer who would pray every morning while an angel plowed his field. López chose to update the story of San Ysidro by dressing the figures of Ysidro and the angel in modern clothing, and by showing the angel riding a tractor.

Arthur López (b. 1971) from Santa Fe, New Mexico, was a graphic designer before he began working as a *santero* at age 30. His traditional carvings have won numerous awards, but López also creates many works that incorporate aspects of modern Hispanic culture and the world today.

Tony Price, *Atomic Thunderbird* (1994; cut and assembled stainless steel, bronze, plastic, and mixed media, 57"x31"x7")



Tony Price's mixed media artwork recreates a fictional bird from Native American lore out of surplus metal and plastic pieces that he purchased from Los Alamos National Laboratory. Thunderbirds are portrayed as intelligent, strong, and powerful birds that are capable of creating thunderstorms wherever they fly. Price creates his *Atomic Thunderbird* in a similar shape to many Native American drawings, with the bird shown from the front with the wings on either side of the body and the tail straight below.

Tony Price (1937-2000) was a self-styled "Atomic Artist" and outspoken antinuclear activist. He moved to New Mexico in 1968 and began to create objects such as chairs, tables, and musical instruments out of the discarded salvage from Los Alamos National Labs. Price later created sculptures from salvage; the most well-known are based on Native American themes.

Jaune Quick-to-See Smith, *Herding* (1985; oil on canvas, 66"x84")
In *Herding*, Jaune Quick-to-See Smith combines bold colors and a very modern style of painting with the use of traditional pictographs found in Native American work. Like many of Smith's paintings from this period, the artwork shows a scene that is considered representative of Native American culture; in this painting, people are shown herding horses. The viewer can see many different stylized animals, including horses, birds, and dogs.

Jaune Quick-to-See Smith (b. 1940) is a Native American contemporary artist of French-Cree and Shoshone descent. Smith knew she wanted to become an artist from the age of thirteen, but was not able to pursue art as a full-time career until she moved to Santa Fe in the late 1970s. Smith is well-known for her prints, paintings, and mixed media pieces that combine contemporary aesthetics with Native American culture.

Robert Shorty, *Athapaskan Epic* (1998-1999; red juniper, wax stain, and acrylic paint, 25.5"x20"x15")

Athapaskan is the name for a group of related native languages that are used by native peoples throughout North America. These languages spread and diversified as people moved throughout the continent hundreds of years ago. Both the Diné (formerly known as Navajo) and Apache tribes are considered to be Athapaskan. Robert Shorty wrote the following poem in conjunction with the sculpture:

Athapaskan wanderers…….
Athapaskan warriors…….

Men from the dark North country
which wind…..what wild unknown water did you ride?…..
within your hallowed log…..upon your woven reed raft.

Did your journey cross upon the spine of our
Earth Mother when the great waters receded
The great mystery at your side. Your guiding light.

Noble one….. Spiritual One….. Red man, where
did you make your presence known?.....Where did
you first walk? Singing and dancing
beneath the undulating ribbon of lights.

Athapaskan nomad boldly venturing forth
with your lance and obsidian knives.
Athapaskan warriors boldly venturing forth
with your raw hide shields, sinew backed bows
and flint tipped arrows.

Moccasin feet…..quietly…..swiftly…..gracefully

Robert Shorty (b. 1944) is a Native American actor, dancer, writer and sculptor. His life has been one of deep involvement with both the performing and visual arts. He works in several different materials, and the rhythms of a dancer can be felt in both his sculpture and his poetry. Shorty moved to New Mexico to attend the Institute of Native American Art in Santa Fe, and he currently resides in El Prado, New Mexico.

ART VOCABULARY

Abstract Art: Art that does not depict objects as they are seen in the natural world, but instead uses color and form in a non-representational way

Background: The part of an image that appears to be in the distance behind the artwork's main figures

Bulto: A three-dimensional carved wooden sculpture, usually of a Catholic saint

Carving: A sculpture created by removing material (such as wood, ivory, or stone) in order to create a desired shape

Color: The element of art that is produced when light strikes an object and is reflected back to the eye

Contemporary Art: Art created in the late 20th and early 21st century

Depth: The apparent distance from front-to-back or near-to-far within a work of art

Diné: Formerly known as the Navajo Nation

Foreground: The part of an image that appears to be closest to the viewer

Form: A basic element of art that refers to having height, width, and depth

Horizon Line: A straight line through the painting where the sky meets the land; it is the spot where people tend to look first if the painting is hung at eye level

Illustration: A drawing, painting, photograph or other work of art that is created to represent specific information

Landscape: A work of art that shows the natural scenery a person would see outdoors

Line: A basic element of art that refers to a continuous mark made on a surface by a moving point; it can define a space, create an outline or pattern, imply movement or texture, and allude to mass or volume

Middle Ground: The part of an image that appears between the foreground and the background, but that is not always part of either

Mixed Media: A technique involving the use of two or more artistic media (such as ink and pastel or painting and collage) that are combined in a single work of art

Non-representational: Art created without recognizable objects

Painting: Art created by applying paint to a surface

Palette: a) The surface on which an artist lays out paints
b) The range of colors an artist works with

Perspective: The technique used to represent a three-dimensional world on a flat surface; perspective helps to create a sense of depth within a work of art

Photo-Realist: A painting that resembles a photograph in its meticulous attention to detail

Pictograph: a form of writing where pictures are used to represent specific words or ideas

Portrait: A work of art that depicts the visual appearance of a person or a specific animal

Print: Either a reproduction of an original work of art or an original work of art (such as a woodcut, etching, or lithograph) created as multiples

Santero: An artist who makes traditional Hispanic religious art such as *bultos*

Sculpture: A three-dimensional artwork created by shaping or combining materials such as plastic, wire, sound, text, light, stone, metal, glass, or wood

Shape: A basic element of art that is a distinct space that has height and width; a shape is made when a line reconnects with itself

Space: A basic element of art that refers to a feeling of depth or three dimensions; the area around the primary objects in a work of art is known as negative space, while the space occupied by the primary objects is known as positive space

Still Life: A work of art whose subject is inanimate objects

Taos Society of Artists: An organization of visual artists founded in Taos, New Mexico in 1915 and disbanded in 1927

Three-Dimensional: Having height, width, and depth

Transcendental Painting Group: A group of artists founded in 1938 to promote abstract art in New Mexico

Two-Dimensional: Having height and width, but no depth so it appears to be flat

Common Ground Pre-Visit Activities

This section includes three different pre-visit activities for each *Common Ground* tour theme. These activities have been developed to fit in with New Mexico Content Standards, and to prepare students for what they will learn at the Museum. Choose the one that best fits with what the students are currently working on in the classroom, and, if you are receiving a docent-guided tour, be sure to let the docents know which pre-visit activity you did with your students.

THEME: BASICS OF ART
ACTIVITY: SHAPES IN ART
(GRADE K-1)

DESCRIPTION
Students will learn how artists combine shapes to create works of art.

