



SONOMA COUNTY MUSEUM

ROBERT HUDSON: THE SONOMA COUNTY YEARS 1977 – 2005

November 19, 2005 - April 2, 2006

Educator Guide
Kindergarten – Grade 12



FOR MORE INFORMATION ABOUT THE EXHIBITION OR EDUCATION PROGRAMS PLEASE CONTACT:

Tricia Watts, Chief Curator: 707-579-1500 x 16 or pwatts@sonomacountymuseum.org

Hours:

Open Wednesday through Sunday 11:00 AM to 5:00 PM

Admission:

\$5 General Admission

\$2 Students, Seniors, Disabled

Free for children 12 and under

Free for members

The Museum offers free tours to school groups. Please call for more information.

**THE SONOMA COUNTY MUSEUM
425 Seventh Street, Santa Rosa, CA 95401
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www.sonomacountymuseum.org**

Cover image: Robert Hudson, *Outrigger*, 1983-84 Photographer: M. Lee Fatherree

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EDUCATOR GUIDE

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OVERVIEW

Exhibition content and context

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Introduction:

It is a sincere honor for the Sonoma County Museum to present a significant survey of the work of Robert Hudson. The opportunity is especially timely as the museum celebrates its 20th anniversary year, dedicated to connecting the region's rich history with contemporary artistic and cultural currents. *Robert Hudson: The Sonoma County Years, 1977 - 2005* showcases Hudson's vast oeuvre created in his Cotati studio over the past 28 years.

Robert Hudson is indeed a national and international treasure of the art world, a celebrated artist whose work is collected by major museums and patrons. Has his prolific output been influenced by the landscape and culture of his adopted home of Sonoma County? While no obvious conclusion can be drawn from the work, we can indeed claim him as our own. We delight in Hudson's deft mastery of impossible materials, his use of intense color, his humor and irony, and his empathetic touch – all evident in this rich and fulfilling collection of work.

The Sonoma County Museum thanks Michael Schwager, guest curator, for his singular vision in conceiving this survey – and for his passion, depth, rigor and sensitivity in crafting it. His keen understanding of Hudson's work and life is evident in this catalog's essay. We thank River Jukes-Hudson and Matthew Boyd, exhibition and catalog designers, for their exquisite talent, forthcoming generosity and impeccable grace. We thank lenders to the exhibition and our patrons for their commitment, support and friendship, the Board of Trustees, members of the Sonoma County Museum, and our program staff: Eric Stanley, Maureen Cecil and intern, Debra Lehane. We thank Mavis Jukes and the Jukes-Hudson family for input and support. Most of all, we extend our deepest gratitude to Robert Hudson for sharing with us the joyous celebration that is his art.

Ariege Arseguel
Executive Director

Wall Text:

Curatorial Statement

Robert Hudson: The Sonoma County Years, 1977-2005

Robert Hudson's art—welded and painted steel and cast bronze sculpture, paintings, ceramics, works on paper, and objects that defy conventional categorization—is a

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joyous celebration of both making and looking at art. It embraces the rich colors and infinite range of objects and materials that surround us in everyday life. It commemorates Hudson's youth in the rural Pacific Northwest, where he developed his deep-rooted admiration and respect for Native American culture and the natural environment. It acknowledges—and is nourished by—his interest in the history of art and artists. And it rewards the viewer of his work with pleasure—visual, intellectual, sensual—an essential element of any celebration.

Hudson was born in Salt Lake City, Utah, in 1938. He spent most of his youth in Richland, Washington, where he met his lifelong friends and fellow artists William Allan and William T. Wiley. All three went on to study at the San Francisco Art Institute, where Hudson received his BFA and MFA degrees in 1961 and 1963, respectively. Since then, Hudson's work has earned him national and international reputations that include gallery and museum exhibitions and private and public collections around the country and beyond.

This exhibition is itself a celebration of sorts—a celebration of a wondrous and satisfying body of work produced since 1977, the year Hudson and his wife, the writer and educator Mavis Jukes, moved to Sonoma County and settled in Cotati. Hudson's illustrious career, which now spans over four decades, is still going strong: in addition to the very first work he created while living in Cotati (the drawing *Baby* from 1977), the exhibition also includes his most recent piece (the sculpture *Untitled*, 2005), completed just a few weeks ago.

