

Presenting: Presenting Artwork in an Exhibit Activity Guide

NOTE: You can adapt the following activities to any exhibit that you visit.

You can also adapt the activities for use with virtual exhibits such as the virtual exhibits from Kentucky museums found in pbslearningmedia.org:

<https://ket.pbslearningmedia.org/collection/kentucky-virtual-art-museum/>

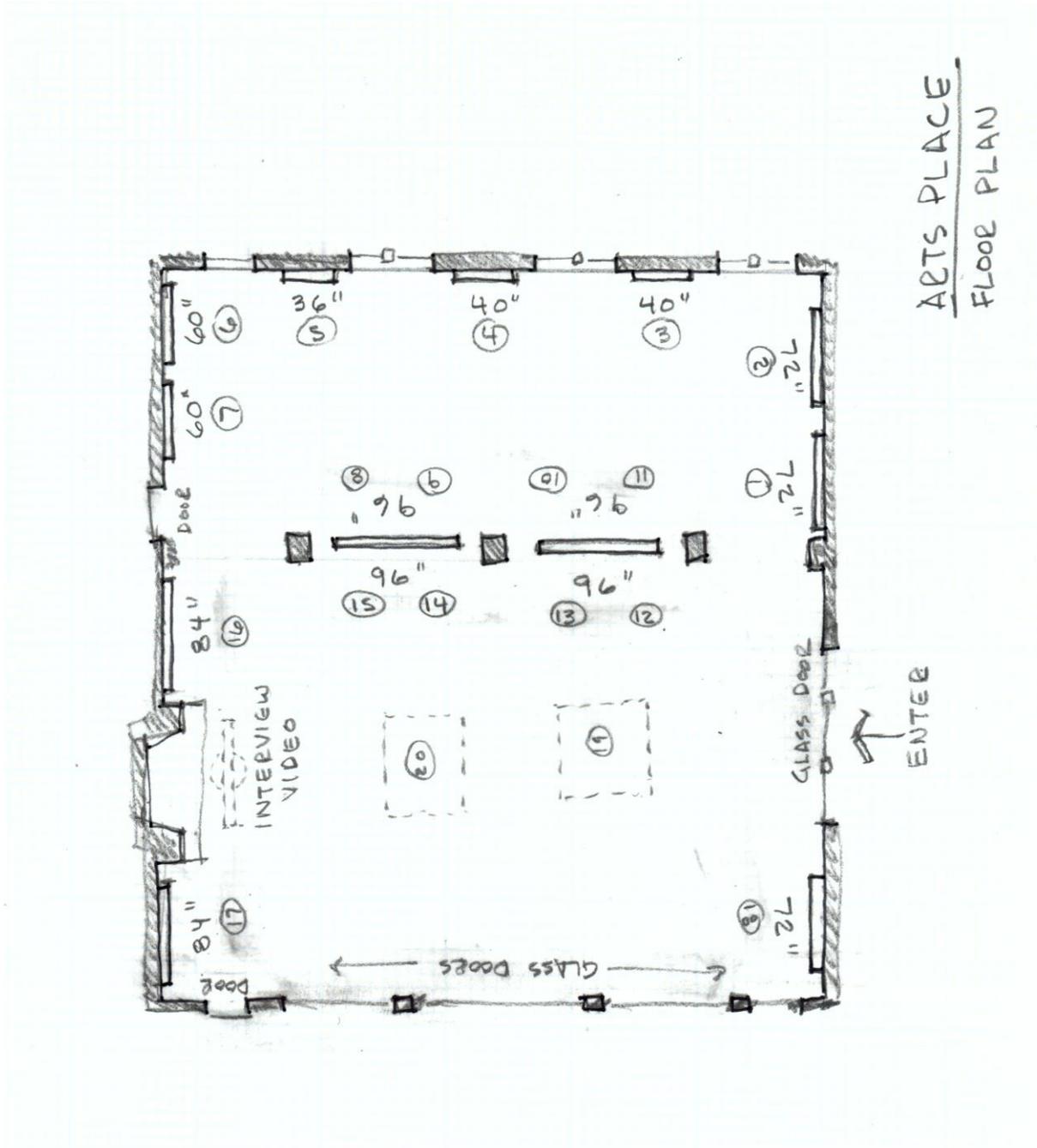
In that case, use the Power Point *Virtual Exhibit Decisions* and adapt the activities accordingly. You may want to compare the experience of visiting an exhibit with the experience of a virtual exhibit. This will allow you to explore the standards related to the impact of emerging technologies on the preservation and presentation of artwork.

