Telling Stories in Art
From Your Museum to Your Home

Note to the Caregiver
Thank you for taking the time to support your student’s learning. This unit on Telling Stories in Art was created to introduce your student to the ways in which artists can serve as storytellers to their communities and world. Your student will learn multiple ways that pencil and paper can be used to document the people and stories around them.

In the Educator Overview, you will find the specific learning objectives for the unit as well as the education standards that each exercise fulfills.

The Art Connections section focuses on an artist in our collection, Henry Ossawa Tanner, one of the greatest artists of his time who used his talents to memorialize his father. Through the Learning to Listen exercises, your student will use oral history techniques to record the memories of those around them. We then will invite your student to make their own gesture drawing in the Studio at Home lesson.

At the Walters Art Museum, we believe art brings people together. We hope that you can take time to follow along with your student’s learning. Want to dive deeper into Telling Stories in Art? Take a look at our Extension Activities, which include multimedia resources, a Unit Vocabulary list, which is an aid in expanding your student’s vocabulary, and Conversation Questions that will help you continue learning through dialog.

Please let us know what you and your student thought of this unit by taking a brief survey found at the end of the workbook.

Thank you for welcoming The Walters Art Museum into your home. We hope this will be one of many adventures we take together.

This resource was a collaborative project created by the School Programs team at the Walters Art Museum. Keondra Prier, Marta Zoellner, Elizabeth Norman, Iman Cuffie, and Susan Dorsey all contributed to this project.
**Educator Overview**

This resource was crafted especially for eighth grade students studying in Baltimore City Public Schools and is appropriate for any eighth grade audience. It is a multidisciplinary unit integrating skills in visual arts, English language arts, and social studies. This unit can be used as a companion to Wit and Wisdom Module 1: The Poetics and Power of Storytelling. It uses works of art from The Walters collection.

**Unit Objectives**

1. Students will consider how the stories of everyday people fit into larger historical narratives.
2. Students will practice collecting oral histories.
3. Students will learn about the artist Henry Ossawa Tanner.
4. Students will practice gesture drawing, with a focus on how this technique helps to define characters in a visual story.

<table>
<thead>
<tr>
<th>Integration Subject</th>
<th>Learning to Listen</th>
<th>Art Connections</th>
<th>Studio at Home</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>English Language Arts</strong></td>
<td><strong>English Language Arts</strong></td>
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<td><strong>Social Studies</strong></td>
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<td><strong>Visual Arts</strong></td>
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</table>

**Standards**

**English Language Arts Standards**

**RI.8.6** Determine an author’s point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.

**Social Studies Standards & Framework**

**6.A.1** Analyze connections among events and developments in broader historical contexts.

**6.C.4** Use questions generated about multiple historical sources to identify further areas of inquiry and additional sources.

**Arts Anchor Standard 11**

**I:6-8:1:** Analyze how responses to art are influenced by understanding the time and place in which it was created, the available resources and cultural uses.

**Arts Anchor Standard 7**

**I:6-8:1:** Be self-directed learners to identify, describe, interpret and produce visual representations of the physical qualities of observed form.

**Arts Anchor Standard 11**

**I:6-8:1:** Make judgments and decisions to determine ways in which works of art express ideas about self, other people, places and events.

**Materials**

- Pencil or other writing utensil
- Paper
- Optional: Recording device (like a smartphone)
- Pencil or other writing utensil
- Pencil or other writing utensil
- Optional: Crayons, markers, colored pencils
Welcome to Walters Classroom Connect

Today you are going to learn about how art tells stories. The works of art in this lesson can be found in the Walters Art Museum, a collection located in and owned by Baltimore City. You will learn how to listen closely to those around you, make notes about what you hear, explore works of art and make connections to your life. The Walters Art Museum is your museum and we hope this is one of many adventures we will have together.

Gather a pencil and your imagination, and let’s get started!

Primary Resource: Artist Sculpture

Bust of Benjamin Tucker Tanner, Henry Ossawa Tanner, 1894. 28.33.
Art Connections: Social Studies Connection

History is shared in many ways - through writing, spoken word or oral history, as well as through art. Stories influence our ideas and vision of the past. The way we show people and events from history in visual art also changes how we remember and imagine that history. Today, we are going to discuss the history of the United States and how one artist made his own history. That person is Henry Ossawa Tanner, the first Black American artist to become internationally famous. We will discuss his sculpture, Bust of Benjamin Tucker Tanner, created in 1894.

