

Woodson Art Museum

in your classroom

Birds of a Feather, Forty Years Together

Birds in Art

Fall 2015



Chris Maynard, *Eat*, 2015, pheasant feather

Introduction

The Woodson Art Museum is proud to share the 2015 [Birds in Art](#) exhibition, which also marks the Art Museum's fortieth anniversary, with the north central Wisconsin community, area educators, and students. On view through Sunday, November 29, *Birds in Art* features [123 artists](#) each represented by a distinct and exceptional piece of avian-themed artwork. The exhibition's paintings, prints, and sculpture include the work of twenty-one past [Master Artists](#), eleven first-time artists making their *Birds in Art* debut, twenty-nine international artists representing thirteen countries, and twelve Wisconsin artists.

Complementing *Birds in Art* are five Museum collection exhibitions, which feature scenes from the waterfront, paintings and companion preparatory drawings by Wisconsin artist Owen J. Gromme, recent additions to the collection, and historic works by renowned American artists. Collection exhibitions include: *Shoreline Symphony* and *Carved and Cast* on view through February 21, 2016; *Capturing Nature: The Art of Owen J. Gromme* and *Audubon to Wyeth: Paintings, Drawings, and Sculptures from the Collection* on view through August 7, 2016; and *Well Drawn: Collection Highlights* on view through November 29, 2015.



Fran A.H. Alvarado, *Motacilla Alba*, 2014, welded bronze

Fall Programs for Your School Calendar

The depth and quality of *Birds in Art* are reinforced through engaging guest [artist and author programming](#), which offers visitors and K-12 students a wealth of opportunities to dive deeper into the subjects, themes, and art techniques on view in the galleries.

Poet Max Garland, October 1 – 3

2014 [Wisconsin Poet Laureate](#) and University of Wisconsin-Eau Claire professor Max Garland returns to the Woodson Art Museum for a series of programs blending literature and the visual arts. [Max's residency](#) includes an Art 101 program Thursday, October 1, Friday poetry reading and reception, and Saturday writing workshop for area creative writers.

In addition to his public programs, Garland is available to work with high school or college-level writing classes at the Museum on Friday, October 2. English students will participate in a special writing workshop opportunity with Garland using artworks on view to inspire creative-writing exercises. To schedule a session with Max Garland, please contact Museum clerical assistant Becca Hargraves by email bhargraves@lywam.org or phone 715.845.7010.

Ecologist Alan Haney, October 22 – 24

Wildlife ecologist, [author](#), and University of Wisconsin-Stevens Point (UWSP) emeritus professor and College of Natural Resources former dean Alan Haney [presents programs](#) during the [Wisconsin Science Festival](#) for environmental enthusiasts and budding birders of all ages. Learn more about the evolution of Wisconsin ecosystems and the effect of an ever-changing landscape on wildlife, beginning with a public lecture on Thursday, October 22, Friday evening panel discussion with UWSP colleagues Museum of Natural History

director Ray Reser and professor and conservation biologist Eric Anderson, and Saturday family program on local birds on view in the 2015 [Birds in Art](#) exhibition.

Artist Robert Caldwell, November 4 – 7

Tapping into years of field experiences and keen observations of everyday surroundings, [Robert Caldwell](#)'s dramatic drawings and paintings showcase the artist's patience and precision. [During Museum presentations, demonstrations, and a workshop](#), he'll reveal how building up layers of graphite or paint to develop a range of values results in realistic textures and forms.

Caldwell's residency includes opportunities for area art students (grades 7-12) to join Caldwell for a still-life drawing workshop at the Museum focusing on advanced drawing techniques. Residency visits with Caldwell are available Wednesday – Friday, November 4 – 6, and must be at least an hour-and-a-half in length. For more information on Caldwell's residency visits, email Becca Hargraves at bhargraves@lywam.org or call 715.845.7010.