NEW MEXICO STATE STANDARDS
Kindergarten: Mathematics K.A.1, K.G.1, K.G.4.2; Science 1.3.1
First Grade: Mathematics 1.G.1, 1.G.3; Science 1.1.1

MATERIALS
Image of Ed Garman's *Painting #231*
Image of Mary Greene Blumenschein's *Acoma Legend*
Shape Transparencies for *Acoma Legend* Image
Paper
Pencil
Crayons
Shapes from *Tracing Shapes* Worksheet (Appendix A) or Wooden Shape/Pattern Blocks.

ACTIVITY
Many artists use shapes in their artwork. Some combine shapes in a way that is not supposed to represent anything, while others use shapes to create images of things they see in the world around them.

Begin by looking at Ed Garman's *Painting #231*. This non-representational painting combines geometric forms in a way that creates shapes. Have students identify the different shapes that Garman uses in this work, and discuss how Garman combines one or more shapes to create a different shape (i.e. Garman combines triangles and rectangles to create a circle).

Next, have students view Mary Greene Blumenschein's *Acoma Legend*. Because of her background as an illustrator, Blumenschein's painting style is very flat and two-dimensional. This allows the shapes she uses to really stand out (i.e. the mountains are triangle-shaped, the people are shaped like triangles and squares, the oven is shaped like a circle, etc.). If students have difficulty discovering the shapes within this painting, place the provided transparencies with the outlined shapes over the image.

After the students have viewed artwork with very distinctive shapes, they will create their own shape-based artwork. Give students either Shape Blocks that they can trace or the cutout shapes from the *Tracing Shapes* Worksheet to use to create their images; remind them that they can use the shapes to create either a design or a recognizable image. Have students lay out the shapes on a piece of paper to create the basic image that they want to make. After students have decided on their final layout, have them trace around the shapes and then remove the shapes from their paper. Have students color in their shapes to complete their picture.

THEME: BASICS OF ART
ACTIVITY: LANDSCAPE, PORTRAIT, STILL LIFE (GRADE 2-3)

DESCRIPTION
Students will learn about the three main subjects of painting.

NEW MEXICO STATE STANDARDS
Second Grade: Language Arts IIA; Science 1.1.1, 1.2.2
Third Grade: Language Arts IIA; Science 1.1.2, 1.1.4

MATERIALS
Image of John Fincher's *The Burning of Albuquerque*
Image of Raymond Jonson's *Self-Portrait*
Image of Andrew Dasburg's *Red Tulips*
Copy of *Landscape, Portrait, Still Life* Worksheets (Appendix B)
Paper
Pencils
Colored Pencils, Crayons, Markers

ACTIVITY
There are three categories that a lot of paintings fall under: Landscape, Portrait, and Still Life. Begin by explaining to the students what each of these terms mean and show them an example of each:

A **landscape** is a painting that shows the natural scenery a person would see outdoors, such as mountains, trees, rivers, etc. Show the students John Fincher's *The Burning of Albuquerque*, and ask them to point out the elements that make this a landscape painting.

A **portrait** is a painting that depicts the visual appearance of the subject. The subject is usually a person, but it can also be a specific animal. Show the students Raymond Jonson's *Self-Portrait*. Explain that artists sometimes create paintings of themselves as a way to practice their portraiture skills.

A **still life** is a painting that shows inanimate objects, such as food, flowers, jewelry, furniture, etc. Show the students Andrew Dasburg's *Red Tulips*, and ask them to point out the different objects within the painting.

After the students have learned about the three different genres of painting, show them the 10 images from the *Landscape, Portrait, Still Life* Worksheets. Have the students sort the images by subject matter and explain why they believe an image is a landscape, portrait, or still life.

EXTENSION
Have the students create their own work of art that is a landscape, a portrait, or a still life, and then write why their picture shows that particular subject.

THEME: BASICS OF ART
ACTIVITY: PERSPECTIVE
(GRADE 4-5)

DESCRIPTION
Students will learn how artists make paintings appear three-dimensional using perspective.

NEW MEXICO STATE STANDARDS
Fourth Grade: Mathematics 4.G.2.1, Language Arts I-A
Fifth Grade: Mathematics 5.M.1.2, Language Arts I-A

MATERIALS
Image of Oscar Berninghaus' *Pueblo Woman of Taos*
Image of William Herbert "Buck" Dunton's *Pastor de Cabras Neo Mexicano*
Rulers
Paper
Pencils
Crayons, Markers, Colored Pencils

ACTIVITY
Perspective is used to create the illusion of space and depth. Artists use perspective to represent a three-dimensional world on a flat surface in a way that looks realistic.

Have students view Oscar Berninghaus' *Pueblo Woman of Taos*. Use this painting to explain the terms **foreground**, **background**, **middle ground**, and **horizon line**:

The **foreground** is the part of the image that appears to be closest to the viewer. In *Pueblo Woman of Taos* the woman and the horse are in the foreground, which is why they appear to be larger than the other objects in the painting.

The **background** is the part of the image that appears to be in the distance behind the artwork's main figures. In *Pueblo Woman of Taos* the mountains are in the background, which is why the mountains look as if they are only a little bit taller than the woman and the horse.

The **middle ground** is the part of the image that appears between the foreground and the background, but that is obviously not part of either. If you look at *Pueblo Woman of Taos*, the small figure of the man working in the field is in the middle ground, which is why he looks smaller than the woman but larger than he should when compared to the mountains in the background.

The **horizon line** is a straight line through the painting where the sky meets the land; it is the spot where people tend to look first if the painting is hung at eye level. In *Pueblo Woman of Taos*, the horizon line is where the land meets the base of the mountains.

Have the students review these terms by identifying each one using William Herbert "Buck" Dunton's *Pastor de Cabras Neo Mexicano*. In this painting, the boy with his dog and three goats are in the foreground; the mountains and the clouds are in the background; the small goats are in the middle ground; and the horizon line is where the hills rise to meet the base of the mountains.

CONTINUED

FROM PAGE 11

Now, have the students experiment with perspective by creating their own drawings. Give each student a piece of paper, a ruler, and a pencil. Have the students use the ruler to draw a straight line on their paper; this is the horizon line, or where the sky will meet the ground in their art.

Have students decide what they are going to draw in the foreground, middle ground, and background. The object(s) in the foreground will be large and drawn at the bottom of the page. The object(s) in the middle ground will be smaller than the object(s) in the foreground, and will be drawn towards the middle of the page. The object(s) in the background will be significantly smaller than in the foreground and middle ground, and will be drawn towards the top of the page. Remind students that the drawing in the foreground will be more detailed than the drawing in the background because people see things better up close than they do far away.

Once students have drawn and colored their pictures, let them share with other students. Have them point out the foreground, middle ground, and background in their image.

THEME: ANIMALS IN ART
ACTIVITY: FINDING ANIMALS IN ART (GRADE K)

DESCRIPTION
Students will observe and count the number of different animals in a work of art.

