



JACOB LAWRENCE

Lines of Influence

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SCAD: The University for Creative Careers

The Savannah College of Art and Design is a private, nonprofit, accredited institution conferring bachelor's and master's degrees at distinctive locations and online to prepare talented students for professional careers. SCAD offers degrees in more than 40 majors, as well as minors in more than 75 disciplines across its locations in Savannah and Atlanta, Georgia; in Hong Kong; in Lacoste, France; and online through SCAD eLearning.

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For more information, visit scad.edu.

Cover Image: **Jacob Lawrence**, *The Card Game*, 1953

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About the SCAD Museum of Art

The SCAD Museum of Art is a teaching museum that features emerging and established voices in the contemporary art world through commissioned artworks and temporary exhibitions. As a center for cultural dialogue, the SCAD Museum of Art immerses students in dynamic, interdisciplinary educational experiences. A growing international roster of artists provides opportunities for students from all majors to learn about wide-ranging artistic practices and worldviews. SCAD students, who come from diverse degree programs and backgrounds, serve as museum docents and conduct extensive research on exhibited works to share with visitors.

The museum has presented world-renowned artists including Jane Alexander, Radcliffe Bailey, Subodh Gupta, Alfredo Jaar, Sigalit Landau, Liza Lou, Ebony G. Patterson, Robin Rhode, Bill Viola, Carrie Mae Weems, Kehinde Wiley and Fred Wilson, as well as site-specific installations by artists such as Daniel Arsham, Kendall Buster, Jose Dávila, Michael Joo and Odili Donald Odita. The SCAD Museum of Art features the work of prominent artists in fashion and design like Oscar de la Renta, Vivienne Westwood, Dakota Jackson and Steven and William Ladd. Permanent collections at the museum include the Walter O. Evans Collection of African American Art, the Modern and Contemporary Art Collection, the Earle W. Newton Collection of British and American Art, the 19th- and 20th-century Photography Collection and the SCAD Costume Collection.

The SCAD Museum of Art, housed in the oldest surviving antebellum railroad depot in the country, demonstrates the university's ongoing commitment to historic preservation and adaptive reuse. Originally constructed in 1853, this National Historic Landmark was transformed into a modern museum building in 2011 by architect Christian Sottile, a SCAD professor and alumnus.

Museum awards

Since opening its doors in October 2011, the renovated museum has been celebrated for its inspired architecture and design, world-class exhibitions, and visionary community outreach and education programs that enrich art enthusiasts, educators and students of all ages.

SCAD is proud to be recognized by the following:

- American Institute of Architects Honor Award for Architecture
- American Institute of Architects South Atlantic Region, Design Award
- American Institute of Architects-Savannah chapter, Honor Award (top honor awarded)
- American Concrete Institute-Georgia chapter, first place in restoration category
- Congress for the New Urbanism, Charter Award
- Historic Savannah Foundation, Preservation Award
- International Interior Design Association-Georgia chapter, Best of the Best Forum Design Award and Best of the Best Forum Award (education category)
- National Trust for Historic Preservation, National Preservation Award
- Southeastern Museums Conference Exhibition Competition, Certificate of Commendation for the outstanding exhibit *Pose/Re-pose: Figurative Works Then and Now*
- Southeastern Museums Conference Publication Competition, 2012 Gold Award, outstanding design, for the *Walter O. Evans Center for African American Studies Curriculum and Resource Guide*
- American Alliance of Museums' Museum Publications Design Competition, first place (educational resources category) for the SCAD curriculum guides accompanying the exhibitions *Divine Comedy: Heaven, Purgatory and Hell Revisited by Contemporary African Artists* and *History, Labor, Life: The Prints of Jacob Lawrence*, as well as honorable mentions for the guides accompanying *Threads of History: Two Hundred Years of Fashion* and the 2016 SCAD deFINE ART exhibitions



About the Exhibition

Lines of Influence celebrates the centennial of the birth of Jacob Lawrence (1917–2000), acclaimed painter, storyteller, educator and chronicler of the African-American experience. The exhibition features a diverse selection of historical and contemporary artists across three galleries of the SCAD Museum of Art.

Lawrence was mentored by **Charles Alston** and heavily influenced by the writers and artists of the **Harlem Renaissance**. After receiving a scholarship to the American Artists School in 1937, he soon distinguished himself as an exceptional voice in American painting. From 1941 until 1953, Lawrence exhibited regularly at Edith Halpert’s Downtown Gallery, New York City, and throughout the 1950s and early 1960s, he was a regular participant in annual exhibitions at the Whitney Museum of American Art, New York City. Today, Lawrence’s work is included in almost 200 museum collections, including that of the SCAD Museum of Art.

Lawrence was the first African-American artist to be represented by a major commercial gallery. His numerous awards and accolades include the National Medal of Arts and 18 honorary doctorates. He was a member of the American Academy of Arts and Letters and served as commissioner for the National Council on the Arts.

Lines of Influence is divided into two distinct, yet complementary sections. The first section, “Relations,” explores how historically important artists and Lawrence’s own mentors, contemporaries and inner circle impacted his practice. Artists featured in the historic section of the exhibition include Josef Albers, Charles Alston, Romare Bearden, Francisco José de Goya,

José Clemente Orozco, Marsden Hartley, George Grosz, Gwendolyn Knight Lawrence, Horace Pippin and Augusta Savage among others.

Lines of Influence continues into the present with the second section, “Legacy,” which examines his profound influence on contemporary artists whose strategies and themes reflect those of Lawrence. Derrick Adams, Aaron Fowler, Meleko Mokgosi, Barbara Earl Thomas and Hank Willis Thomas have been commissioned to produce major new works. Existing works by Nina Chanel Abney, Sanford Biggers, Njideka Akunyili Crosby, Kerry James Marshall, Faith Ringgold and Jack Whitten are included.

The exhibition’s curatorial approach creates a contextually rich and widespread ground for the reading of Lawrence’s work. During his lifetime, Lawrence occupied an interstitial position in the art world with significant exhibitions at renowned institutions including the Museum of Modern Art. Despite his success and attention in national press outlets, he was considered both an insider and outsider, caught in a racially divided environment and edged to the margins of American modernism. This exhibition attempts to unravel such categorizations.

The exhibition is curated by Storm Janse van Rensburg, head curator of SCAD exhibitions, with assistance from Amanda York, SCAD assistant curator, and is made possible thanks to the support of the Jacob and Gwendolyn Knight Lawrence Foundation and the Ford Foundation.

Left: Jacob Lawrence: *Lines of Influence*, installation views, SCAD Museum of Art, 2017



About the Curriculum Guide

SCAD curriculum guides provide learning opportunities that fulfill the requirements of educational standards and are designed for use within the museum's exhibition spaces and in classrooms. The guides enhance understanding of art and design through investigations that reveal relevant personal, historical and cultural connections while promoting cross-disciplinary links necessary for today's innovative careers.