Artist Jan Stommes, Tuesday – Saturday, November 17 – 21

Training as a research scientist helped [Jan McAllaster Stommes](#) hone observational skills and refine attention to detail. As an artist and educator, Jan connects others to her experiences and interests in the natural world and *trompe l'oeil* painting. [Stommes' public programs](#) include a gallery walk, open studio demonstrations, and an acrylic painting workshop.

Tuesday – Friday, November 17 – 20, students in grades 4-12 visit the Woodson's [40th annual Birds in Art exhibition](#) for half an hour and then benefit from an hour in the Museum's classroom with Jan Stommes, creating their own chalk pastel egg studies. To schedule your class, email Becca Hargraves at bhargraves@lywam.org or call 715.845.7010.

Birds in Art Connections

The Art Museum's juried exhibition's focus on birds yields fresh perspectives and interpretations year after year. Additionally, each year, serendipitous trends in aesthetics and subjects are present in two-and-three-dimensional work inviting viewers of all ages to hone in on a popular theme or idea adopted by artists. The 2015 exhibition offers bold graphic compositions with substantial leading lines and strong, but limited, color palettes.

Branching Out

The images below offer a selection of artworks that demonstrate the impact of dynamic divisions of space using tree branches reminiscent of twentieth-century Japanese.



Paul Brigham, *Orchard Orioles 2*, 2013, mixed media



Dawn Emerson. *She Calls*. 2014. ink, oil pastel, and watercolor



Karen Bondarchuk, *Tempest*, 2015, charcoal



Ray Brown, *Huginn and Muninn*, 2015, charcoal



Justin Kellner, *Listen for the Prothonotary*



Tony Pridham, *Little Corellas on the Murrumbidgee*, 2015, oil



Anne Senechal Faust, *Hawk Owl*, 2015, serigraph



Léon van der Linden, *Eternal Call*, 2015, oil



Andrea Rich, *Long-eared Owls*, 2014, woodcut

Black, White, and Red All Over

The use of colors can transform the impact of any image, composition, logo, or object. One of the most successful and popular color combinations in both art and nature is red, white, and black. This year, approximately a dozen artists found these colors inspiring and used tenacious bird species like cardinals, grosbeaks, and woodpeckers in their striking paintings; examples of these worksn follow:



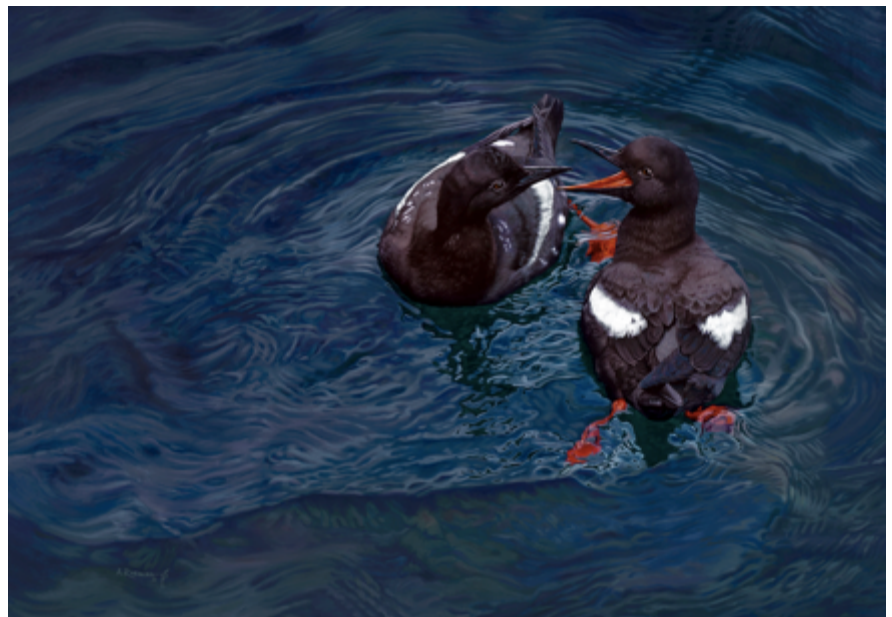
Pete Marshall, *Freckled Duck Patterns*, 2015, colored pencil