In 1776, the United States fought against Britain for self-determination or the right of a group of people to make decisions about their own future. The United States became the youngest independent nation, and had to work to establish its reputation and power. European nations showed their wealth and power with grand palaces, large naval fleets and armies, and collections of great works of art. By comparison, the United States seemed uncultured and unlikely to last as a country.

One of the ways the United States tried to increase its power was through paintings and sculptures that showed American leaders as powerful people. Many artists looked to artwork from both modern and ancient Europe for inspiration. One example is busts or sculptures that include the head, neck, shoulders and upper chest, of American presidents and statesmen. Portrait busts were popular in Ancient Greece and Rome, where they were made in honor of emperors and great philosophers. In Europe in the 1700s, artists created busts for royalty. Eventually, American artists began to make their own busts glorifying American politicians.

By establishing this connection, American artists placed the United States into a greater historical context. Instead of being young and untested, they were continuing an ancient legacy of democracy, or rule by the people, rather than by a king or queen. But this vision of the
United States as a place of liberty and freedom was too simple. In the time between the Revolutionary War and the Civil War, the United States struggled to define where its borders were, who the American people were, and how the United States could be the land of the free while still allowing slavery.

For descendants of enslaved Africans in America, freedom had to be fought for and won. Before the Emancipation Proclamation, only about 500,000 black people were living in relative freedom, with the remaining 3.9 million were still experiencing the terrible conditions of chattel slavery. Chattel slavery forced Black people to work against their will without pay. Under chattel slavery all enslaved Americans were thought of as pieces of property that could be owned and sold. Enslaved Americans were resisting, escaping and doing their best to survive. Even those living in relative freedom had to work together to survive and support each other in what were often dangerous and difficult conditions.

An example of this is the African Methodist Episcopal (AME) Church, created by freemen in Philadelphia in 1816. The AME Church separated from the mostly white Methodist Church because of racist discrimination and segregation. By starting their own church, they had the chance to operate with more self-determination. The AME Church has a long history of activism in civil rights and mutual aid, or community-based help. Members of the AME church found that they could rely on their church community, but not necessarily the government or their white neighbors.

The Tanner family understood this fight for freedom. Sarah Tanner, Henry’s mother, was born into slavery in Virginia. She freed herself by traveling with the help of others to the free state of Pennsylvania, using a system we now call the Underground Railroad. Henry’s father, Benjamin Tucker Tanner, was a very educated man. He was born free in Pittsburgh and worked as a barber to pay for college. After leaving college, Benjamin Tanner went on to study theology, or religious theory. He later became a bishop in the AME Church. Benjamin Tanner was also a member of the American Negro Academy, a group of very educated black writers and thinkers. Members of the ANA wrote and published essays that fought back against racist ideas. They gave opportunities to black students in the United States, and began the study of black history, which was new at the time.
Henry Ossawa Tanner was born in 1859, a year before the start of the Civil War and four years before the Emancipation Proclamation. When he was twenty years old, Tanner began his training at the Pennsylvania Academy of Fine Arts in Philadelphia. He was the only black student. He was well-liked by his professors and classmates, but he struggled with the racism present in Philadelphia. He worked in teaching and photography for several years. He then moved to France in 1891 to continue his study of art in Paris.

Henry began to gain a reputation as a talented painter. He showed his paintings at the exclusive Paris Salon, a great honor at the time. He was most celebrated for his landscapes and biblically themed works of art. He even earned a scholarship to travel to Palestine and Northern Africa to paint and sketch landscapes from the Bible in person. Henry found that racial attitudes in France were not as restrictive as they were in America, and he chose to live in Paris for the rest of his life.