Procedure: Pre Visit Activities

Explain that you are going to visit the *Kentucky Crafts History Education Association (KCHEA)* exhibit, which is an exhibit of works by some of Kentucky's best craftsmen. Ask students what kind of artwork they would expect to see in an exhibit of Kentucky crafts. How might the work be presented? Who would make decisions about how the work would be selected and presented in an exhibit?

Show the Power Point *Exhibit Decisions*. Explain that the photos in the Power Point are from the exhibit *Kentucky Craft Luminaries*. The exhibit was at ArtsPlace in Lexington, Kentucky, during the fall of 2015. The exhibit was sponsored by the Kentucky Craft History and Education Association. The decisions that the curators for this exhibit had to make are the same decisions that have to be made about any exhibit. As you show the slides, discuss each question. If you have seen other exhibits (including exhibits of student artwork at your school), you can discuss how the questions apply to those exhibits.

Show them the photo of the ArtsPlace gallery space at <http://www.lexarts.org/about-us/photo-gallery/gallery/small-gallery/> Ask what they notice about the space. Show them the floor plan the curators used in planning the exhibit. What do they notice?



Have students read the essay *Craft Luminaries of Kentucky* (see below). Ask them to discuss the theme of the exhibit.

Project these three artworks (or access them in the [virtual gallery](#)) Discuss how these artworks represent the theme of the exhibit.



Banjo by Frank Neat, approximately 39” long

Quilted Wall Hanging by Rebekka Seigel - 33” X 41 ½”

White Oak Egg Basket by Leona Waddell, approximately 12” long

Look at the dimensions and shape of the pieces. Ask students how they think these pieces might be presented in the exhibit.

Procedure: On-Site Activity

Preparation: Divide students into teams and assign each team 3 artworks to target. Provide them with the ***Presenting Artworks in an Exhibit Assessment Form***. Their assignment on site will be to complete the form and, if possible, take photos to document their findings.

Presenting Artworks in an Exhibit Assessment Form

Names of Team Members: _____

1. Name of Artist _____

2. Title of Artwork _____

3. Medium _____

4. Dimensions _____

5. How is the piece presented? (hung on the wall, on a shelf, on a pedestal, in a display case, freestanding) _____

6. Do you think this is an effective way to present the piece for viewing? Why or why not? _____

7. Is the piece adequately protected? Why or why not? _____

8. Is the lighting for the piece effective? Why or why? _____

9. What information is provided about the artwork? _____

10. What information is provided about the artist? _____

11. How does this artwork represent the theme of the exhibit? _____

Procedure: Post-Visit Activities

1. Bring in any artwork and place it on your desk. Do not clear off your desk or make any attempt to effectively present or protect the artwork. Do not include any information about the artwork. Ask the class to discuss how this artwork is displayed and compare/contrast this presentation with the presentations they observed on their field trip.
2. As a class, develop criteria for assessing how an artwork is presented at an exhibit. Recognize that the exhibit space is rarely ideal for presenting every type of artwork, but identify the ideal conditions for presentation. Develop a scoring rubric appropriate for your class.
3. Ask each group to select one artwork that they observed at the exhibit. Ask them to discuss their notes and score the presentation. Ask them to share their assessments with the class.
4. Lead students in creating an exhibit of the work of local artists or an exhibit of student work. Use the Power Point *Exhibit Decisions* to guide the decision-making process. Remind students that exhibit space is rarely ideal for presenting every type of artwork. Their job is to use the space that is available in the most effective manner.

Anchor Standards

#VA:Pr.4.1

Process Component: Relate

Anchor Standard: Select, analyze and interpret artistic work for presentation.

#VA:Pr5.1

Process Component: Select

Anchor Standard: Develop and refine artistic techniques and work for presentation.

#VA:Pr6.1

Process Component: Analyze

Anchor Standard: Convey meaning through the presentation of artistic work.

Grade-Specific Performance Expectations

- Grade 4

VA:Pr.4.1.4

Analyze how past, present, and emerging technologies have impacted the preservation and presentation of artwork.

VA:Pr5.1.4

Analyze the various considerations for presenting and protecting art in various locations, indoor or outdoor settings, in temporary or permanent forms, and in physical or digital formats.

VA:Pr6.1.4

Compare and contrast purposes of art museums, art galleries, and other venues, as well as the types of personal experiences they provide.

- **Grade 5**

VA:Pr.4.1.5

Define the roles and responsibilities of a curator, explaining the skills and knowledge needed in preserving, maintaining, and presenting objects, artifacts, and artwork.

VA:Pr5.1.5

Develop a logical argument for safe and effective use of materials and techniques for preparing and presenting artwork.