Recognizing the guides' overall design excellence and ingenuity, the American Alliance of Museums' Museum Publications Design Competition twice awarded SCAD curriculum guides first place in the education category, in 2015 and 2016, as well as honorable mentions for the guides accompanying *Threads of History: Two Hundred Years of Fashion* and the 2016 SCAD deFINE ART exhibitions.

This *Lines of Influence* guide explores the works of Jacob Lawrence together with the interconnecting influences of his Harlem Renaissance artistic community. In activities for students from kindergarten through high school, this guide invites students to investigate educational topics including the personal, historical and sociological forces that shaped Lawrence's world and his artistic response to it.

SCAD gives special thanks to the Coca-Cola Bottling Company United, Inc. for its generous support of SCAD's award-winning curriculum guides.



Left: Penn, Irving, *Jacob Lawrence and Gwendolyn Knight, New York, 1947*; © 1948 (renewed 1976), Condé Nast Publications

Educational standards are listed on pages 26-29.

Highlighted glossary terms are found on pages 30-31.

Additional learning resources are located in the Curriculum Connections section on pages 32-34.

Artist image credits are recorded on page 37.

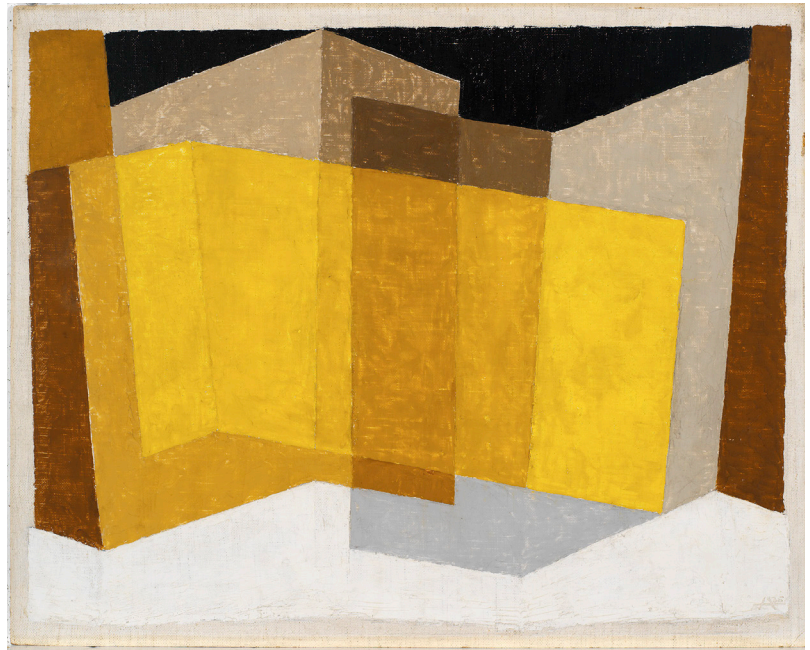
“Contact with artists or people in the arts is part of your education...”

Jacob Lawrence

Jacob Lawrence was born 100 years ago. To celebrate the **centennial** of his birth, the SCAD Museum of Art is showing Lawrence’s art together with the work of artists he knew, artists he learned from and artists who learned from him.

Lawrence and artist Josef Albers shared important ideas about making art. On the top right is one of Albers’ paintings and, below, a painting by Lawrence.

Their artworks seem very different. Albers’ painting is not meant to be a picture of someone or something, while Lawrence’s painting shows people, places and **events**. Look closely though, and you will see how the two works are alike. Both Lawrence and Albers believed strongly in making thoughtful choices about how strong shapes and colors come together, like the rectangles in each work.



Josef Albers, *Angular*, 1935

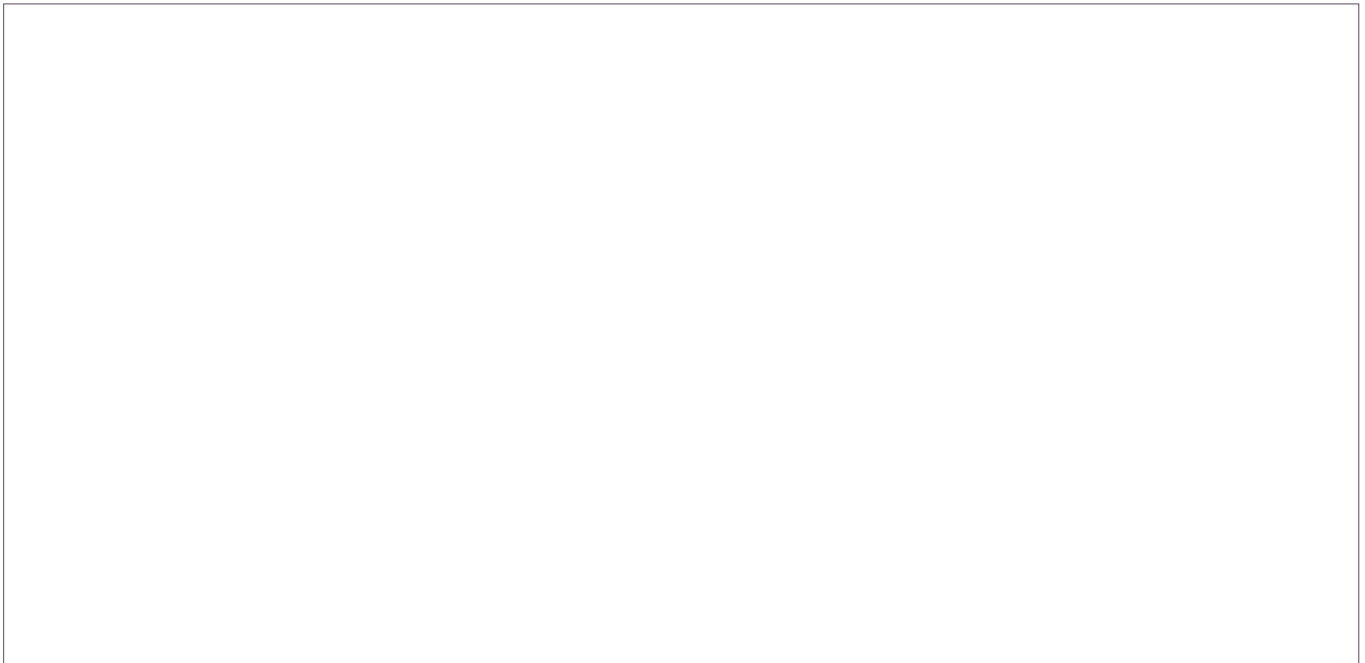


Jacob Lawrence, *Brownstones*, 1958

Create art that, like Albers' work, is not a picture of someone or something. Draw and color five shapes in the space below. Decide what kinds of shapes you will use, where each shape should go and what colors they should be. For instance, you can make thoughtful choices about using small or large shapes, and light or dark colors.