Sculpture

Seen collectively, Robert Hudson's sculptures create a sort of an encyclopedia of materials. Many pieces incorporate an astonishing range of found objects, from twigs, branches and discarded household articles to antlers, clock springs, and synthetic human skeletons. At the same time, just as many pieces are composed exclusively of cast bronze or welded and painted steel. Hudson's sculptures are often painted in intense, sumptuous colors—his signature reds, yellows, and blues—that course along the surface of the steel, creating a kind of three-dimensional abstract painting.

In addition to relatively modestly-scaled works such as *Brushstroke* and *Untitled*, both from 1982, Hudson has produced a series of much larger sculptures that combine vibrant colors and found objects, some of which have become part of the artist's recognized repertoire. A prime example is *Outrigger*, 1983-84. Crowned by a pyramid-shaped cap that balances elegantly atop the sculpture, *Outrigger* includes a majestic set of elk antlers given to the artist by an acquaintance in the art world. A number Hudson's sculptures include antlers and other references to animal life and Native American culture, the result both of his upbringing, during which he spent time camping and fishing, and the influence of his high school art teacher, Jim McGrath, who took his students, which included William Allan and William T. Wiley, to ritual dances and festivals at nearby Yakama tribal reservations. The entire sculpture is painted in a riot of candy-color yellows, greens, and purples, many of which create dizzying illusions that seem to defy the shape of the welded steel.

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Painting

Hudson's paintings not surprisingly employ colors and patterns strikingly similar to those found in the painted surfaces of his sculpture. The multi-colored, pointillist dots of *After Image*, 1978, appear in a number of his works, including *Untitled*, 1982, and were inspired by Picasso's painted bronze sculpture *Glass of Absinthe*, 1914. *After Image*, though, has a presence all its own, as the large planet-like sphere seemingly floats across Hudson's universe.

Other paintings, like *Untitled*, 1980, and *Out of the Blue*, 1980-81, are almost sculptural themselves, incorporating as they do an unlikely array of found and fabricated objects that come out towards the viewer from the surface of the canvas. In the Rube Goldberg-like *Untitled*, the clock spring seen in *Brushstroke* is used once again to hold a paintbrush that in turn points to a globe of the world, both of which are suspended from a pyramid mounted to the upper portion of the canvas. *Out of the Blue*, one of Hudson's largest paintings of the period, is a panoramic arrangement of richly colored and atmospherically painted shapes and forms, on top of which are affixed a plastic Christmas tree and an old, partially burnt wooden chair, which Hudson salvaged from a fire-damaged nightclub near the San Francisco Art Institute.

Works on Paper

While Hudson has been rightfully celebrated as a sculptor, he began his college studies as a painting major and returned to drawing and painting on paper in earnest in the mid-1970s. An early example is the mixed media *Baby*, 1977. The title can be interpreted in more than one way: as a response to the large word "BABY" at the top of the sheet (which Hudson stenciled onto the paper by spraying auto body primer through a crocheted doily); to the cherub-like baby holding a horseshoe (collaged from a 1936 magazine found by Hudson in his basement); or, as a reference to his daughter River, born the same year *Baby* was created.

Look, 1979, is an almost dizzying composition of searing, scratchy lines, expressionistically painted passages of color, and a truly odd image of a woman's face from a vintage issue of *Look Magazine* that Hudson collaged onto the surface of the drawing. *Shadow*, 1987, is a somewhat more subdued, but no less compelling, image: a large, almost life-sized skeleton, faithfully rendered in graphite, stares silently out from the paper, returning the viewer's probing gaze.

More recently, Hudson produced a series of collagraphs, a kind of collage printmaking technique, created in collaboration with his friends Richard Shaw and William T. Wiley at Magnolia Press in Oakland, of which *Rescue*, 1997, is a prime example.

Ceramics

Collaboration with other artists has been an occasional, but important, facet of Hudson's creative life. One collaborative effort in particular had a lasting impact on his work. In the fall of 1971, Hudson and his friend and former student Richard Shaw embarked on a project in which both artists would work together in Shaw's studio using porcelain as their primary means of expression. In 1997, Jock Reynolds, director of the Addison

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Gallery of American Art at Phillips Academy in Andover, Massachusetts, brought Hudson and Shaw together again to create a second body of work in porcelain. This was the first time Hudson had made ceramic sculpture since the 1970s, but the works from Andover are every bit as accomplished, appealing, and amusing. *Kachina Jar*, 1997, inspired in part by Hudson's modest collection of Southwest kachina dolls, incorporates strands of glass beads that sprout from the kachina's forehead. *Target Jar*, 1997, is composed of what appears to be two logs and a painted target but is actually glazed porcelain cast from two maple logs and the top portion of banister turned on its side.