Only two of his paintings, The Banjo Lesson and The Thankful Poor, depict black people (you can look these paintings up online or follow the link in the Extension Activities section to learn more). Both scenes show a positive and tender view of a grandfather and grandson at home. In this way, Henry was continuing some of the work his father had started by rejecting racist stereotypes and ideas visually. At the time, most of the images of black people circulated in American culture were made by white people to represent black people as unintelligent or violent and prone to criminal behavior. Henry’s paintings would have been shocking to white American audiences. He showed a black man and boy as sensitive, gentle, loving and beautiful. In the face of caricatures, or exaggerated and unflattering images, he showed a black family living a simple life and making the best of their circumstances. He shared a view of everyday black people at home, in a time where this kind of image was rare.

Both of these paintings were made in 1894, during a visit home to the United States. During the same visit, Henry Tanner also made the Bust of Benjamin Tucker Tanner. While these images would have been revolutionary on their own, something specific was weighing on Henry’s mind. In the late 1800s, extreme violence against black Americans at the hands of their white neighbors was on the rise, especially after black people gained the right to vote. Living in France, Henry would have been safe from the threat of this violence, but visiting his family, it
would have been a major concern. It seems that Tanner was inspired to create work that showed a version of history that not many other people were showing: a history where positive black stories were possible and worthy of sharing.

_Bust of Benjamin Tucker Tanner_, is a rare example of Henry Ossawa Tanner’s sculptural work. Henry shows his father as serious and thoughtful. The cross around his neck indicates his father’s religious faith. Using his skill as an artist, he created a portrait bust that could stand next to that of a president or emperor. The bust lives on as an honor to his father’s life and celebrates not only his family’s story, but also his impact on American history, and his commitment to sharing the stories of others.

Although in his lifetime, these works showing black subjects were not his most famous artworks, they are what Henry Ossawa Tanner is mainly remembered for in America today. _The Banjo Lesson_ is considered his masterpiece, even though it wasn’t popular in France. This recognition speaks to the power that these images held in the American imagination. By using the techniques of fine painting and sculpture as tools for story-telling, Tanner took back the power of narrative. By telling stories and truths as he saw them, he fought for his own kind of self-determination for black people in the United States and abroad. Today, we can look back and remember Henry Ossawa Tanner for his incredible work, as well as for the history he lived and made.
Art Connections: Reading Comprehension

1. In what ways did Henry, his mother Sarah, and his father Benjamin, seek self-determination?

2. Why is it important that Henry chose to make a bust of his father?

3. What are some methods artists use to influence the way we view their work? For example, how can the size of the artwork change the message? What other ways can you think of?

4. How does our understanding of history affect the way we experience the present?

5. How would you show yourself in art? Draw or use your words to describe.
Learning to Listen: Become an Interviewer

Artists like Tanner share their perspective by recording the world that they see around them. Historians also record what they see. One way of recording our experiences is through oral history, or collected interviews of people’s first-hand accounts that tell stories of their experiences. These stories enable people in the future to understand historical events, which may help to inform their own decisions. For example, the Maryland Historical Society collected stories from families and communities who lived through the flu epidemic of 1918. The Works Progress Administration (WPA) collected oral stories from people who experienced American enslavement (see link at the end of this resource).

The activity below will assist you in documenting your household’s lived experience for future generations. You can help write history by submitting your story to the Maryland Historical Society project on the coronavirus.

How to Make an Oral History Interview
Preparing for your interview:
  1. Decide who you are going to interview (your interviewee) and ask for their permission to submit their ideas to a historic record.
  2. Make an appointment for the interview. Find a date, time, and place that works for both of you.
  3. Decide which questions you are going to ask. Use the questions in the provided worksheet. You can also add your own questions at the end of this worksheet. Read them out loud and make sure they make sense. You can share them with your interviewee in advance so they have time to think about their responses.
  4. Decide how you are going to record the interview. You can record using a cell phone, or a tape recorder. You can also summarize answers using paper and pencil. Recording your interview can help you get more information about the interviewee. Don’t forget to test your technology before your big day!
  5. Read the Studio at Home lesson ahead of the interview if you plan to illustrate one of the memories. You will want to ask detailed questions in order to illustrate a memory.

Day of the interview:
  1. Find a quiet place to meet. You want to make sure you can hear your interviewee clearly. If you are recording your interview, background noise can also be distracting
  2. Gather your technology. Get your paper, pencil, and recorder together to be ready when the conversation begins.
  3. Make note! Don’t forget to write down the who, what, why, where, when of your interview!