Next, create art that, like Lawrence's work, shows people, places and events. Think about the shapes you used in your work above. How could you overlap and fit them together to make a picture of things you see every day? Talk about your ideas with a friend, then make thoughtful choices about how your shapes and colors come together.



“I became so excited then by all the new visual forms I found in Nigeria — unusual color combinations, textures, shapes and the dramatic effect of light ...”

Jacob Lawrence



Jacob Lawrence, *Street to Mbari*, 1964

This lively painting of a Nigerian marketplace expresses the excitement Jacob Lawrence felt during his visits to Nigeria. His tunnel-like view of the market encourages our eyes to move from up close to far away. This type of looking pulls us into the painting in a way that is often used by **cinematographers**, inviting us to experience a new world, just as Lawrence did when he traveled to Nigeria.

Lawrence adds to this feeling of movement with a busy arrangement of colors, lines and shapes that compete for our attention. Cinematographers use similar techniques to compose a **scene** in a movie. Lawrence's **composition**, although crowded, is **harmonious** and balanced. For instance, note how blues are placed in a steady rhythm throughout the scene. Each one represents a piece of cloth. Lawrence chose to focus on an area of the market where fabric is sold. Many people are wearing, carrying, selling or buying handcrafted adire, a patterned Nigerian cloth dyed blue with **indigo**.

Consider the possibility of a movie based on this painting. All movies start with a screenplay, a story written in a specific way that describes the places, people, and events seen and heard in films. Screenplays are organized into scenes — parts of the story that take place in one **setting**. Follow the directions below to create a screenplay for a single scene based on Lawrence's *Street to Mbari* painting on the facing page.

Imagine you are in Lawrence's painting, walking through the crowded, noisy marketplace on the street to Mbari. Who do you see? What are they doing? Write about the sights and sounds you are experiencing. In each sentence, describe an action and a sound. Write the sound in capital letters.

MARKET STREET (NIGERIA 1964) — DAY

A man wearing a hat carries a SQUAWKING chicken.

The woman pictured here looks as if she is speaking. Imagine what her day has been like and what she might do next. Give her a name and write what she is feeling and saying.

NAME _____

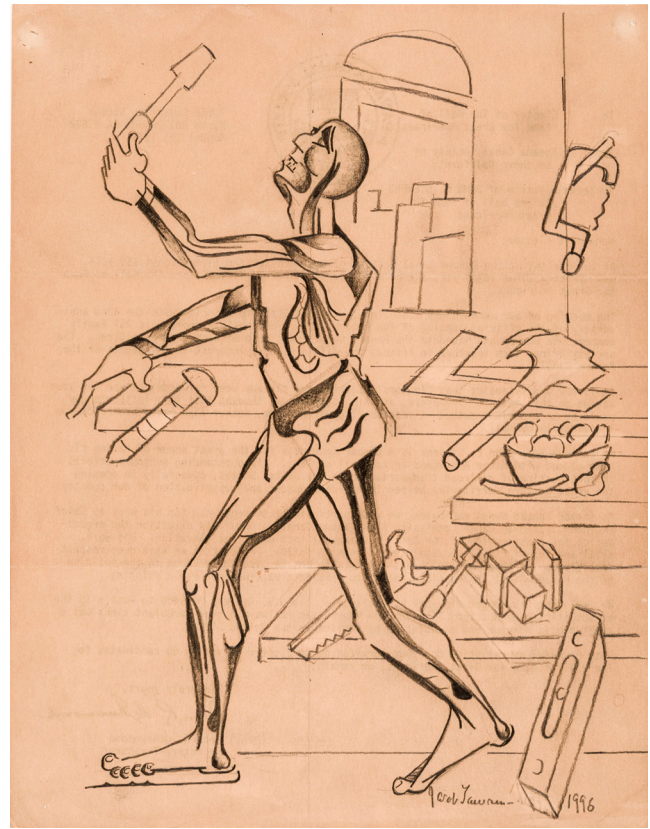
SHE FEELS (_____)

SHE SAYS _____





Jacob Lawrence, *Figure Study after Vesalius*
[Profile with Boards], c. 1975



Jacob Lawrence, *Figure Study after Vesalius*
[Profile with Window], c. 1977

“... Here is an artist who has studied hard, worked ceaselessly, learned from many people, but who has always molded what he saw and learned into a form that was distinctly his own.”

Gwendolyn Bennett*

The illustrations above show Jacob Lawrence’s responses to an **écorché** print published by the 16th-century physician Andreas Vesalius, shown on the facing page. Both drawings demonstrate his talent for **condensing** line and form into a personal visual vocabulary of rhythmic, repeating shapes. Throughout his long career, Lawrence’s **distinctive** style preserved these qualities.

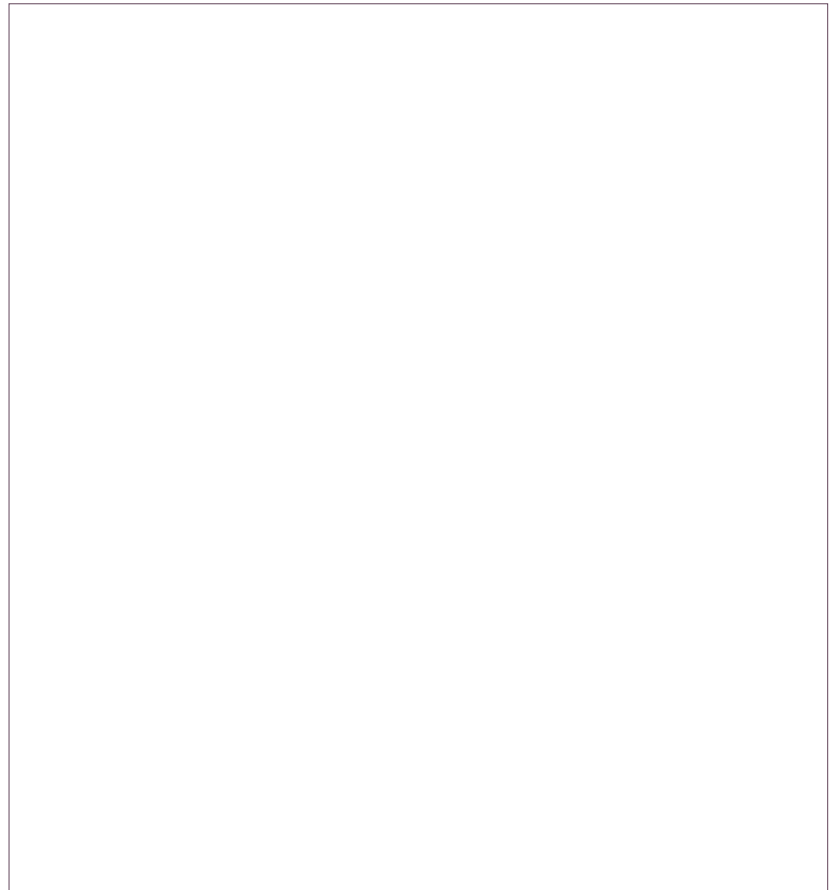
Lawrence described the origins of his style, recalling that he was “fascinated by patterns from the outset.” He explained how he was “overwhelmed by my urban experience, arriving in New York ... seeing for the first time the rhythm and geometry of the fire escapes, the windows, the tenements.” In his new Harlem neighborhood, Lawrence joined an after-school art program where his first mentor, Charles Alston, was impressed by his purposeful way of making art and resolved to nurture his student’s unique approach.