The Andover project renewed Hudson's passion for working in porcelain and he set up a ceramic studio on his property in Cotati. For the past five years, Hudson has continued to produce remarkable pots and jars--although they hardly look like functional objects--of which *Blue Stick Pot*, 2005, is the most recent example.

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Sculpture Sonoma 2005: Where inspiration takes shape. Catalogue Sonoma County
<http://www.sculpturesonoma.org>

Web Sites

AskArt: http://www.askart.com/askart/h/robert_h_hudson/robert_h_hudson.aspx

B. Sakato Garo: http://www.bsakatagaro.com/reviews/hudson_2004.html

Cotati: A Tour Through Time: http://www.ci.cotati.ca.us/history/tour_1.html

Crown Point Press: <http://www.crownpoint.com/artists/hudson/>

Robert Hudson on the Frank Lloyd Gallery Web Site:
<http://www.franklloyd.com/dynamic/artist.asp?ArtistID=9>
http://www.franklloyd.com/dynamic/exhibit_artist.asp?ExhibitID=23&Exhibit=Previous

Hirshhorn Museum and Sculpture Garden Interactive Activity: Create a sculpture
<http://hirshhorn.si.edu/education/interactive/geometric.html>

Magnolia Editions:
<http://www.magnoliaeditions.com/IndexFrame.html>

Perimeter Gallery: <http://www.perimetergallery.com/artist/detail.html?aristid=1126375973436721>

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Quick Looking Guide

An expanded way of looking at art will be offered later in this guide.

Below are some questions to guide you and your students as you examine the art and analyze their visual form and meaning. Begin by getting the students to describe the work.

Sculpture and ceramics: Move around the sculpture. Look at it from all angles.

- If you could touch the sculpture/ceramic, what textures would you feel?
- What is the size of the sculpture? How do the sculptures and ceramics differ? How are they the same?
- How do you think this was made? What did the artist do first?
- How does the artist's choice of material(s) and shapes add to the work?
- What effect does medium have on the subject of the art work?
- What is your reaction to the scale of the work?
- Can you find a subject of this sculpture or ceramic? If not, what is the title? Now, what do you have an idea of the subject?

Below are some questions to guide you and your students as you examine prints and paintings and analyze their visual form and meaning.

- Consider the medium. Is the work a painting or a print? What is the difference?
- Which printmaking method did the artist employ?
- What is the size of the work?
- Is the print or painting in black and white or is it in color? Are the colors loud? Quiet? Descriptive? Does color create a mood?
- Look at how lines are used. Describe their movement. Do they outline objects? Do they add an expressive dimension to the artwork?
- Is shading used? In what areas?
- Does the artist convey a sense of deep space within the artwork? How does the artist accomplish this? Does the artist do this by overlapping? Through adjusting the sizes of different objects within the work?
- How are the different parts of the artwork composed, or brought together? Is the overall effect one of unity? Does the artist focus your attention on one area of the work?

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Expanded Guide for looking at art

VTS: Visual Thinking Strategy

by Abigail Housen and Philip Yenawine

<http://www.vue.org>

The following overview description of VTS was captured from the above website. For complete information about the program, please visit <http://www.vue.org>.

What is VTS?

VTS, Visual Thinking Strategies (VTS), is an elementary school curriculum that

- Uses a **learner-centered method** to examine and find meaning in visual art
- Uses art to teach **thinking, communication** skills and visual literacy
- Measurably **increases observation** skills, evidential **reasoning**, and speculative abilities, and the ability to find multiple **solutions to complex problems**
- Uses **facilitated discussion** to practice respectful, democratic collaborative problem solving among students that transfers to other **classroom** interactions, **and beyond**
- Uses eager, thoughtful participation to nurture verbal **language skills**, and **writing assignments** to assist transfer from oral to written ability
- Uses the Web to develop **independence** and **computer skills** as well as to assist teacher preparation
- **Produces growth**, including **visual literacy** and greatly enhanced verbal and thinking skills, in all students, from challenged and non-English language learners to high achievers
- Encourages art museum visits to underscore **connections to art** and to integrate a community resource into students' lives
- **Meets state standards** in art, language and social studies; **improves test scores** in reading and writing

A more thorough explanation of the program is available on the web site with sample lessons that will help with asking basic questions like: What's going on in this picture? What do you see that makes you say that? What else can you find? The web site provides instruction on how to respond to the questions, guide the discussion and how to encourage observation.