After the Interview:
If you’d like to submit your work to the Maryland Historical Society’s “Collecting in Quarantine” initiative, first, make sure you have the permission of your interviewee. Then, you can write up a
summary of your interview or choose a particular story to tell in detail. These can be sent to lettersfromthehomefront@mdhs.org.

Learning To Listen: Telling Someone Else’s Story

Interviewer Name ___________________________ Interview Date/Time: ___________________________

Interviewee Name ___________________________ Interview Location: ___________________________

Interview Questions

1. How has Covid-19 impacted your day to day life?

2. How do you keep in touch with family and friends during Covid-19?

3. How have you celebrated holidays (birthdays, holy days, etc.) with your family during the pandemic? Have you created new traditions?

4. What has been the best and worst thing about living through a pandemic?

5. What is the one thing that you most want people to remember about what we experienced during this time?
6. Has someone shared knowledge or advice with you that has had a big impact on how you have lived your life through this pandemic? Who said it, and what did that person say?

________________________________________________________________________

________________________________________________________________________

7. Insert your question:

________________________________________________________________________

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8. Insert your question:

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9. Insert your question:

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10. Insert your question:

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11. Insert your question:

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12. Insert your question:

________________________________________________________________________
Studio at Home

Tanner’s Technique

Henry Ossawa Tanner was the most famous black painter of the 19th Century. He focused on the accurate depiction of the human form and natural surroundings, devoting much of his time to studying the world around him and the people he came into contact with.

Most of the models Tanner used in his paintings were friends, family, or studies of the people living around him. Earlier in this unit, we viewed a sculpture he made to honor and pay tribute to his father and tell an important story of who he was. Most of Tanner’s work was painting, but the first step in creating a painting and a sculpture is often the same: drawing. Artists make drawings of the people and places they see to observe and gather information before beginning to work with other mediums. Let’s take a look at one of his drawings:

Primary Source: An Artist’s Sketch

Image Credit: Henry Ossawa Tanner, Man Sitting in a Chair, 1889, conté crayon and charcoal on paper mounted on paperboard, Smithsonian American Art Museum, Gift of Mr. and Mrs. Norman Robbins, 1983.95.27.
This sketch is one of many examples of how Tanner brings people to life using **gesture drawing**. In this drawing, we see his process in its beginning stages.

One drawing method commonly used by artists to gather information is gesture drawing. **Gesture drawing** involves capturing the action, form and pose of a subject. We can use this technique to gather visual information about those close to us. This can be as simple or detailed as you choose--a gesture drawing could be nothing more than a couple of curved lines to indicate the form of a person’s body. The shorter the pose, the less information you will be able to capture. For longer poses, you can start adding more detail. We will finish by adding a background to our gesture drawing, so that we, too, can tell a story with art.

**Planning to Work**

Before an artist works, they begin with a plan. Consider the person you interviewed in the **Learning to Listen** section. Choose one of the stories they told you about their life and complete the chart below. In the first column, use your words to write a description of the memory. In the second column, specify the colors, textures and patterns that were a part of that description, this will later help you to illustrate that memory.

**First you will describe how your main character looks, feels, and what they experienced.**

<table>
<thead>
<tr>
<th>Main Character - Use characteristics to fully develop the character in the scene.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Description</strong></td>
</tr>
<tr>
<td>What was the interviewee doing? For example, were they sitting, standing, running, swimming, etc.?</td>
</tr>
<tr>
<td>How was the interviewee feeling? For example, were they happy or sad, excited or feeling shy?</td>
</tr>
<tr>
<td>What would the main character see if they were looking all around?</td>
</tr>
<tr>
<td>Were there any other characters present? For example, were there animals or other people?</td>
</tr>
</tbody>
</table>
Then you will describe the setting, or background, of the scene.