VA:Pr6.1.5

Cite evidence about how an exhibition in a museum or other venue presents ideas and provides information about a specific concept or topic.

- **Grade 6**

VA:Pr.4.1.6

Analyze similarities and differences associated with preserving and presenting two-dimensional, three-dimensional, and digital artwork.

VA:Pr5.1.6

Individually or collaboratively, develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and the layout of the exhibit.

VA:Pr6.1.6

Assess, explain, and provide evidence of how museums or other venues reflect history and values of a community.

- **Grade 7**

VA:Pr.4.1.7

Compare and contrast how technologies have changed the way artwork is preserved, presented, and experienced.

VA:Pr5.1.7

Based on criteria, analyze and evaluate methods for preparing and presenting art.

VA:Pr6.1.7

Compare and contrast viewing and experiencing collections and exhibitions in different venues.

- **Grade 8**

VA:Pr.4.1.8

Develop and apply criteria for evaluating a collection of artwork for presentation.

VA:Pr5.1.8

Collaboratively prepare and present selected theme-based artwork for display, and formulate exhibition narratives for the viewer.

VA:Pr6.1.8

Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences.

- **Grade Hs proficient**

VA:Pr.4.1.HSI

Analyze, select, and curate artifacts and/or artworks for presentation and preservation.

VA:Pr5.1.HSI

Analyze and evaluate the reasons and ways an exhibition is presented.

VA:Pr6.1.HSI

Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.

- **Grade Hs accomplished**

VA:Pr.4.1.HSII

Analyze, select, and critique personal artwork for a collection or portfolio presentation.

VA:Pr5.1.HSII

Evaluate, select, and apply methods or processes appropriate to display artwork in a specific place.

VA:Pr6.1.HSII

Make, explain, and justify connections between artists or artwork and social, cultural, and political history.

- **Grade Hs advanced**

VA:Pr.4.1.HSIII

Critique, justify, and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.

VA:Pr5.1.HSIII

Investigate, compare, and contrast methods for preserving and protecting art.

VA:Pr6.1.HSIII

Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural, and/or political experiences.

Crafts Luminaries of Kentucky: Tradition, Innovation, Economic Development

In Kentucky, the arts are part of everyday life. People in Kentucky make music and tell stories. They sew quilts and build boats. They raise gardens and cook meals with their own recipes. They take pride in things that are *handmade* and *homegrown*. This is part of our heritage.

The arts are also part of our economy. Early settlers made what they needed for their own household, work, and entertainment. They traded with their neighbors. People who were especially good at making a craft *specialized* in making that craft. They became weavers or woodworkers or basket makers. Traditions that started in the days of early settlement are still important in Kentucky today.

Kentucky Craft History and Education Association tells the story of Kentucky's craft history. This exhibit has crafts made by some of Kentucky's finest craftsmen. They are called "craft luminaries." Craft luminaries are leaders in the crafts community.

In Kentucky, there has been support for the arts for a long time. In 1890, Berea College began helping the craftsmen of southeastern Kentucky. The College sold their crafts at their Homespun Fair. They also sold them at the Log House Gallery. Today the *Berea College Student Crafts Program* continues the crafts traditions. Students at the College learn to use traditional materials and processes. They create contemporary crafts.

The Kentucky Folklife Program started in 1989 at Berea College and moved to Frankfort in 1993. It brought attention to the people who make traditional crafts. Traditional craftspeople follow traditions passed down through generations. Many add their own creative touch.

The Guild of Kentucky Artists and Craftsmen started in the 1960s. Its goal was to help support people who art and fine crafts. Its mission continues to be to promote excellence through education, collaboration, leadership, and service. It serves both traditional and contemporary craftspeople. Contemporary craftspeople like to experiment with new techniques and new materials.

In 1981, First Lady Phyllis George created a Kentucky Craft Marketing Program. In 1982, the Kentucky Crafts Market opened. It is an art and craft market supported by the state. Today over 200 artists sell their art and crafts at *Kentucky Crafted: The Market*. In 2003 the Kentucky Artisan Center opened in Berea. The Artisan Center sells products made by hundreds of Kentucky artists.

All of these programs have made it possible for artists and craftsmen to earn a living in Kentucky. The artists whose work you see in this exhibit helped to shape these programs. This exhibit honors the work done by these “crafts luminaries.” It also showcases their extraordinary art.

Vocabulary

Contemporary:	Of the present time
Innovation:	The introduction of something new
Luminary:	A successful person who is an inspiration to others
Showcase:	To exhibit in an attractive way
Specialize:	To limit one’s attention or energy to one business, subject, or study
Traditional:	Handed down from age to age without writing