Robert Pennor, *Bird Watching*, 2015, acrylic



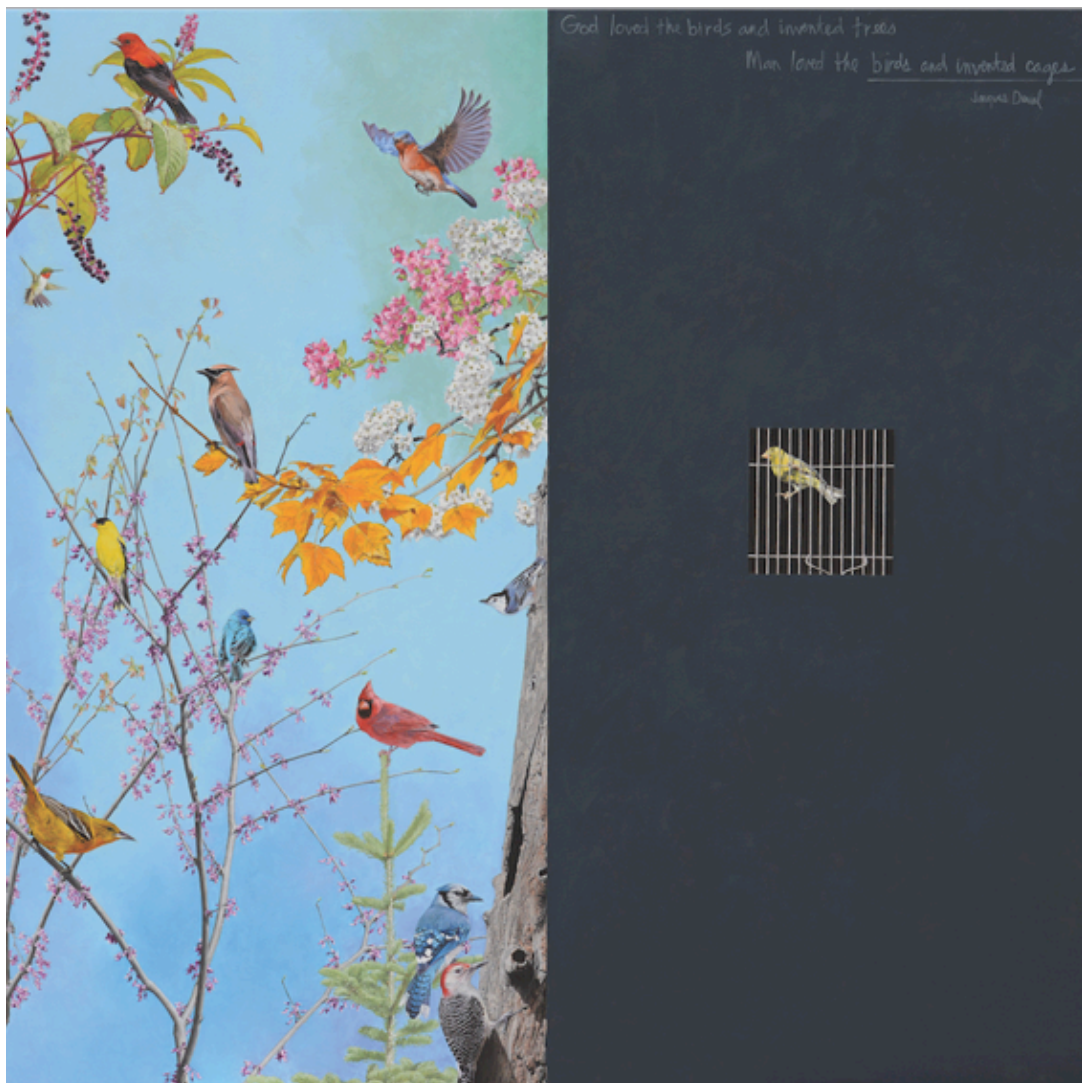
Cary Hunkel, *Footloose*, 2015, watercolor