*More information about Gwendolyn Bennett can be found in the Glossary on pages 30-31.

The study of human anatomy is a traditional part of artistic training. Follow Lawrence's example by sketching a response to the Vesalius print below that highlights your personal style. Note how Lawrence incorporated objects of special significance to him — he was fascinated by tools and builders — and include objects of interest to you in your composition.



From *De humani corporis fabrica libri septem*
by Andreas Vesalius, 1543



In Lawrence's work, you can see how his personal preferences, experiences and education come together. Consider the impact of these factors on your own art. How do your drawing methods reflect your preferences, experiences and education? Write a self-reflection that addresses each of these factors.

“I was a storyteller. I was interested in telling a story.”

Jacob Lawrence



Jacob Lawrence, *In the Heart of the Black Belt*, 1947

Much of Jacob's Lawrence's work **chronicles** events. In 1947, he was **commissioned** by *Fortune* magazine to travel through the South and create a series of paintings reporting on the lives of black Americans.

Lawrence frequently penned long, descriptive captions for his artwork that were **integral** to what they portrayed. Titles and captions provide **context** that guides and influences our interpretation of images. As an example, Lawrence composed the following caption for *In the Heart of the Black Belt*, pictured above:

“Within a one hundred mile radius of Memphis, Tennessee, there are approximately four million Negroes — or one third the entire Negro population of the United States.”

Fortune, a publication focused on topics of business interest, replaced Lawrence's caption for *In the Heart of the Black Belt* with its own version:

“The cotton choppers pile into trucks after their day in the fields. Transporting of men by trucks to and from work is increasingly common.”

Geographically, Black Belt refers to an area extending from northeastern Mississippi into central Alabama, where farmlands were known for the richness of their soil. In a **sociological** sense, the Black Belt is used to denote areas dominated by the legacy of plantations and enslaved populations.

Reflect on the sociological and geographical meanings of Black Belt. With friends, discuss the differing captions and how they influence interpretations of the painting, then respond to the questions below.

What story did Lawrence tell?

How is Fortune's message different, and why?



Jacob Lawrence, *Red Earth — Georgia*, 1947

Red Earth — Georgia, pictured above, belongs to a group of Jacob Lawrence's works that was not included in Fortune's article. Its caption reads:

*"Within the black belt can be found most of the Negro wealth in the United States. There are **palatial** homes, palatial funeral parlors, rich insurance companies and a few banks — but the great mass of people are poor."*

Lawrence’s title and caption provide context for the painting. His compositional choices — what he has depicted and how — help tell a story. The audience, or viewer, brings additional meaning to the work. As **Ralph Ellison**, Harlem Renaissance author and friend to Lawrence, observed of the arts in general:

“Once introduced into society, the work of art begins to pulsate with those meanings, emotions, ideas brought to it by its audience and over which the artist has but limited control.”

Respond with an analysis of the story told by Lawrence’s Red Earth — Georgia and how the title, caption and historical context support it. Describe how Lawrence’s compositional choices — including color, line and space — reinforce the story. For instance, why do you think Lawrence chose to dominate the painting with a field of red? Close your observations with a statement about the message, emotions, ideas and personal meaning it creates for you.

Title: *Red Earth - Georgia* **Artist:** Jacob Lawrence

Caption: Within the black belt can be found most of the Negro wealth in the United States. There are palatial homes, palatial funeral parlors, rich insurance companies and a few banks — but the great mass of people are poor.

Analysis:

Compositional choices that support your analysis:

Statement:

*“I was trying to make a statement, trying to embody passion and **pathos** and pain, and yet hope, in Black America at that time.”*

Jesse Jackson



Jacob Lawrence, *Jesse Jackson*, 1970

Jacob Lawrence’s portrait of **Jesse Jackson** was commissioned by *Time* magazine and appeared on the cover of its “Black America 1970” special edition. This issue proclaimed the unequal treatment of black Americans as the largest single problem confronting the nation at that time. It was two years after Martin Luther King, Jr.’s assassination, which Jackson witnessed firsthand. Reflecting on the event and the years following, Jackson characterized the black community of that time as having a “great sense of trauma.” Lawrence’s portrait captures that mood, showing the civil rights leader looking upward, his brow creased in an expression of unease and concern.

In order to accurately and fully understand the past — what happened and why, and how it felt to live then — historians study and interpret evidence in articles, eyewitness accounts and artworks. These are primary sources of information because they were created during the time under consideration, or recorded in descriptions by eyewitnesses to the events. Other examples of primary sources include audio, films, photographs and correspondence such as letters, texts and emails.

Lawrence’s painting of Jackson is a primary resource that speaks **eloquently** of its time. *Consider your impressions about the time we live in now. What story would you tell? What types of evidence would describe it? Follow the directions below and on the facing page to assemble a collection of primary sources that supports your interpretation of life in the 21st century.*

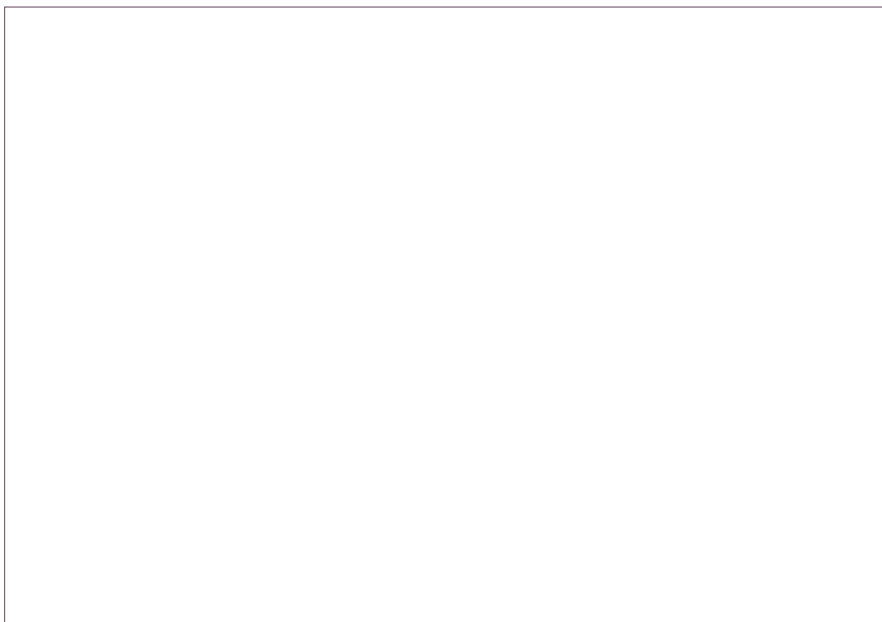
Describe a contemporary concern that you and your generation face today.

