



Take a look around...

Take some time to examine Amy Mauck's *Universal Offspring*. If you've read the artist statement, then you know that the **subject matter** of these paintings is the human navel. Considering that, make a list of the words that come to mind when you think of the navel. After doing so, review the list and compare the words. What kind of ideas and thoughts do we associate with our "belly buttons"?

With this in mind, consider the **visual elements** of the paintings. These elements help us understand how and what the artist is trying to tell us. Remember, art is a language too! It just has a different vocabulary!

The Elements of Design are listed below. Fill in the blanks next to them, describing the elements as you observe them.

- Color: _____
- Shape: _____
- Texture: _____
- Value: _____
- Line: _____



Taking it further...

Put your observations together. Mauck isolates the navel from other information, and focuses on the intricacies within it, creating larger than life paintings. Consider what we know of navels as well as how the artist presents them within this series of work. What is Mauck trying to show us?

Take a look around...

Examine Brenda Dickey's *Ritual*. In this piece, Dickey has removed words from pages in both the Bible and Koran. Look at the pages. What do you notice about the words that are there? Compare the words between the pages and make note of your observations.

Taking it further...

The works in the drawing room share the common theme of filtering and translating *vision*. Think about it! How has Dickey filtered vision? How has she translated it? It may help to consider the Bible and Koran first.

Create a chart with two columns, listing the Bible as the header of one column, and the Koran as the header of the next. In each column, make a list of words, thoughts, or ideas that come to mind when you think of each book. After you are finished, compare the lists in both columns.

What do the lists have in common? How are they different?

The Bible and the Koran are often *seen* as completely different religious texts. By removing words from these texts, Dickey is changing the way we see them. Consider the words that remain. Can you tell which one is the Bible, and which one the Koran? What insights might you draw from this?



Take a look around...

Next, consider Mathew Crane's *Floor Plan*. As you did in the first exercise, consider the five elements of design and make a list describing each element. With these things in mind, try to decipher the image before reading the artist's statement.

It may help to ask your self the following questions:

- What do I recognize within this piece?
- How was it created?
- Why might the artist be working in this way?

Taking it further...

Think of the context of the group show once more: *vision*. How has Crane controlled how or what you see in this piece? Were you able to decipher any of the images within it? The answer to this question may lead you to the **intent** of the artist.

If you haven't yet, take a look at the artist's statement. What new insights have you gained?

Take a look around...

As you have done before, consider Meredith Carr's *Glances* objectively by breaking it down into its bare elements. What does this mean? Like any book, a work of art has a purpose and an audience for whom that purpose is intended! As viewers, we may see different things in the same piece, but with the careful control of the artist we can still be led under certain guidelines!



How does Carr treat her materials, and what type of image is she creating? Is this a portrait? A still life? A Landscape? Do you recognize any of the imagery, and if so, what are they?

Taking it further...

Meredith Carr writes that she "attempts to maintain [her] present perspective yet understand the hopeful dreams of childhood; experiencing life through [her] own filtered vision."

Consider the other artists in this room. Compare and contrast their work. What have their works shown us about *vision*?