Arlene Rheinisch, *Dance Request*, 2015, oil



Gail Stanek, *Testing the Waters*, 2014, oil



Mark Eberhard, *Man Loved the Birds*, 2015, oil



Manisha Padhye, *Rosy Pastors*, 2015, watercolor on Fabriano paper



John Miller, *Cock of the Woods*, 2015, paper and mixed media



Peter Gray, *Between a Breast and a Hard Place*, 2015, oil

Considering Colors:

Red

- Associated with passion, love, anger, or violence.
- Often functions as an accent color in many works of art, graphics, and advertisements.
- Appears more brilliant against a black background but duller against a white one.
- Upon viewing, the color can lead to increased pulse, metabolism, and blood pressure.

Black

- Associated with mystery, death, evil, and intensity.
- Black creates a unified and classic aesthetic in graphic design and artwork producing a sense of focus and dominance.
- Absorbing all light, black

White

- Associated with innocence, clarity, purity, sterility, and spirituality.
- The bright, light-reflecting effect of white allows other colors beside it to become more eye catching and saturated.

Before Your Visit

Abstraction, Realism, or Somewhere in Between



Hélène Arfi, *Flamingos*, 2015, bronze

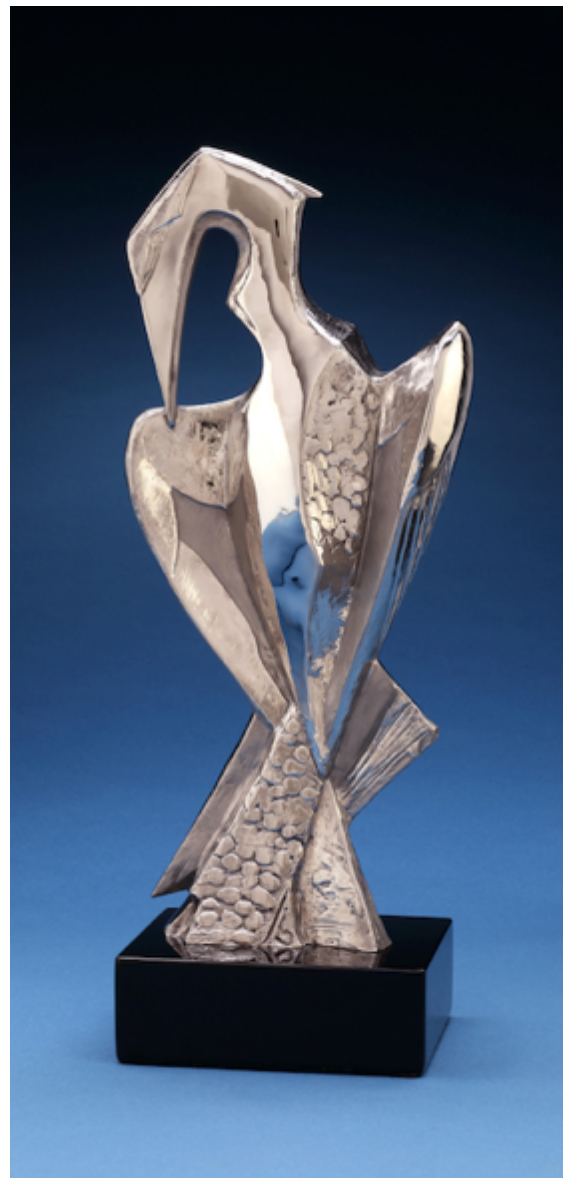
Despite the representational treatment of their subjects in *Birds in Art*, many sculptors find enticing ways to blur the lines between form and figure. Such sculptures a careful combination of gesture, balance, and environment.