Provide primary sources (personal experience, reliable contemporary information and images) that present supporting evidence for your concern.

Personal experience: Describe an event you participated in or witnessed.

Reliable contemporary information: Write a summary of a current news article that reports on your concern. Cite your source.

Images made by participants: Create a sketch that depicts the event you described above. Include an artist's statement that explains how your message is conveyed through this imagery.



Artist statement:

“The use of collections in exhibitions and the way curators think about the objects in their care — what they mean and what they can help illustrate — is central to the curator’s role.”

American Alliance of Museums Curators Committee

Curators fulfill many roles — researcher, conservator, exhibition designer, advocate for the arts and supporter of diverse points of view. They **synthesize** information about artworks to create lively encounters for museum visitors that awaken curiosity and inspire learning. This synthesis, known as interpretive analysis, is a core **competency** of curatorship and may rely on any one of a variety of approaches. For instance, juxtaposing two artworks can reveal commonalities or discrepancies that spark intriguing ideas.

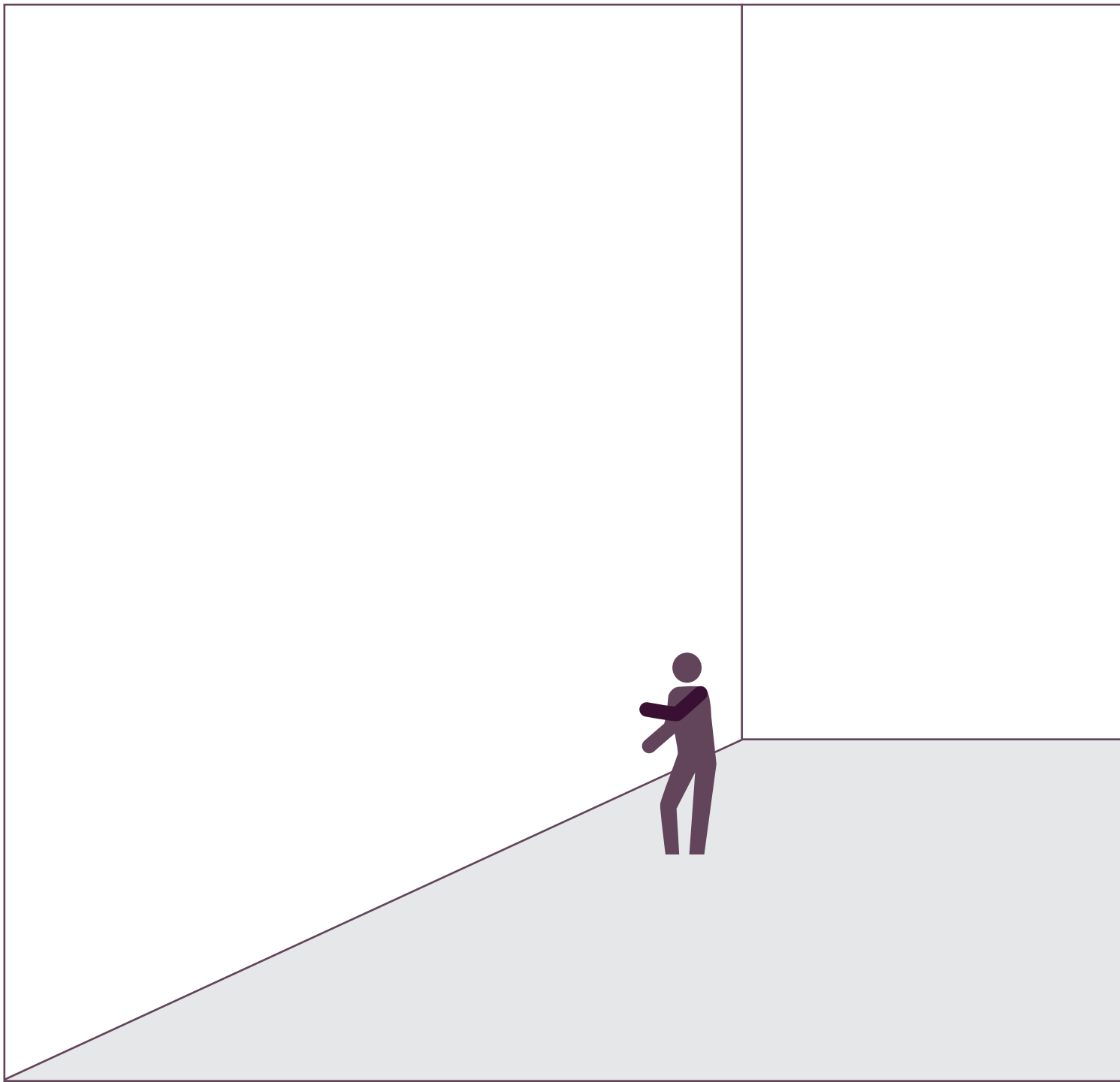
Take on a curatorial role. Curators typically work in teams, so choose a collaborator. Together, you will select, interpret and present artworks. Explore Lines of Influence and choose two works, one from the historical and one from the contemporary portions of the exhibition. Select works whose similarities or differences intrigue you. Ask yourself, what do these works say together that they do not express individually? A simple list of comparisons and contrasts will not address this question, but a strong interpretation as described in the paragraph above will. For instance, is the subject matter of the works similar but their styles different? Can this difference be accounted for in an analysis of the social and cultural contexts of the works?

Complete the following outline to start an interpretive analysis that creates a fresh dialogue about two artworks. Note your observations about the works and what you know of their social and cultural contexts.

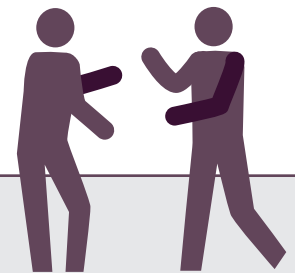
Artist/title: _____	Artist/title: _____
Date: _____	Date: _____
Observations: _____ _____ _____ _____	Observations: _____ _____ _____ _____
Contexts: _____ _____ _____ _____	Contexts: _____ _____ _____ _____

Draft a clear and concise interpretive statement that argues for a specific and intriguing perspective and record it below.

Demonstrate that you have constructed a fully informed statement. With your collaborator, consider other perspectives by anticipating and addressing at least one counterargument to your interpretive statement. This process should result in refinements to your initial statement. Record your revised statement below.



Exhibition design influences many facets of the visitor experience. For instance, **proximity** of artworks invites comparison. *Create a plan for where your selected works should be placed by sketching them in the space below. Evaluate options for wall colors and wall labels, assessing their impacts on visitor perception of the artworks. Incorporate brief notations about your choices and rationales into your sketch.*





Jacob Lawrence, *Ventriloquist*, 1952

“I am invisible, understand, simply because people refuse to see me. Like the bodiless heads you see sometimes in circus sideshows, it is as though I have been surrounded by mirrors of hard, distorting glass. When they approach me they see only my surroundings, themselves or figments of their imagination, indeed, everything and anything except me.”