SAMPLE ACTIVITIES

Finding Shapes in Art

Grade Level: K - 2

Activity: Shapes Hunt

Adapted from the Walker Art Center for your classroom activities

http://artsconnected.org/search/classroom.cfm?id=11&dbowner=wac&item=4&from_search=1&search_term=shapes

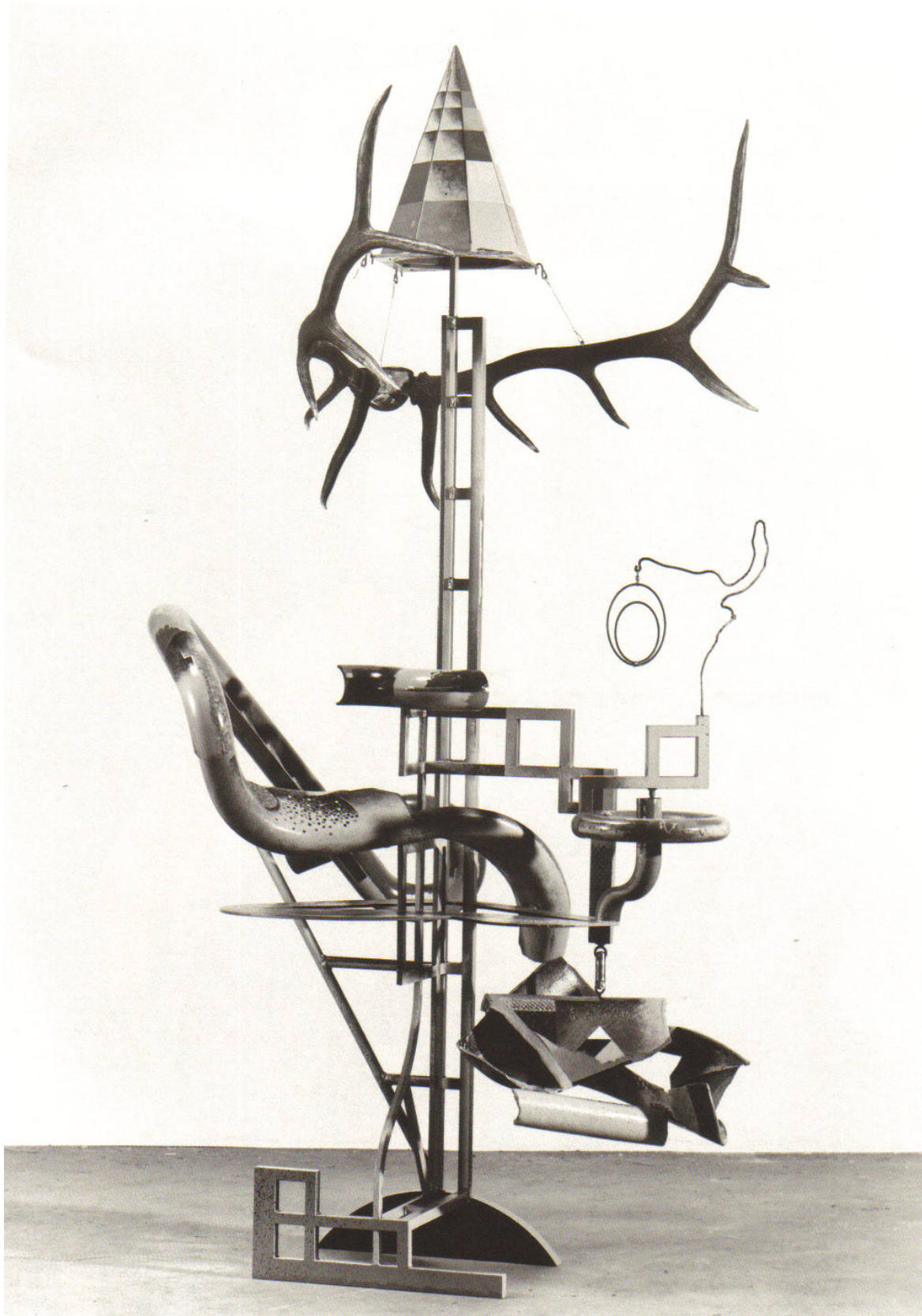
Activity Overview:

Students identify basic shapes in art. When one shape is found, it should lead them to other identifiable shapes in the artwork.