NEW MEXICO STATE STANDARDS
Mathematics K.N.1.1.a, K.A.1.1, K.A.1.2, K.D.1.1

MATERIALS
Image of William Herbert "Buck" Dunton's *Pastor de Cabras Neo Mexicano*
Image of Jaune Quick-to-See Smith's *Herding*
Unifix Cubes or other counting blocks in different colors
Animals in Art Graph Worksheets (Appendix C)
Scissors
Glue Sticks
Pencils
Crayons

ACTIVITY
Tell the students that they are going to be looking at works of art with different animals in them. Have the students look at William Herbert "Buck" Dunton's *Pastor de Cabras Neo Mexicano*. Pass out 10 Unifix Cubes/counting blocks to each student. Ask them what kinds of animals they see in the image (goats and dogs). Use the Unifix Cubes/counting blocks to count the number of goats in the painting by having the students count out one block for each goat. Have the students compare their Unifix Cubes/counting blocks to their neighbor's blocks to see if everyone got the same answer.

Show the students Jaune Quick-to-See Smith's *Herding*. Explain that artists sometimes paint things differently than they look in real life, and that *Herding* contains animals even though they don't look as lifelike as the animals in *Pastor de Cabras Neo Mexicano*. Ask the students what kinds of animals they see in *Herding* (dogs, horses, birds). As a group, use Unifix Cubes/ counting blocks to count the number of dogs in the painting by having the students count out one Unifix Cube/counting block for each dog and then snap them together. Then have the students take the Unifix Cubes/counting blocks apart and repeat this task for the number of horses and birds in the image.

EXTENSION
Using the *Animals in Art Graph* Worksheets, have the students create a graph to compare the number of dogs, horses, and birds in *Herding*. There are 10 blocks of pictures to represent the horses, dogs, and birds from the painting. Have the students cut apart the blocks and then place the correct number of images for horses, dogs, and birds on the graph. Have the students compare the graphs to their neighbor's to make sure their graphs match. Once the students' graphs are correct, have them glue the picture blocks to their graphs. The students may color the blocks on their graphs once they are glued into place.

THEME: ANIMALS IN ART
ACTIVITY: COMPARE AND CONTRAST
(GRADE 1)

DESCRIPTION
Students will compare and contrast two different works of art with the same subject.

NEW MEXICO STATE STANDARDS
Science 1.1.1
Mathematics 1.D.1.1

MATERIALS
Image of Tom Palmore's *Survivor*
Image of Felipe Archuleta's *Coyote*
Photograph of a Coyote (Not Provided)
2 Venn Diagrams on chalkboard
Chalk
Venn Diagram Worksheet (Appendix D)
Paper
Pencils
Crayons, Markers, Colored Pencils

ACTIVITY
Artists can create very different works of art based on the same subject. Show the students the image of Felipe Archuleta's *Coyote*. Ask the students what animal they think this sculpture represents. Show the students the photograph of a coyote and discuss how Archuleta's sculpture does or does not look like a real coyote. Draw a two-circle Venn Diagram on the board. Explain to the students that a Venn Diagram allows them to compare and contrast two different things by writing the similarities in the center (where the two circles overlap) and the differences in the separate parts of the circle. Complete the Venn Diagram comparing *Coyote* with the photograph of a coyote.

Now show the students Tom Palmore's *Survivor*. Explain to the students that Tom Palmore is an artist who is known for creating photo-realist artwork (paintings that look like photographs). Draw a second Venn Diagram on the board to compare and contrast *Survivor* with the photograph of a coyote.

Pass out the *Venn Diagram* Worksheet. Have students complete their own Venn Diagrams comparing and contrasting Felipe Archuleta's *Coyote* with Tom Palmore's *Survivor*. When students have completed their diagrams, have them share their diagrams with their neighbors.

EXTENSION
Divide students into pairs. Have each pair of students pick one animal, and then have each student create a drawing of their animal. When their drawings are complete, have each pair of students compare and contrast their drawings of the same animal using the *Venn Diagram* Worksheet.

THEME: ANIMALS IN ART
ACTIVITY: ANIMAL MYTHS
(GRADE 2)

DESCRIPTION
Students will learn that some animals in works of art are based on cultural myths.

NEW MEXICO STATE STANDARDS
Social Studies I-C
Language Arts II-A, II-C, III-A

MATERIALS
Image of Tony Price's *Atomic Thunderbird*
Image of *Knife-Wing Bird Pin*
Myths of the Thunderbird and Knife-Wing Bird (Appendix E)
Copies of *Bird Myth* Worksheet (Appendix F)
Pencils
Crayons, Markers, Colored Pencils

ACTIVITY
A myth is a story someone has created to explain a natural phenomenon, such as rain, wind, the sun, etc. Native Americans have many different myths, and artists often create visual representations inspired by Native American myths. Two examples of artwork from the Museum's collection that are based on Native American myths are Tony Price's *Atomic Thunderbird* and the *Knife-Wing Bird Pin*.

Show the students the image of the *Knife-Wing Bird Pin* and read the myth about the Knife-Wing. Have the students point out the elements from the story that the artist incorporated into the jewelry (the hat, the feathered arms, the knife, etc).

Next, have the students view the image of Tony Price's *Atomic Thunderbird* and read the myth about the Thunderbird. Have the students point out the elements from the story that the artist incorporated into the sculpture (large wings and tail, metal makes eyes look like they're flashing). Explain to the students that Price's sculpture is made from metal and plastic pieces that are recycled from Los Alamos National Labs, where nuclear weapons are made. Price chose to make a Thunderbird out of these pieces because nuclear weapons cause explosions that produce a loud sound similar to thunder.

Have the students create their own mythological bird using the *Bird Myth* Worksheet. Students will choose a name and three powers for their bird, and then create an illustration of what their bird would look like based on their description. Remind students to choose powers for their bird that they can draw (shoots lightning bolts, carries people on its back, has a tail made of fire, etc).

THEME: STORIES IN ART
ACTIVITY: OBSERVING ART
(GRADE 3)

DESCRIPTION
Students will learn that artists can tell stories about people through their work.

NEW MEXICO STATE STANDARDS
Social Studies III-B, Language Arts II-A, III-A, III-C (Extension)

MATERIALS
Image of William Herbert "Buck" Dunton's *Pastor de Cabras Neo Mexicano*
Create a Portrait Worksheet (Appendix G)
Pencils, Crayons, Markers, Colored Pencils

ACTIVITY
Artists often use portraits to tell a story about the person they are painting. Begin by looking at the image of William Herbert "Buck" Dunton's *Pastor de Cabras Neo Mexicano*. Ask the students to make observations about the person in the picture. What can they tell about him from his clothes, the other figures, and the scenery in the painting? Does this person look as if he is living now? Why or why not?

The students will create a portrait of one of their classmates using the *Create a Portrait* Worksheet. Have the students divide into pairs. Each student will ask his/her partner:
What is your favorite activity/ what is your favorite thing to do? (Examples may include different sports, dancing, exercises, reading, drawing, etc.)
What do you look like when you do this?
What do you wear when you do this activity?

After students have taken turns asking their partner questions, they will create a portrait of their classmate based on the answers they were given. Remind the students that their portrait is supposed to tell a story about their classmate, so they should try their best to observe physical details of the person as well as represent the person's favorite activity. Have the students share their portraits with their partner and/or the class when finished.

EXTENSION
To go with their portrait, have the students write a paragraph that tells who the subject of their portrait is, what activity the person enjoys, and why they enjoy that activity.