Ralph Ellison, *Invisible Man*

“I’ve always dealt with my experiences, either directly or indirectly ... I paint my impressions of the things I know about and the things I have experienced.”

Jacob Lawrence

The state of invisibility causes questions of identity — how an individual views his or her self. Ellison describes this as being “surrounded by mirrors of hard, distorting glass,” creating a condition that distorts his own self-perception. Both *Ventriloquist* and *Letter from Home* explore this phenomenon. In *Ventriloquist*, identity is part of a historical and societal construct. By contrast, *Letter from Home* explores identity with a more intimate approach. The sparsely furnished room suggests a recently occupied space. Pausing from sewing to read a letter, the lone figure communicates feelings of longing through a sagging pose and dispirited expression, while trailing threads suggest ties that may either be severed or brought together again. Like the subject, people who are separated from their home, family and friends often reexamine their “selves” as they explore new social frameworks.

Write a contemplative letter to a trusted friend and share your thoughts about your identity. How do you define yourself? How do you think others define you? How are you defined by your home and family? Describe the relationship between these perceptions. For example, do they conflict with or support one another? Your letter should have a conversational style: personal, direct and clear, with insightful, well-considered observations.



Jacob Lawrence, *Letter from Home*, 1947

Educational Standards

National Core Arts Standards

Activity 1 — Kindergarten through First Grade

Creating 2.1

Anchor: Organize and develop artistic ideas and work.

K: Through experimentation, build skills in various media and approaches to art-making.

1: Explore uses of materials and tools to create works of art or design.

Creating 3.1

Anchor: Refine and complete artistic work.

K: Explain the process of making art while creating.

1: Use art vocabulary to describe choices while creating art.

Activity 2 — Second through Third Grade

Creating 1.1

Anchor: Generate and conceptualize artistic ideas and work.

3: Elaborate on an imaginative idea.

Responding 7.1

Anchor: Perceive and analyze artistic work.

2: Perceive and describe aesthetic characteristics of one's natural world and constructed environments.

Responding 8.1

Anchor: Interpret intent and meaning in artistic work.

2: Interpret art by identifying the mood suggested by a work of art and describing relevant subject matter and characteristics of form.

3: Interpret art by analyzing use of media to create subject matter, characteristics of form and mood.

Activity 3 — Fourth through Fifth Grade

Creating 1.1

Anchor: Generate and conceptualize artistic ideas and work.

5: Combine ideas to generate an innovative idea for art-making.

Creating 2.1

Anchor: Organize and develop artistic ideas and work.

4: Explore and invent art-making techniques and approaches.

5: Experiment and develop skills in multiple art-making techniques and approaches through practice.

Creating 3.1

Anchor: Refine and complete artistic work.

5: Create artist statements using art vocabulary to describe personal choices in art-making.

Activity 4 — Sixth through Eighth Grade

Responding 8.1

Anchor: Interpret intent and meaning in artistic work.

6: Interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject matter, characteristics of form and structure, and use of media to identify ideas and mood conveyed.

7: Interpret art by analyzing art-making approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.

8: Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art-making approaches and relevant contextual information contributes to understanding messages or ideas and mood conveyed.

Activity 5 — Sixth through Eighth Grade

Connecting 10.1

Anchor: Synthesize and relate knowledge and personal experiences to make art.

6: Generate a collection of ideas reflecting current interests and concerns that could be investigated in art-making.

Responding 7.2

Anchor: Perceive and analyze artistic work.

6: Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions and actions.

7: Analyze multiple ways that images influence specific audiences.

8: Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions and actions.

Activity 6 — High School

Presenting 4.1

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

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

Presenting 5.1

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

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

Presenting 6.1

Anchor: Convey meaning through the presentation of artistic work.

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

Responding 7.2

Anchor: Perceive and analyze artistic work.

HSIII: Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe or culture.

Responding 8.1

Anchor: Interpret intent and meaning in artistic work.

HSII: Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

Educational Standards [continued]

Activity 7 — High School

Responding 7.1

Anchor: Perceive and analyze artistic work.

HSI: Hypothesize ways in which art influences perception and understanding of human experiences.

Responding 8.1

Anchor: Interpret intent and meaning in artistic work.

HSI: Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.

Connecting 11.1

Anchor: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

HSI: Describe how knowledge of culture, traditions and history may influence personal responses to art.

HSII: Compare uses of art in a variety of societal, cultural and historical contexts and make connections to uses of art in contemporary and local contexts.

College and Career Readiness Anchor Standards for Writing

Activities 6 and 7 — High School

CCRA.W.1

Text Types and Purposes: Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.

CCRA.W.9

Research to Build and Present Knowledge: Draw evidence from literary or informational texts to support analysis, reflection and research.

CCRA.W.10

Range of Writing: Write routinely over extended time frames (time for research, reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes and audiences.

College, Career and Civic Life Framework for Social Studies State Standards

Activity 1 – Kindergarten through First Grade

D4.2.K-2 **Communicating Conclusions:** Construct explanations using correct sequence and relevant information.

Activity 2 – Second through Third Grade

D2.His.14.K-2 **Causation and Argumentation:** Generate possible reasons for an event or development in the past.

Activity 3 – Fourth through Fifth Grade

D3.4.3-5 **Developing Claims and Using Evidence:** Use evidence to develop claims in response to compelling questions.

Activity 4 – Sixth through Eighth Grade

D3.2.6-8 **Gathering and Evaluating Sources:** Evaluate the credibility of a source by determining its relevance and intended use.

Activity 5 – Sixth through Eighth Grade

D3.1.6-8 **Gathering and Evaluating Sources:** Gather relevant information from multiple sources while using the origin, authority, structure, context and corroborative value of the sources to guide the selection.

Activity 6 – High School

D3.4.9-12 **Developing Claims and Using Evidence:** Refine claims and counterclaims attending to precision, significance and knowledge conveyed through the claim while pointing out the strengths and limitations of both.

Activity 7 – High School

D2.His.14.9-12 **Causation and Argumentation:** Analyze multiple and complex causes and effects of events in the past.

Glossary

articulate *v.* To express oneself clearly

centennial *n.* A date that marks the passing of 100 years from a special occasion

Charles Alston (1907–1977) Notable African-American painter, sculptor and illustrator, committed supporter of the Harlem Renaissance community and a formative mentor to Jacob Lawrence. Alston's studio was a meeting place for artists, writers and performers.

chronicle *v.* To make a historical record by describing a series of past events

cinematographer *n.* A person who directs camerawork in moviemaking, especially one who operates the camera

commission *v.* To order from or invite the creation of work from an artist in exchange for payment

competency *n.* An essential skill for a particular task

composition *n.* The way something is put together or arranged

condense *v.* To reduce something while retaining its important qualities

context *n.* The facts or circumstances that surround a situation or event, in terms of which it can be fully understood

distinctive *adj.* Having uncommon and appealing qualities

écorché *n.* (ay-kor-SHAY) An anatomical representation of a human or animal with the skin removed, designed to inform artistic work by revealing musculature

eloquently *adj.* Communicating clearly and effectively

event *n.* Something that happens

Gwendolyn Bennett (1902–1981) Prominent Harlem Renaissance artist, poet, columnist and community arts administrator. Jacob Lawrence was one of her Harlem Community Center students.