Steps:

1. Use the image of *Outrigger* by Robert Hudson supplied with this activity.
2. Ask students to take one minute to look at the picture.
3. Students should locate and identify different basic shapes (circle, squares, triangles and rectangles) as they view the sculpture.
4. Write the shapes on a piece of paper or on the board.
5. The activity is also intended to encourage closer looking.
6. If this activity is done at the museum in the gallery, students should be asked to identify colors and shapes that can be found in more of Hudson's works.

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Robert Hudson, *Outrigger*, 1983-84 Collection of Crocker Art Museum, Sacramento

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Autobiographical Collage & Assemblage Art

Grade Level: Can be adapted for any grade level K-12

Activity: 3-D Collage and Assemblage

Adapted from an activity from SPARK Educator Guide – Richard Shaw

<http://www.kqed.org/spark/education/lessonplans/306b.pdf>

Activity Overview:

Many of Robert Hudson's works have an "auto-biographical" theme to them. The works reflect a time in his life or personal interests such as hiking and camping. Hudson makes assemblage by fitting together parts and pieces. Collage is an artistic composition made of various materials (e.g. paper, cloth, or wood) glued to a surface. This activity asks students to think about what objects they could include in a collage or assemblage that would represent them in an autobiographical sense.

Materials

Three or more objects from everyday life.

Note: They can be man made or items found in nature. The objects can have little in common or relate in some way, it is completely up to the student.

Optional materials: paint, crayons, glue, string, paper for collage support and any other material that would add color, texture or interest to the assemblage or collage

Steps:

1. Have students assemble their objects.
2. Ask the students to put the objects together to create a coherent design.
3. Encourage them to try different configurations.
4. After they have settled on an assemblage or collage design, have them glue or join the parts together securely. Alternatively they could unify the objects by simply tying them together, wrapping them together with string, nailing them together or positioning them on the floor in a unifying pattern etc.
5. Next ask the students to consider the visual appearance of their project and how to add interest to the work. Possible ways of approaching this could be through using surface alterations such as texturing or painting the objects.

Extension: Language Arts

Write a sentence or two about each object included in the assemblage/collage activity. Where did it come from? Did it have a function? What is the student's relationship to the object? Why did they select it to be part of the autobiographical project?

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Salvaged Object Art

Grade Level: 6-12

Activity: Construction and Assemblage

Adapted from an activity included in the Stanford University Sculpture program – The Ordinary and the Extraordinary

Activity Overview:

In Robert Hudson's painting, *Out of the Blue*, he salvaged a chair that had been in a fire near the San Francisco Art Institute. Someone else would have thrown the chair away.

How does the history of an object contribute to the meaning of a work of art? In this activity students are asked to think about what they want to do with this object: reconstruct, repair or heal it. The object can be integrated into a larger work, or can be altered to stand on its own.

Materials

Ask students to bring in a broken object. The object can be taken from any source, but preferably should be an ordinary everyday object. Examples of materials that can be used for attaching or repairing the object can include: wrapping paper, bubble gum, staples, string, thread, plaster cast etc.

Steps:

1. Review the activity and talk through the challenges it presents.
2. Discuss additive and subtractive methods of working with art.
3. Students can either work alone or in groups.
4. Ask students to work through ideas with rough sketches.
5. Discuss different methods for joining materials together.
6. Display the completed works in an exhibition.
7. Have a critique session where students discuss their work.
8. Has the broken object acquired a new meaning or purpose? What is it?

Discussion Point: How does recycling objects benefit the environment? Can you think of other ways objects are used for new purposes?



Robert Hudson, *Out of the Blue*, 1980-81 Collection of the San Francisco Museum of Modern Art

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Art and Math

Grade Level: Can be adapted for any grade level K-12

Activity: BALANCE

Adapted from St. Louis Museum Teacher's Guide: What is Sculpture?