THEME: STORIES IN ART
ACTIVITY: STORIES AND ART
(GRADE 4)

DESCRIPTION
Students will create their own story inspired by a work of art from the *Common Ground* collection.

NEW MEXICO STATE STANDARDS
Language Arts I-C, II-A, II-C, III-B

MATERIALS
Image of Arthur Lopez's *San Ysidro: Cultivating Prayers*
Story of San Ysidro (Appendix H)
Images of Artwork from *Common Ground*
Copies of *Creative Writing Exercise* Worksheet (Appendix I)
Pencils
Paper
Crayons, Markers, Colored Pencils

ACTIVITY
A story is a written response a person has to the world around them. Sometimes artists choose to create a visual representation of a written story. Begin by looking at the image of Arthur Lopez's *San Ysidro: Cultivating Prayers*. Read the story of San Ysidro and have the students observe the artwork to see how the artist uses visuals to tell the story. Also discuss how Arthur Lopez uses modern imagery to tell an old story (angel riding the tractor, characters in modern dress).

Students will create their own story based on a work of art using the *Creative Writing Exercise* Worksheet. Demonstrate how to fill in each box on the worksheet as a class using *San Ysidro: Cultivating Prayers*. Next, show students images of different artworks from the *Common Ground* collection. Post each image around the room, and have the students pick an image to sit in front of for the exercise. Tell the students to imagine that they are observing the artwork in real-life. What is it like? This image is going to be the inspiration for their story.

Hand out the *Creative Writing Exercise* Worksheet. Have students look closely at the image while filling in all five boxes. As students are working, remind them to think about their first impressions because this is a quick writing exercise. After students have filled in each box, ask them to return to their desk and write a story based on their answers. Have students volunteer to share their completed stories.

EXTENSION
Have students create an illustration for their story. Give each student a piece of paper and several choices of drawing supplies. Have students observe the image they chose before and re-read their story to see how they responded to the picture. Then ask the students to create a different image based on their story. After their drawing is complete, have each student compare/contrast their work of art to the image from *Common Ground*.

THEME: STORIES IN ART ACTIVITY: ART AND POETRY (GRADE 5)

DESCRIPTION
Students will create their own poem inspired by a work of art from the *Common Ground* collection.

NEW MEXICO STATE STANDARDS
Language Arts I-A, I-C, II-A, II-C, III-A

MATERIALS
Image of Robert Shorty's *Athapaskan Epic*
Robert Shorty's *Athapaskan Epic* Poem (located on page ? of this Guide)
Copies of the *Six Room Poetry Exercise* Worksheet (Appendix J)
Images of Artwork from *Common Ground*
Pencils
Paper
Crayons, Markers, Colored Pencils

ACTIVITY
A poem is an art form that is a written response a person has to the world around them. Begin by reading the poem *Athapaskan Epic* by Robert Shorty. Ask the students what the poem reminds them of. Explain that Athapaskan is a name for a group of related Native American languages that are used by native peoples throughout North America. These languages spread and diversified as people moved throughout the continent hundreds of years ago. Both Navajo and Apache tribes are Athapaskan.

Sometimes artists choose to combine visual art and writing. Robert Shorty wrote the poem *Athapaskan Epic* in conjunction with a sculpture he had created. Compare the image of the sculpture to the poem to discover how Robert Shorty represents his words visually. (For example: the sculpture has three different groups of heads splitting off from the main body; the wave-like feel to the shape of the piece; the use of black on the sculpture that is similar in color to obsidian and flint)

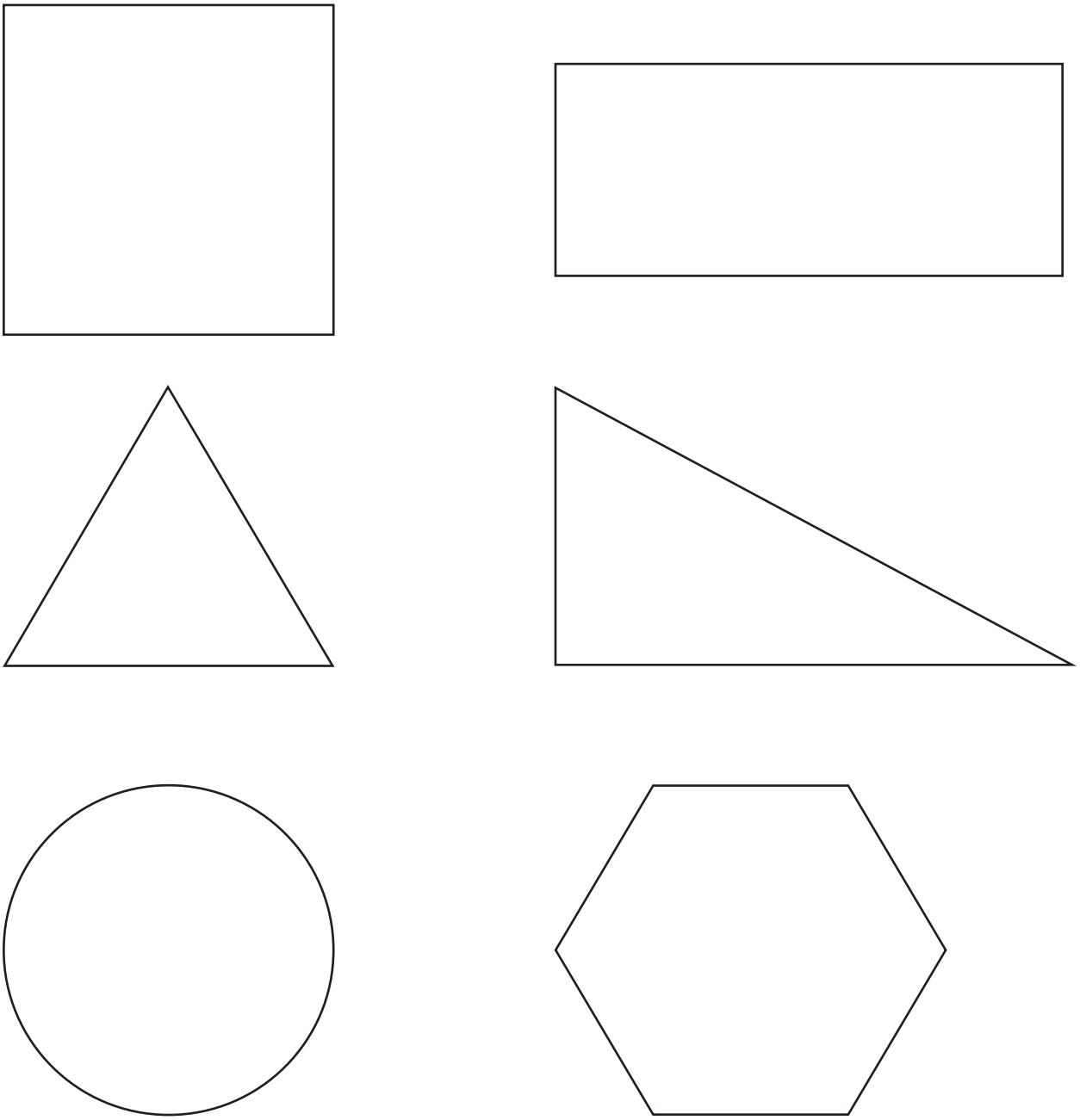
Students will create their own poem based on a work of art using the *Six Room Poetry Exercise* Worksheet. Show students images of different artworks from the *Common Ground* collection. Post each image around the room, and have the students pick an image to sit in front of for the exercise. Tell the students to imagine that they are observing the artwork in real-life. What is it like? This image is going to be the inspiration for their poem.