<table>
<thead>
<tr>
<th>Description</th>
<th>Colors, Textures, and Patterns</th>
</tr>
</thead>
<tbody>
<tr>
<td>Where did it happen?</td>
<td></td>
</tr>
<tr>
<td>What time of day was it? For example, was the sun high or was the moon already in the sky?</td>
<td></td>
</tr>
<tr>
<td>What was the weather like? For example, was a storm coming or was it a sunny day?</td>
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</tr>
<tr>
<td>Were there any smells or sounds to note in your illustration?</td>
<td></td>
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</tbody>
</table>

Activity

We are going to begin illustrating the main character, or interviewee, using gesture drawing techniques. When doing a gesture drawing, you want to focus on the lines of the body and how motion can depict action and emotion. This is one of the first steps in learning how to create your own stories through illustration.

1. Find a model.

Begin by finding someone in your home to draw. This can be the person you interviewed, but it doesn’t have to be. They can model specific poses for you, or you can draw them doing whatever they are already doing, whether it’s washing dishes or watching TV. Sit in a comfortable place with a clear view of your subject.
2. Consider your point of view.

Take the time to look closely and observe your subject. Ask yourself the following:

<table>
<thead>
<tr>
<th>Are they facing towards you?</th>
<th>Are they standing or sitting?</th>
<th>How is their head positioned?</th>
</tr>
</thead>
<tbody>
<tr>
<td>What parts of their face and body can you actually see vs. what is hidden from view?</td>
<td>How can you convey their actions through the placement of their arms and legs? Pay attention to how they move.</td>
<td></td>
</tr>
</tbody>
</table>

3. Find the Line of Action.

Whether you’re drawing from life or from imagination, the first mark made in most figure drawings is the **line of action**. You can think of the line of action as an imaginary line that runs down the spine. The more curve you put into that line, the more attitude, force and/or movement it will give your figure.

Here are some possible lines of action. Note that they are curves, but they are not S shaped or squiggles. Try to make this first mark in under 2 seconds with one stroke:

![Possible lines of action]

4. Identify the location of the head, ribcage, and pelvis.

Draw circles for the head (top), ribcage (middle) and pelvis (bottom):

![Examples of circle placements]
5. Make points for the joints.
When you’ve completed the line of action and the three ovals representing the head, rib cage and pelvis, try to quickly note down the major pivot points of the body. These are:

| Shoulder | Elbow | Wrist | Hip Socket | Knees | Ankles |

Make points for these and connect them using lines!

6. Fill in the Figure.
Here’s where it gets personal! Begin to fill in the body of your gesture drawing using the form you’ve created. This is when your figure will begin to take form.

Taking a brief look back at Tanner’s drawing, we can assume that he filled in the spaces with shading from top to bottom, giving form to the figure after mapping it out. Do the same, lightly shading and filling in your form to create a solid body, taking into consideration your subject’s body shape. If you want to add a facial expression, don’t shade in the face.

7. Add in Character-based Details
Now you can add details that make your person who they are. This is also the part where your narrative skills can come into play. Think back to the interview you recorded about your subject. Try to create a visual for what they are wearing as it applies to the story you are trying to tell. You don’t have to focus too much on this if you don’t want to, but make sure you include details like their hair.

8. Create an Action/ Give Dialogue
Actions put the story into motion. Now that you have positioned the person’s body, fill in any additional details of what they are doing or saying. Try adding props and even a dialogue bubble, like in comic books.

9. Create a Setting & Background Details
Now that your character is in full motion and much of the story is being told, you can create the setting that helps bring their personal history in that moment to life. Think back to the activity where you asked them questions about where they were during this particular memory and use that information to place them in the setting for their story.
10. Share your creation!

You’ve worked really hard! Now’s the time to show it off. You can hang your drawing in your home for family and friends to see, or put it in a window for people walking by to enjoy.

Don’t forget to share your work with us on social media using #WaltersClassroomConnect.
## Extension Activities

