

The Hunt is On (take 8)!

A Gallery Hunt through the Hallie Ford Museum of Art



Everyone's favorite squirrel invites you to follow the clues, find the artworks, and spend some time looking at and discussing each one with your friends and family. There are also different levels of difficulty in the questions and suggested discussions, so do a little or a lot!

FACE to FACE

Faces are found in art everywhere – in pictures of individual people (and even non-people), but also masks and decorations on buildings. Let's find them!

1. Start in the Grand Ronde Gallery on the second floor. Turn left at the top of the stairs. Go through the first room to the smaller room on the left (beyond the glass case). Look for the wall with the masks.



Reg Davidson
(Haida, born 1952)
Volcano Woman
1982
Cedar, horsehair, and leather
Purchased with funds from the George and Colleen Hoyt Northwest Coast Indigenous Art Fund

Describe what you see here.

When we put on a mask, we put on another face and become someone or something else. This mask would be worn to tell the story of Volcano Woman.

One Haida story about Volcano Woman is that she is a mountain spirit who rules the earth's creatures and punishes those who abuse them. One day one of her children, Frog, came upon men hunting only for pleasure rather than for food or clothing. When the men noticed Frog they killed him. Volcano Woman erupted in sadness and anger, crying great tears of lava. She destroyed the earth, but in time it was born again even stronger and more fertile.

What has the artist included that helps tell the story? See how the tears of lava become Frog — he does not tell the story word for word, but creatively combines the most important parts.

Imagine you are wearing this mask to perform the story of Volcano Woman, using movement alone. What moves and gestures would you make to help tell the story?

Good to know!

Artists create with the parts of art – line, shape, color, etc. – and the way they arrange the parts of art is called **composition**. Look at the composition of this mask. What shapes do you see? Where do you see line? Note the way the artist creates **mirror symmetry** — if you draw a line down the center of the mask, the right side would be a perfect reflection of the left. Only the added hair breaks this symmetry. This is called, unsurprisingly, **broken symmetry**.

2. Let's find another example of faces in art. Leave the Grand Ronde Gallery and cross the landing to the Sponenburgh Gallery. Turn right again as you enter the first room. In the tall glass case to the left, find the smiling woman with curly hair.



Antefix with Female Head

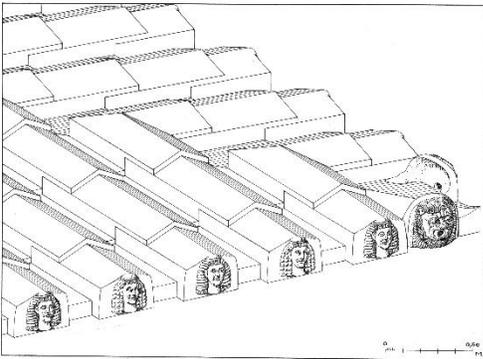
Etruscan, Archaic Period, ca. 525-500 BCE, from Caere (modern Cerveteri, Italy)

Terra Cotta, mold-made, with paint

Purchased through the Maribeth Collins Art Acquisition Fund and the Verda Karen McCracken Young Exhibition Fund of the Department of Art History.

Describe what you see here.

The Etruscans, a civilization of ancient Italy, used faces as decoration on their buildings. This sculpture of a woman's face is called an **antefix**. It was placed at the edge of the roof of a temple that was dedicated to one of their gods, to cover the open ends of the roof tiles.



ThermonTempleApollo-CreativeCommons

These figures were also used as protection as they were believed to keep away evil. Imagine approaching the temple and finding a row of these faces keeping watch.

How has the artist used the parts of art? Find the different lines, shapes, and colors that create the woman's face, hair, headdress and earrings. The artist has repeated these parts to create pattern – where do you see this? Notice that like the mask of Volcano Woman, this antefix is also symmetrical.

Good to know!

You can see an example of a building that is decorated with faces right here in Salem. As you leave the museum, turn left and go down to the Capitol Center office building at 388 State Street, at the corner of High/Liberty Street (Finished in 1927, it was originally known as the First National Bank Building). Look up. Not only will you find a lot of faces, you will also see some gargoyles!

3. Now, **go through to the second to the last room (with the purple walls) and turn right.** The next face is to be found in one of the oldest art forms — and one we are all familiar with — the **portrait!** Look for the gentleman with the curly hair in the blue coat.



John Wesley Jarvis
(American, 1780-1839)
Portrait of William Williams (1788-1850)
ca. 1810
Oil on canvas
Gift of Mark and Janeth Hogue Sponenburgh, SPG90.01

Describe what you see here.

A portrait is a picture of a person. Most of us have had our portrait made at one time in the form of a school photo. Hundreds of years ago, before photography was invented, people had their portraits painted by an artist. The sitter in this portrait “commissioned,” or paid the artist to paint it.

How does the artist tell the viewer about the sitter? Does he give us any clues in the sitter’s facial expression, his clothing, or his surroundings? How would you describe this person? What can you tell about his personality, or position in society? Is this someone you might know?