Hand out the *Six Room Poetry Exercise* Worksheet. Have students look closely at the image while responding to the statement in each of the first five boxes or "rooms" by writing one sentence. In the 6th room, they put all of their responses together to create a poem. As students are working, remind them to think about their first impressions because this is a quick poem writing exercise. Have students volunteer to share their poem.

EXTENSION
Have students create a piece of art that is inspired by their poem. Give each student a piece of paper and several choices of drawing supplies. Have students observe the image they chose before and re-read their poem to see how they responded to the original image. Then have the students create a different image based on their poem. After their drawing is complete, have each student compare/contrast their work of art to the image from *Common Ground.*

APPENDIX A
TRACING SHAPES

Cut out these shapes. Trace them to create a picture on another piece of paper.



APPENDIX B
IMAGES: LANDSCAPE, PORTRAIT, STILL LIFE

From My Spring Garden by Rebecca Salisbury James

Pueblo Girl by Emil Bisttram

Lady, Please Buy One Chicken by Bert Phillips

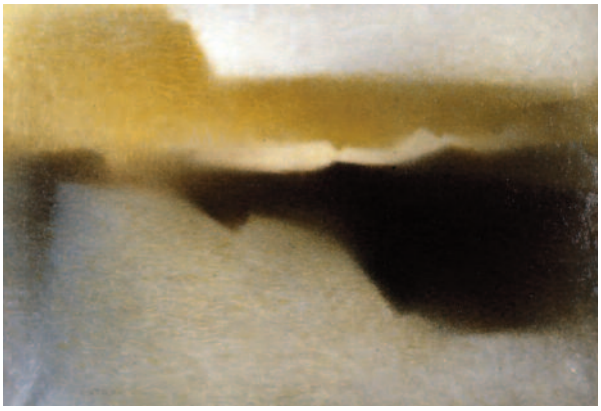
Portrait with White Suit by Fritz Scholder