<http://stlouis.art.museum/sfysculpture/teachersguide.html>

Activity Overview:

Activities in this section engage students in art making and physical activities that reinforce concepts of the role of symmetry and gravity in our lives as well as in making sculpture.

Discussion:

Discuss why a sculptor would make a sculpture that moves. Research mobiles and kinetic sculptures and write a report on works of art that move.

Group Activity:

Divide the students into teams of five. Have each team make itself into a human machine that can move across the floor from point A to point B. The students must stay connected to each other and only touch the floor with seven feet, hands, elbows, etc.

Experiment:

Use a coat hanger or wire to create an armature. Hang different size and weight objects from the hanger. Be sure to have a variety of objects including large light weight objects and small heavy objects. Have the students compare and contrast the objects and how they balance on the wire. Ask the students why they think balance is important when creating sculptures. Use the objects to make a mobile.

SAMPLE RELATED STANDARDS

VISUAL ARTS

1.0 ARTISTIC PERCEPTION

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to the Visual Arts

Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.

Develop Perceptual Skills and Visual Arts Vocabulary

1.1 Describe and replicate repeated patterns in nature, in the environment, and in works of art.

1.2 Distinguish among various media when looking at works of art (e.g., clay, paints, drawing materials).

Analyze Art Elements and Principles of Design

1.3 Identify the elements of art in objects in nature, in the environment, and in works of art, emphasizing line, color, shape/form, and texture.

Grade 4 Analyze Art Elements and Principles of Design

1.5 Describe and analyze the elements of art (e.g., color, shape/form, line, texture, space, value), emphasizing form, as they are used in works of art and found in the environment.

2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in the Visual Arts

Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

Connecting and Applying What Is Learned in the Visual Arts to Other Art Forms and Subject Areas and to Careers

Students apply what they learn in the visual arts across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the visual arts.

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LANGUAGE ARTS

2.0 Writing Applications (Genres and Their Characteristics)

Students write compositions that describe and explain familiar objects, events, and experiences. Student writing demonstrates a command of standard American English and the drafting, research, and organizational strategies outlined in Writing Standard 1.0.

1.0 Listening and Speaking Strategies

Students listen critically and respond appropriately to oral communication. They speak in a manner that guides the listener to understand important ideas by using proper phrasing, pitch, and modulation.

Students deliver brief recitations and oral presentations about familiar experiences or interests that are organized around a coherent thesis statement. Student speaking demonstrates a command of standard American English and the organizational and delivery strategies outlined in Listening and Speaking Standard 1.0.

MATH

Measurement and Geometry

1.0 Students use direct comparison and nonstandard units to describe the measurements of objects:

1.1 Compare the length, weight, and volume of two or more objects by using direct comparison or a nonstandard unit.

2.0 Students identify common geometric figures, classify them by common attributes, and describe their relative position or their location in space:

2.1 Identify, describe, and compare triangles, rectangles, squares, and circles, including the faces of three-dimensional objects.

SCIENCE

Investigation and Experimentation

4. Scientific progress is made by asking meaningful questions and conducting careful investigations. As a basis for understanding this concept and addressing the content in the other three strands, students should develop their own questions and perform investigations. Students will:
 - a. Make predictions based on observed patterns and not random guessing.
 - b. Measure length, weight, temperature, and liquid volume with appropriate tools and express those measurements in standard metric system units.
 - c. Compare and sort common objects according to two or more physical attributes (e. g., color, shape, texture, size, weight).

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GLOSSARY

Selected vocabulary from Visual and Performing Arts: Visual Arts Content Standards

Abstract. Artwork in which the subject matter is stated in a brief, simplified manner. Little or no attempt is made to represent images realistically, and objects are often simplified or distorted.

Additive. Refers to the process of joining a series of parts together to create a sculpture.

Arbitrary colors. Colors selected and used without reference to those found in reality.

Assemblage. A three-dimensional composition in which a collection of objects is unified in a sculptural work.

Asymmetry. A balance of parts on opposite sides of a perceived midline, giving the appearance of equal visual weight.

Balance. The way in which the elements in visual arts are arranged to create a feeling of equilibrium in a work of art. The three types of balance are symmetry, asymmetry, and radial.

Ceramics. Pottery, porcelain or other items of baked clay.

Collage. An artistic composition made of various materials (e.g., paper, cloth, or wood) glued on a surface.

Color. The visual sensation dependent on the reflection or absorption of light from a given surface. The three characteristics of color are hue, value, and intensity.