Which works here hold the highest impact for your students?

Have your students rank these pieces from “most realistic” to “most abstract or minimalist.”



Fran A.H. Alvarado, *Motacilla Alba* (detail), 2014, welded bronze



Kent Ullberg, *Preening Heron* (ed.9), 2014, stainless steel



Ross Matteson, *Whit's Salt Licks*, 2014, bronze on Statuario marble



Clarence Cameron, *The Gleaner*, 2015, soapstone



Barry Gunderson, *Four and Twenty*, 2015, polyurethane, painted wood, and metal



Leo E. Osborne, *Ascent*, 2014, bronze



Larry Barth, *Curves and Angles*, 2014, acrylic on basswood

Barnyard Beauties

Hens and roosters clucking and cock-a-doodle-dooing is a familiar scene for many Midwesterners, but how carefully do we observe these birds?

Chickens are characters and depending on the gesture, context, and company of the birds, our perceptions of them change quite drastically. For example, the lone rooster crying out at sunrise may be viewed as bold and hardworking, but surround that rooster with hens and his sophistication is quickly replaced with strutting about seeking attention.

Whether you see roosters as amorous or aloof and hens as uppity or unruffled, depends on how an artist interprets the subject.

Invite students to work in small groups to view and discuss these images. Ask students to consider the **gestures/body language** of a bird and how the artist has placed the **subject in its environment**.



Clockwise from top: Burt Brent, *The Barnyard Brigade*, (A/P), 2015, bronze; Ed Hatch, *No Chicks Allowed*, 2015, oil; Allison Leigh Smith, *Regal Rogue*, Kristine Taylor, *Peckish Hen*, 2013, bronze; Sue Medaris, *Pas de Deux*, 2013, hand-colored linocut



@The Woodson

During your docent-led Experience at the Woodson Art Museum, a volunteer docent will lead your group through the galleries offering insights and encouraging thoughtful dialogue inspired by artwork on view. All docent-led Art Museum Experiences include a hands-on art-making project for all students eager to reimagine a work on view or respond to an idea discussed in the galleries. Working in the Museum's lower level classroom, students will create a tricolor collage using only red, black, or white cut paper shapes and strips of paper to develop avian subjects and a simple composition focused on strong lines and division of space.



The hands-on art project aims to combine several visual themes featured in the *Birds in Art* exhibition, including black, white, and red color combinations, leading lines, and compositional balance.



Students, teachers, and volunteer docents can brainstorm color combinations for their birds by referencing familiar species like those listed in the guide below.

Black, white and red North American/Eastern Deciduous birds



Northern cardinal



Rose-breasted grosbeak



Pine grosbeak



Red crossbill



Scarlet tanager



Red-winged blackbird



Eastern towhee



Downy woodpecker



Red-breasted sapsucker



Red-headed woodpecker



Hairy woodpecker



Red-bellied woodpecker



Pileated woodpecker

References for *Birds in Art* hands-on art making project, grades 3 – 12

Activity Guides

Each student receives an [Activity Guide](#) to extend learning in the classroom and at home. When students leave the Museum with an Activity Guide in hand, they are able to share their Museum visit with friends and family outside the gallery walls, along with their newfound expertise and enthusiasm.

Woodson Art Museum Information

Please encourage your students to visit the Museum with their families and share what they’ve learned. Admission is ALWAYS FREE!

The Museum is open 9 am – 4 pm, Tuesday – Friday, and Noon – 5 pm on Saturday and Sunday. Every Thursday during *Birds in Art* the Museum stays open until 7:30 pm. On the first Thursday of every month – Night Out @ the Woodson – the Museum offers hands-on art for all ages from 5:30 – 7 pm. Call the Museum or visit the website for more information: 715.845.7010 or www.lywam.org.