Star Road and White Sun by
Ernest Blumenschein

Pueblo Woman of Taos by
Oscar Berninghaus

Enchanted Mesa by Carl Redin

A Shower in a Dry Year by Peter Hurd



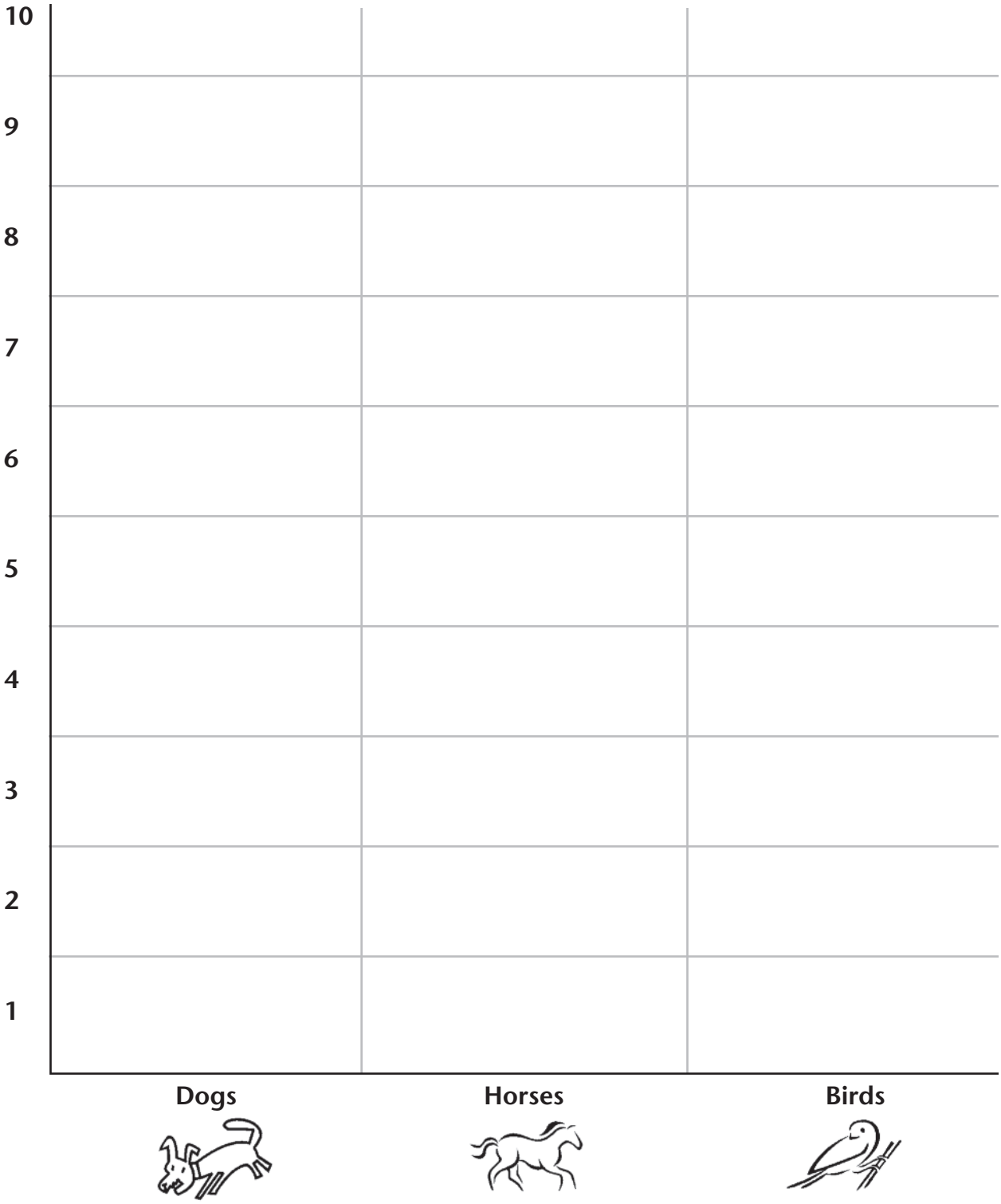
Yellow Sky by Earl Stroh

San Cristobal Valley Series #18 by Robert M. Ellis

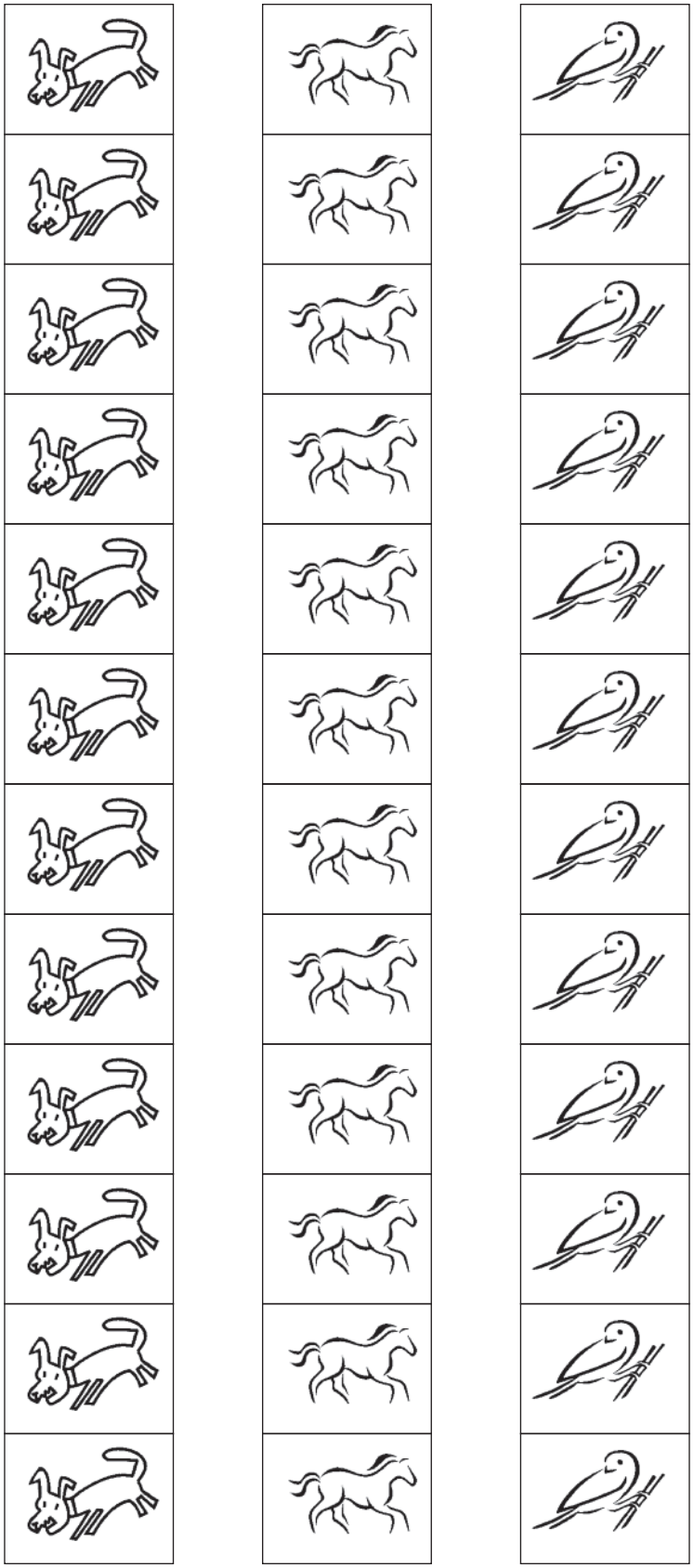
APPENDIX C

NAME: _____

How Many Different Animals are in *Herding*?



Cut out the pictures.
Cut apart the horses, dogs and birds. Glue the correct number of horses, dogs and birds on to the graph.

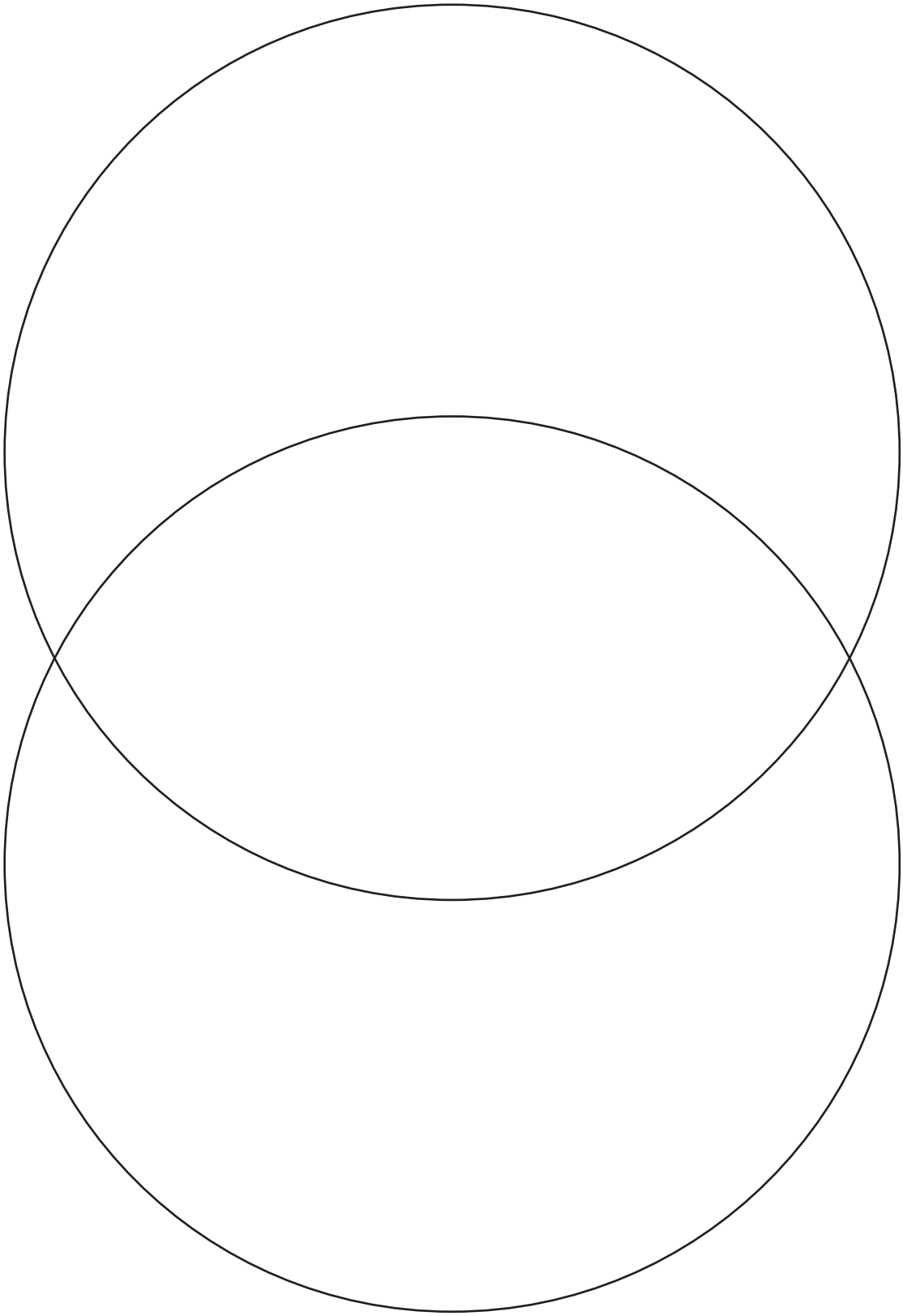


APPENDIX D

VENN DIAGRAM

Topic 2 _____

Topic 1 _____



APPENDIX E

Knife Wing Bird Myth

Knifewing, also Knife Wing, is a half man – half eagle Zuni spirit or god with razor sharp feathers made of flint. He is the ultimate warrior represented in human form, but with flint knife-feathered arms and tail. He wears a terraced cap that represents his dwelling place among the clouds.