Harlem Renaissance A period in the 1920s and '30s, centered in the Harlem neighborhood of New York, when African-American achievements in art, music and literature flourished

harmonious *adj.* Having parts that are combined in a pleasing way

indigo *n.* A dye made from the indigo plant, ranging in color from violet-blue to grayish-blue

integral *adj.* Essential, important or necessary

Jesse Jackson (1941–present) A prominent African-American activist who ran twice as a Democratic candidate for President in 1984 and 1988. He was an early civil rights leader who worked for the Southern Christian Leadership Conference headed by Martin Luther King, Jr. and was standing near King when King was assassinated in 1968.

minstrel *n.* A variety act performer portraying negative racial stereotypes of African Americans, often a white man in blackface or an African American under a white manager

Ralph Ellison (1913–1994) African-American novelist and scholar, best known for his National Book Award-winning novel *The Invisible Man*. Ellison and Lawrence met frequently at Charles Alston's studio.

palatial *adj.* Large and beautiful, like a palace

pathos *n.* Sharing the feelings of another, especially sorrow

protagonist *n.* Principal character in a story or event

proximity *n.* Nearness or closeness

scene *n.* A sequence of activity in a movie, play or book

setting *n.* The place and time in which something happens

sociological *adj.* Having to do with how societies work

synthesize *v.* To create new understanding by combining ideas

Curriculum Connections

pp. 6-7 1. Look both ways

Additional Resources

Video Jacob Lawrence explains why he has always enjoyed making art that shows busy street scenes. www.youtube.com/watch?v=-ac6OZkyYxg

Website View Lawrence's artworks in The Jacob and Gwen Knight Lawrence Legacy Resource Center's "Gallery of Works." www.jacobandgwenlawrence.org/gallery.php

Website See examples of the many different types of art that Josef Albers made. www.albersfoundation.org/art/selected-works

Quote

p. 6 "Jacob Lawrence: 1917-2000." *The Jacob and Gwen Knight Lawrence Legacy Resource Center*, www.jacobandgwenlawrence.org/exhibits-programs.html#Centennial. Accessed 21 Aug. 2017.

pp. 8-9 2. Script a scene

Additional Resources

Article Take a closer look at the creative process that produces the brilliant blues of traditional adire textiles. www.google.com/culturalinstitute/beta/exhibit/NQJysVP8AxQtIw

Video Much of what you hear in movies is created by sound effects teams. Watch these talented artists at work. www.youtube.com/watch?v=UO3N_PRIgXO

Video Author David Almond shows off the pages of doodles and notes that became the building blocks for his novels. He tells young writers that if they begin by scribbling, they'll find themselves writing. www.youtube.com/watch?v=RDQs-SOhi4

Quote

p. 8 "African American Art: Jacob Lawrence," *Africology: The Journal of Pan African Studies*, vol. 9, no. 3, June 2016, www.jpanafrican.org/docs/vol9no3/9.3-13-JacobRevised.pdf. Accessed 21 Aug. 2017.

pp. 10-11 3. Study your style

Additional Resources

Interactive Turn the pages of this 1543 edition of Vesalius' *On the Fabric of the Human Body*. ceb.nlm.nih.gov/proj/ttp/flash/vesalius/vesalius.html

Website This engaging tutorial contains drawing tips illustrated with anatomical references. www.thepunchlineismachismo.com/images/drawingstuff.jpg

Website Discover more about Vesalius, the man known as a Renaissance rebel and pioneer of modern anatomy. www.vesaliusfabrica.com/en/vesalius.html

Citations

Hills, Patricia and Jacob Lawrence. *Painting Harlem Modern: The Art of Jacob Lawrence*. University of California Press, 2009, p. 13.

Kimmelman, Michael. "At the Met and the Modern With: Jacob Lawrence; An Invigorating Homecoming." *The New York Times*, 12 April 1996, www.nytimes.com/1996/04/12/arts/at-the-met-and-the-modern-with-jacob-lawrence-an-invigorating-homecoming.html. Accessed 21 Aug. 2017.

Unknown artist. "Second plate of the muscles." *De humani corporis fabrica libri septem*, by Andreas Vesalius, 1543, p. 174. *U.S. National Library of Medicine*, https://www.nlm.nih.gov/exhibition/historicalanatomies/Images/1200_pixels/Vesalius_Pg_174.jpg. Accessed 4 Oct. 2017.

Quote p. 10 Hills, Patricia and Jacob Lawrence. *Painting Harlem Modern: The Art of Jacob Lawrence*. University of California Press, 2009, p. 172.

pp. 12-15 4. Follow the story

Additional Resources **Article** This essay addresses the sometimes challenging process of titling artwork. www.painterskeys.com/titles-of-paintings

Video Listen to W. E. B. Du Bois' account of his travels through the Black Belt, published in 1903. www.youtube.com/watch?v=OzouRDMiJKY

Website View a wide assortment of Lawrence's narrative paintings. www.artsy.net/artist/jacob-lawrence

Citation Ellison, Ralph. "Twentieth-Century Fiction and the Black Mask of Humanity." *Within the Circle: An Anthology of African American Literary Criticism from the Harlem Renaissance to the Present*, edited by Angelyn Mitchell, Duke University Press, 1994, p. 144.

Quote p. 12 Nicholas, Xavier. "Interview with Jacob Lawrence." *Callaloo*, vol. 36, no. 2, 2013, p. 262. *Project MUSE*, 0-muse.jhu.edu.library.scad.edu/article/515049. Accessed 21 Aug. 2017.

pp. 16-17 5. Go to the source

Additional Resources **Article** Read excerpts from an assortment of newspaper articles responding to the assassination of Martin Luther King, Jr. on April 4, 1968. www.ibtimes.com/martin-luther-king-obituary-read-how-newspapers-reacted-mlks-1968-assassination-2267501

Video Listen as Memphis sanitation workers recall their 1968 strike and the protest that was Martin Luther King, Jr.'s last march. www.youtube.com/watch?v=zN3ko9kjuxc

Website Browse the King Center's digitized collection of primary sources. This link contains materials related to Jesse Jackson. www.thekingcenter.org/archive/list?body_value=jesse+jackson

Quote p. 16 "'Our Michelangelo': The Rev. Jesse Jackson, on the art and legacy of painter Jacob Lawrence." *Christie's*, 2014, www.christies.com/sales/jacob-lawrence-online-only-february-2014/jesse-jackson.aspx. Accessed 22 Aug. 2017.