The sitter in the portrait is Colonel William I. Williams, who fought in the War of 1812 with the Connecticut Militia. Later he was an editor of a newspaper in Utica, New York, which the artist shows by including the red pen case (this was before computers!). His place in society and well-to-do status are also shown by his stylish appearance — the short coat and high ruffled neckcloth, as well as the high hair and sideburns were very popular in the early 1800s — as well as the luxurious fabrics and accessories.

Good to Know!

For some artists – especially before the invention of the camera – making a portrait look as realistic as possible is very important. One of the ways an artist does this, and shows off his or her skill, is to show a variety of textures in the clothing, the hair, the accessories, and other objects. We call this **visual texture** because the surfaces are made to look like something they are not (it’s really just paint!) and we can only imagine how they would feel if we touched them in real life. Where do you see visual texture in this painting? Describe how you think the various textures would feel if you could touch them in real life. (soft, hard, smooth, rough, cold, fluffy, stiff, scratchy, etc.).

4. You may recognize the next face – she is a very famous artist! **Turn around and go into the room with the white walls.**



Alfredo Arreguin
(American, born Mexico, 1935)
Frida's Messengers
1992
Serigraph
Gift of the Artist

Describe what you see here, first standing far back from the work and then moving closer. Where does your eye go first? Where does it go next? How does what you see change when you move closer? See how the artist has combined abstract patterns (repeated shapes, line, and colors) and recognizable figures — it is almost as if we are looking through tangled vines!

This is a portrait of an artist by another artist. Think about people you look up to, and who have inspired you — that is what the Mexican artist Frida Kahlo meant to the artist who created this work, Alfredo Arreguin.

You may recognize Frida Kahlo's image. She is widely admired for her paintings, and for being a strong woman who overcame many challenges, including becoming an artist in a time when it was hard for women to get training and recognition. She is also known for her own self portraits, which show her dramatic features, especially her heavy eyebrows, and often depict her wearing the traditional Mexican clothing and hairstyles she loved.



Self-Portrait Dedicated to Dr. Leo Eloesser, Frida Kahlo, 1940. Photograph: © 2020 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York.

Like Frida Kahlo, Alfredo Arreguin was born and raised in Mexico. Although he has lived in Seattle, Washington since he was a young adult, he too finds inspiration in the place of his birth, especially the Mexican jungles and rainforests of the Mexican state of Morelos. The birds and vines you see in this work are reminders of the plants and animals of his childhood.

Something to think about:

If you were to paint a portrait of someone who inspires you, who would it be and why? What would you include in the picture that tells us something about why this person inspires you?

5. We've seen two portraits painted by artists of other people, now let's look at a self-portrait — a picture of an artist painted by the artist! **Go downstairs and continue straight into the Carl Hall Gallery, all the way to the third room.** Look for the woman with her hair pulled back, wearing reddish-purple.



Amanda Snyder
(American, 1894-1980)
Self-Portrait
1948
Oil on Masonite
Gift of Eugene Snyder, SNY97.01

Describe what you see here. How is this portrait similar to the other two we have seen? How is it different?

When artists paint self-portraits, they are often more honest about portraying their own looks or their emotions, especially since they aren't being asked to create a flattering picture of an important person, or even a friend.

How do you think this artist, Amanda Snyder, sees herself? What is she trying to tell the viewer about how she feels? Explain. Why do you think she portrayed herself this way?

In painting self-portraits, artists can also be more experimental — it is a good way for them to practice, and to explore new, often bold, ways to use the parts of art. How has the artist used color, line, and brushwork here? What do they add to the mood and to how we see her?

Something to think about:

Imagine you are painting your own self portrait. What do you want to tell people about yourself — your appearance, how you feel, etc.? Would you want it to be more realistic, and show more your outer appearance, like the two portraits upstairs, or would you like to use color, line, and texture more like Amanda Snyder does in her self-portrait in order to express your emotions? Why do you say that?

6. Traditionally, portraits are pictures of individual people, but the next work may make us think differently. **Go back into the second room.** Look for the very good dogs.



Sherry Markovitz
(American, born 1947)

Carmelita and June

Gouache on cotton

Maribeth Collins Art Acquisition Fund in honor of Carolyn Speerstra Harcourt, 2018.010

Describe what you see here.

How is this work similar to the other portraits you have seen? How is it different?

Artist Sherry Markovitz met Carmelita and June at the dog park where she often visited with her own dog, Tina. What does this portrait tell us about its “sitters”? How would you describe the personalities of Carmelita (the small dark dog) and June (the white dog), and how does the artist show their individual characters? Do you find yourself describing them as you would describe a person? Does a portrait have to be of a person? Why do you say that?

Something to think about:

If you were to create a portrait of the favorite animal(s) in your life, what would you want to show? What makes them special? Their appearance? Their personality? Something they always do? Would you rather create a portrait of your favorite human or your favorite animal? Why do you say that?