His weapons are the Great Flint-Knife of War, the Bow of the Skies (the Rainbow), and the Arrow of Lightning. His guardians or warriors are the Great Mountain Lion of the North and that of the upper regions. He was doubtless the original War God of the Zunis.

Many artists from the Zuni, Navajo and different Pueblos began producing knife-wing designs. The knifewing became one of the first designs that the Zuni inlaid with stones.

Thunderbird Myth

The thunderbird is a mythical creature common to Native American stories. The thunderbird's name comes from the belief that the beating of its enormous wings causes thunder and stirs the wind.

It is described as being two canoe-lengths from wingtip to wingtip, and it creates storms as it flies. Clouds are pulled together by its wing beats, the sound of thunder arises from its wings clapping, sheet lightning is the light flashing from its eyes when it blinks, and individual lightning bolts are glowing snakes that it carries with it.

The thunderbird is intelligent, powerful, and wrathful. All agree that one should go out of one's way to keep from getting thunderbirds angry.

APPENDIX F

Bird Myth

Write your bird's name and its three powers. Draw your bird in the box below.

Name of bird: _____

Bird's three powers: _____

_____

_____

_____

_____

_____

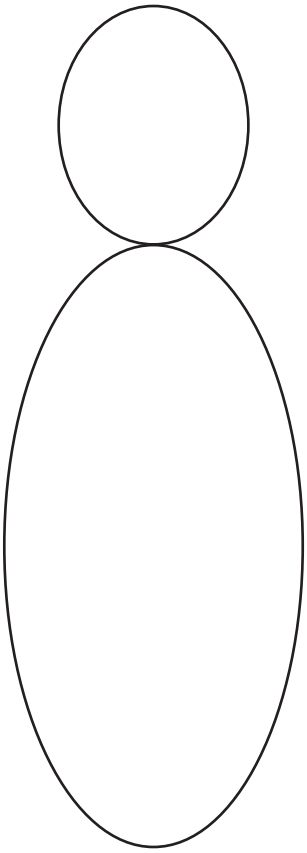
_____

_____

_____

APPENDIX G

Create a Portrait



APPENDIX H

The Story of San Ysidro

San Ysidro was born to very poor parents in Madrid, Spain, around the year 1070. He worked for a wealthy landowner named Juan de Vargas on a farm near Madrid.

Every morning before going to work, Ysidro would go to Mass at one of the churches in Madrid. One day his fellow-laborers complained to their master that Ysidro was always late for work in the morning. Upon investigation, the master found Ysidro praying while an angel was doing the plowing for him.

On another occasion, his master saw an angel plowing on either side of him, so that Ysidro's work was equal to that of three of his fellow-laborers. Ysidro is also said to have brought his master's daughter back to life, and to have caused a fountain of fresh water to burst from the dry earth in order to quench his master's thirst.

APPENDIX I

Common Ground Creative Writing Exercise

NAME: _____

Choose one of the images from *Common Ground* to use as inspiration. Fill in the following boxes based on information gathered from the image. Write a story based on your answers.

Character:
Location:
Time Period:
Problem/Challenge:
Solution:

APPENDIX J

Common Ground Six Room Poetry Exercise

NAME: _____

Choose one of the images from Common Ground to use as inspiration.

Room 1: *Describe what you see in the painting.*	**Room 2:** *Describe the colors, or quality of light.*
Room 3: *Describe the sounds you might hear.*	**Room 4:** *Write down a question you have.*
Room 5: *How do you feel about the painting?*	**Room 6:** *Put all of the rooms together and make a poem!*

The Albuquerque Museum
OF ART AND HISTORY

19th and Mountain Rd NW (in Old Town)
(505) 243-7255 or 311 • Relay NM or 711 • www.cabq.gov/museum
Museum hours:
Open 9 am - 5 pm • Tuesday - Sunday
Closed Mondays and City holidays

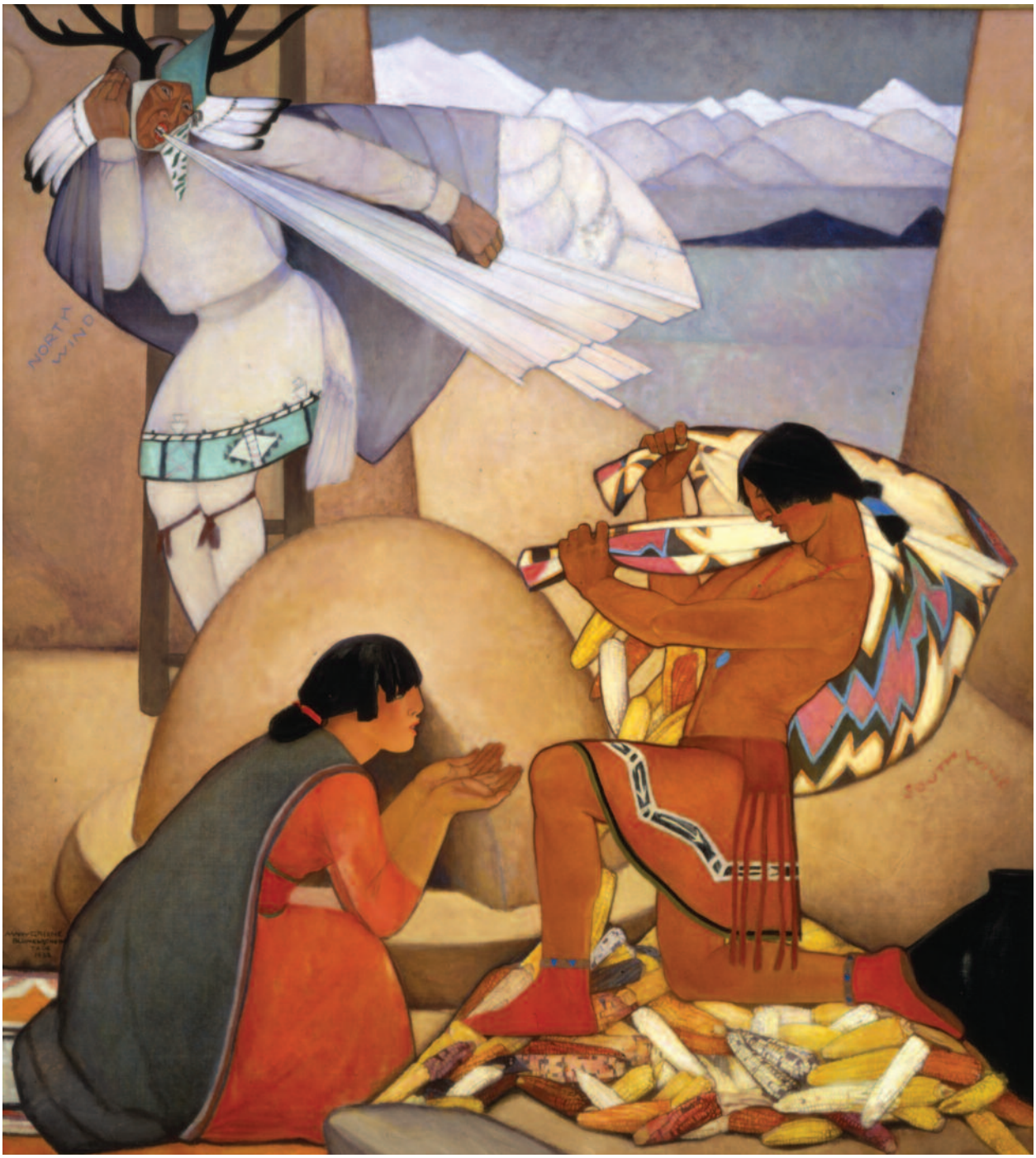
Cultural Services Department, City of Albuquerque. Richard J. Berry, Mayor • www.cabq.gov/museum