### Unit Vocabulary

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Biblically</td>
<td>Adjective, relating to stories from the Bible</td>
</tr>
<tr>
<td>Bust</td>
<td>Noun, a kind of sculpture that includes the head, neck, shoulders and upper chest of a person</td>
</tr>
<tr>
<td>Caricature</td>
<td>Noun, an unflattering and exaggerated drawing</td>
</tr>
<tr>
<td>Chattel slavery</td>
<td>Noun, a type of slavery which forces people to work against their will without pay, is inherited by birth, and reduces a person to a piece of property. This type of slavery was legal in the United States and was based on African heritage.</td>
</tr>
<tr>
<td>Civil War</td>
<td>Proper noun, event, (1860-1865) American conflict in which many Southern states attempted to form their own country, the Confederacy, primarily to preserve the institution of slavery, while Northern states fought to preserve the union of all states</td>
</tr>
<tr>
<td>Democracy</td>
<td>Noun, a type of government in which decision making is done by citizens</td>
</tr>
<tr>
<td>Emancipation Proclamation</td>
<td>Proper noun, (1863) executive order by President Abraham Lincoln that declared slavery illegal in Southern states</td>
</tr>
<tr>
<td>Freeman</td>
<td>Noun, a black person born free before the end of American slavery</td>
</tr>
<tr>
<td>Mutual Aid</td>
<td>Noun, community based help</td>
</tr>
<tr>
<td>Oral history</td>
<td>Noun, historical accounts passed down through speaking and listening, not written down</td>
</tr>
<tr>
<td>Paris Salon</td>
<td>Proper noun, an exclusive, competitive, academically judged exhibition of the finest artistic work in Paris, France, the center of the European Art World</td>
</tr>
<tr>
<td>Power</td>
<td>Noun, the ability to control people and events</td>
</tr>
<tr>
<td>Reputation</td>
<td>Noun, quality or character in the eyes of others</td>
</tr>
<tr>
<td>Revolutionary War</td>
<td>Proper noun, event, (1775-1783) a conflict in which American colonies fought for independence from England</td>
</tr>
<tr>
<td>Self-Determination</td>
<td>Noun, a person or people’s right to make decisions about their own future</td>
</tr>
<tr>
<td>To stage</td>
<td>Verb, to carefully and purposefully present</td>
</tr>
<tr>
<td>Wealth</td>
<td>Noun, an abundance of valuable resources</td>
</tr>
<tr>
<td>Underground Railroad</td>
<td>Proper noun, a system of safe houses and secret assistants who helped enslaved persons reach freedom in the North, at first in northern states where slavery was illegal, and later into Canada</td>
</tr>
</tbody>
</table>
Conversation Questions

Why is knowing the source of history as important as history itself?
What are some ways we learn more about our world by asking questions?
How can the way that we see something differ from the way someone else might see the same thing?
How is your family a part of history?
What are some new things you learned as an interviewer?

Art Connections

➔ Read more about the extraordinary life of Henry Ossawa Tanner through the Smithsonian American Art Museum.
➔ Explore the context and process for Tanner’s important pieces, The Banjo Lesson, and The Thankful Poor, from the Khan Academy.
➔ Sarah Tanner was able to free herself from slavery using the help of the Underground Railroad. Ever wonder how the Underground Railroad operated in Maryland? Use the Maryland Historical Society’s Historical Investigations Portal to learn more.
➔ Discover the history of the AME Church in Baltimore from MdHS’s Underbelly blog.
➔ Listen to Lucille Clifton read her poem “Why Some People be Mad At Me Sometimes” from the Reginald F. Lewis Museum collection. What does she mean when she says “they want me to remember their memories?”

Learning to Listen

➔ Read The Smithsonian Folklife and Oral History Interviewing Guide to get more oral history interviewing ideas.
➔ Listen to Chimamanda Ngozi Adichie talk about The Danger of a Single Story and why listening to many perspectives and getting history from many sources is so important.
➔ Submit your memory of the 2015 Baltimore Uprising to The Maryland Historical Society and add your perspective to our state history.
➔ Review How to Use Primary Sources through the Historical Investigations Portal by the Maryland Historical Society.

Studio at Home

➔ Learn more about the life of Henry Ossawa Tanner on PBS NewsHour.
➔ Watch artist Roberto Lugo discuss his use of classic ceramic technique to imagine new futures in The Ghetto Potter by PBS.
➔ Listen to artist Titus Kaphar discuss Can art amend history? He talks about his own work, which questions history and how blackness is displayed in art. What do you think?
➔ Watch artist Kehinde Wiley discuss how he changes the narrative of Western art using his paintings in this video by ABC News. What are some assumptions that he challenges in his work?

Take Our Survey

Please let us know how you used this resource and whether it was helpful.
You can access the survey by hovering your cell phone camera over the QR code to the left.