Color theory. An element of art. Color has three properties: hue, value, and intensity.

Composition. The organization of elements in a work of art.

Complementary colors. Colors opposite one another on the color wheel. Red/green, blue/orange, and yellow/violet are examples of complementary colors.

Content. Message, idea, or feelings expressed in a work of art.

Contrast. Difference between two or more elements (e.g., value, color, texture) in a composition; juxtaposition of dissimilar elements in a work of art; also, the degree of difference between the lightest and darkest parts of a picture.

Cool colors. Colors suggesting coolness: blue, green, and violet.

Curvature. The act of curving or bending. One of the characteristics of line.

Curvilinear. Formed or enclosed by curved lines.

Design. The plan, conception, or organization of a work of art; the arrangement of independent parts (the elements of art) to form a coordinated whole.

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Elements of art. Sensory components used to create works of art: line, color, shape/form, texture, value, space.

Figurative. Pertaining to representation of form or figure in art.

Focal point. The place in a work of art on which attention becomes centered because of an element emphasized in some way.

Form. A three-dimensional volume or the illusion of three dimensions (related to shape, which is two dimensional); the particular characteristics of the visual elements of a work of art (as distinguished from its subject matter or content).

Function. The purpose and use of a work of art.

Gesture drawing. The drawing of lines quickly and loosely to show movements in a subject.

Hue. Refers to the name of a color (e.g., red, blue, yellow, orange).

Installation art. The hanging of ordinary objects on museum walls or the combining of found objects to create something completely new. Later, installation art was extended to include art as a concept.

Line. A point moving in space. Line can vary in width, length, curvature, color, or direction.

Mass. The outside size and bulk of a form, such as a building or a sculpture; the visual *weight* of an object.

Media. Plural of medium, referring to materials used to make art; categories of art (e.g., painting, sculpture, film).

Mixed media. A work of art for which more than one type of art material is used to create the finished piece.

Negative. Refers to shapes or spaces that are or represent areas unoccupied by objects.

Nonobjective. Having no recognizable object as an image. Also called *nonrepresentational*.

Organic. Refers to shapes or forms having irregular edges or to surfaces or objects resembling things existing in nature.

Positive. Shapes or spaces that are or represent solid objects.

Primary colors. Refers to the colors red, yellow, and blue. From these all other colors are created.

Printmaking. The transferring of an inked image from one surface (from the plate or block) to another (usually paper).

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Principles of design. The organization of works of art. They involve the ways in which the elements of art are arranged (balance, contrast, dominance, emphasis, movements, repetition, rhythm, subordination, variation, unity).

Properties of color. Characteristics of colors: hue, value, intensity.

Proportion. The size relationships of one part to the whole and of one part to another.

Ready made. Term for an object chosen by the artist from a different context, e.g. a vacuum cleaner or an advertising image, and incorporated into an art context.

Scale. Relative size, proportion. Used to determine measurements or dimensions within a design or work of art.

Sculpture. A three-dimensional work of art either in the round (to be viewed from all sides) or in bas relief (low relief in which figures protrude slightly from the background).

Secondary colors. Colors that are mixtures of two primaries. Red and yellow make orange, yellow and blue make green, and blue and red make violet.

Shape. A two-dimensional area or plane that may be open or closed, free-form or geometric. It can be found in nature or is made by humans.

Space. The emptiness or area between, around, above, below, or contained within objects. Shapes and forms are defined by the space around and within them, just as spaces are defined by the shapes and forms around and within them.

Structure. The way in which parts are arranged or put together to form a whole.

Subtractive. Refers to sculpting method produced by removing or taking away from the original material (opposite of additive).

Texture. The surface quality of materials, either actual (tactile) or implied (visual). It is one of the elements of art.

Three-dimensional. Having height, width, and depth. Also referred to as 3-D.

Trompe l'oeil. Literally means "trick the eye," and refers to an artistic technique that creates and employs an apparently realistic image as a type of optical illusion. A style of painting that gives an illusion of photographic reality.

Two-dimensional. Having height and width but not depth. Also referred to as 2-D.

Unity. Total visual effect in a composition achieved by the careful blending of the elements of art and the principles of design.

Warm colors. Colors suggesting warmth: red, yellow, and orange.

Watercolor. Transparent pigment mixed with water. Paintings done with this medium are known as *watercolors*.