FRONT COVER:
Fritz Scholder
Portrait with White Suit, 1983
Oil on canvas
Museum Purchase

BACK COVER:
Andrew Dasburg
Red Tulips, n.d.
Oil on canvas
Gift of Constance Modrall

Gift of Trell Garman

Painting #231 by Ed Garman
THE ALBUQUERQUE MUSEUM OF ART & HISTORY



Gift of The Lovelace Medical Foundation

Acoma Legend by Mary Greene Blumenschein

THE ALBUQUERQUE MUSEUM OF ART & HISTORY

Museum Purchase

The Burning of Albuquerque by John Fincher

THE ALBUQUERQUE MUSEUM OF ART & HISTORY

Museum Purchase

Self-Portrait by Raymond Jonson
THE ALBUQUERQUE MUSEUM OF ART & HISTORY

Gift of Constance Modrall

Red Tulips by Andrew Dasburg

THE ALBUQUERQUE MUSEUM OF ART & HISTORY

Museum Purchase

Pueblo Woman of Taos by Oscar Berninghaus

THE ALBUQUERQUE MUSEUM OF ART & HISTORY

Museum Purchase

Pastor de Cabras Neo Mexicano by Buck Dunton
THE ALBUQUERQUE MUSEUM OF ART & HISTORY

Museum Purchase

Herding by Jaune Quick-to-See Smith

THE ALBUQUERQUE MUSEUM OF ART & HISTORY

Museum Purchase

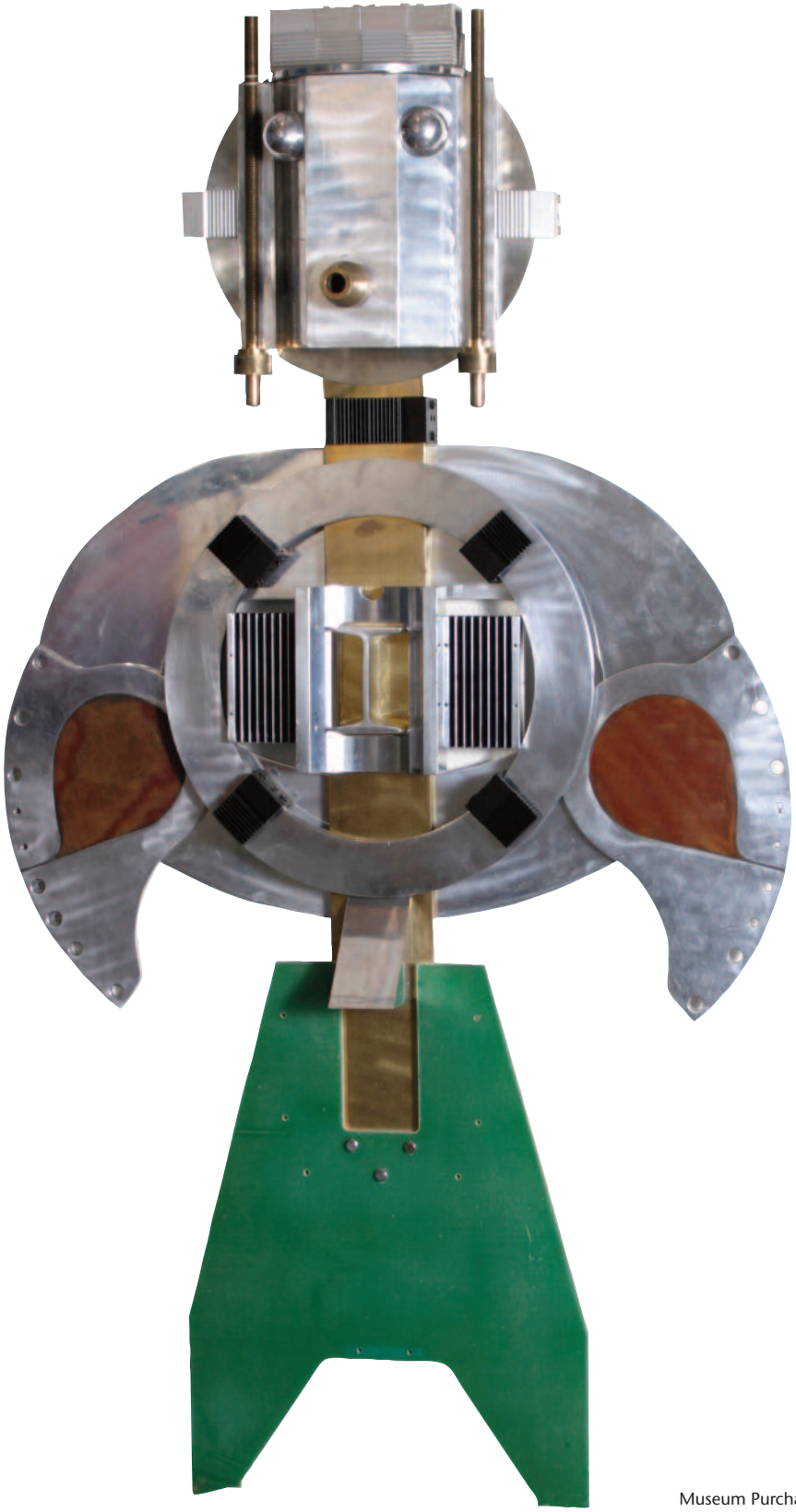
Survivor by Tom Palmore

THE ALBUQUERQUE MUSEUM OF ART & HISTORY

Gift of Mary and David Corley

Coyote by Felipe Archuleta

THE ALBUQUERQUE MUSEUM OF ART & HISTORY



Museum Purchase

Atomic Thunderbird by Tony Price

THE ALBUQUERQUE MUSEUM OF ART & HISTORY

Gift of Eason Eige

Knife-Wing Bird Pin by an unidentified artist

THE ALBUQUERQUE MUSEUM OF ART & HISTORY

Museum Purchase

San Ysidro: Cultivating Prayers by Arthur López

THE ALBUQUERQUE MUSEUM OF ART & HISTORY

Museum Purchase

Athapaskan Epic by Robert Shorty

THE ALBUQUERQUE MUSEUM OF ART & HISTORY