Curriculum Connections [continued]

pp. 18-21 6. Curate an encounter

Additional Resources

Article This article explores the expanded usage of “curate” to include activities that involve making discerning selections. www.nytimes.com/2009/10/04/fashion/04curate.html

Article Learn about individual perspectives and the art of looking. www.brainpickings.org/2013/08/12/on-looking-eleven-walks-with-expert-eyes

Website Discover the themes and works that emerged when creative and intellectual voices intersected during the Harlem Renaissance. www.artsedge.kennedy-center.org/interactives/harlem/themesmain_text.html

Quote

p. 18 Standing Committee on Ethics. *Curator Core Competencies: American Alliance of Museums Curators Committee*, 23-27 Jan. 2017, p.16. *American Alliance of Museums*, www.aam-us.org/docs/default-source/professional-networks/curator-core-competencies.pdf?sfvrsn=2. Accessed 22 Aug. 2017.

pp. 22-25 7. Identify with art

Additional Resources

Website Read about Ellison’s *Invisible Man*. www.gutenberg.us/articles/eng/Invisible_Man_

Website Harlem Renaissance poet Paul Lawrence Dunbar wrote “We Wear the Mask.” Read and discover more parallels between Lawrence’s *Ventriloquist* and the literature of his time by reading Dunbar’s poem here. www.poetryfoundation.org/poems-and-poets/poems/detail/44203

Website Read the work of more Harlem Renaissance poets. Simply type the link and then select “Harlem Renaissance” under “School/Period.” www.poetryfoundation.org/poets/browse#page=1&sort_by=recently_added

Website Explore a variety of resources related to Ralph Ellison. www.pbs.org/wnet/americanmasters/ralph-ellison-an-american-journey/587

Website View a number of artworks that emerged from the Harlem Renaissance. www.google.com/culturalinstitute/beta/entity/m019y_2?categoryId=art-movement

Quotes

p. 22 Ellison, Ralph. *Invisible Man*. Robert Bruce. *101 Books: Reading my way through Time Magazine’s 100 Greatest Novels*, 4 Oct. 2012, www.101books.net/2012/10/04/i-am-an-invisible-man. Accessed 5 Sept. 2017.

p. 24 Nicholas, Xavier. “Interview with Jacob Lawrence.” *Callaloo*, vol. 36, no. 2, 2013, p. 262 *Project MUSE*, 0-muse.jhu.edu.library.scad.edu/article/515049. Accessed 21 Aug. 2017.

Right: Jacob Lawrence, *Playland*, 1947



Piet Mondrian
1917



Jacob Lawrence, *Building No. 1*, 1985

Artist Image Credits

Page	Artist/Title	Medium	Year	Courtesy of
Cover	Jacob Lawrence The Card Game	Tempera on board	1953	Gift of Dr. Walter O. and Mrs. Linda J. Evans, SCAD Museum of Art Permanent Collection
6	Josef Albers Angular	Oil on composition board	1935	The Josef and Anni Albers Foundation
6	Jacob Lawrence Brownstones	Gouache on board	1958	Gift of Chauncey and Catherine Waddell, WC45 Clark Atlanta University Art Museum
8	Jacob Lawrence Street to Mbari	Tempera over graphite on wove paper	1964	Gift of Mr. and Mrs. James T. Dyke 1993.18.1 National Gallery of Art
9	Jacob Lawrence Street to Mbari (detail)	Tempera over graphite on wove paper	1964	Gift of Mr. and Mrs. James T. Dyke 1993.18.1 National Gallery of Art
10	Jacob Lawrence Figure Study after Vesalius [Profile with Boards]	Graphite on paper	c. 1975	Walter O. Evans Collection of African American Art
10	Jacob Lawrence Figure Study after Vesalius [Profile with Window]	Graphite on paper	c. 1977	Walter O. Evans Collection of African American Art
12	Jacob Lawrence In the Heart of the Black Belt	Egg tempera on hardboard	1947	Collection of the Orange County Museum of Art Newport Beach, CA; Bequest of Jane Cook
14	Jacob Lawrence Red Earth - Georgia	Egg tempera on hardboard	1947	Collection of the Carrie L. Berg Trust
16	Jacob Lawrence Jesse Jackson	Opaque paint on paperboard	1970	Gift of Time Magazine, National Portrait Gallery, Smithsonian Institution
22	Jacob Lawrence Ventriloquist	Egg tempera over graphite underdrawing on gessoed hardboard	1952	Harvard Art Museums/Fogg Museum, Daniel A. Pollack, Class of 1960, American Art Acquisition Fund and Gift of Dr. Ernest G. Stillman, Class of 1907, By Exchange
25	Jacob Lawrence Letter from Home	Egg tempera on hardboard	1947	Private Collection, Courtesy of Menconi + Schoelkopf, New York
35	Jacob Lawrence Playland	Gouache on board	1947	Clark Atlanta University Art Museum, 1948.003
36	Jacob Lawrence Building No. 1	Gouache on paper	1985	Collection of Mr. Les and Mrs. Violet Payne, New York

Related SCAD Degree Programs

Art History

SCAD art history students learn from distinguished scholars who hold outstanding credentials, conduct extraordinary research and maintain active artistic practices that inform their teaching. The department boasts the largest full-time art history faculty with doctoral degrees in North America. This comprehensive instruction is enhanced by the unique opportunity to study, intern and work at the university's locations around the world.

Undergraduate students examine the art and design of diverse periods and media, and each student develops a thesis that plunges into history, theory and criticism. The graduate program emphasizes critical analysis and interpretation of works of art and culminates in original research that leads to publishing and professional curatorial opportunities. More than 70 elective options in Savannah are integral to the course of study and allow students to customize their degrees. All students may engage in enriching lecture series, symposia and events, including SCAD deFINE ART, where they connect with renowned artists such as Carlos Cruz-Diez, Alfredo Jaar, Carrie Mae Weems and Fred Wilson, curators including former MOMA director Philippe de Montebello, and influential scholars and critics Jerry Saltz of *New York* magazine, Pulitzer Prize-winning author Louis Menand and others.

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Business Design and Arts Leadership

SCAD has long recognized the convergence of the creative sphere and the business world. The university's business design and arts leadership program prepares students to build and lead the enterprises and firms that advance the future of arts, culture, entertainment and design. With the creative economy as context, students master complex business concepts, learn to create and add value by asking the right questions, introduce efficiencies and streamline critical business operations. Strategic thinking, data-driven analysis, customer value generation, and financial planning and management are addressed within the program.

Coursework instills business acumen, management practices and strategic leadership skills to equip students with the orientation necessary to consider fundamental business challenges in new ways. By learning to anticipate market opportunities, manage change and navigate competitive pressures, students become architects of efficient, nimble organizations that respond to dynamic markets through adaptation and innovation. Graduates of SCAD's business design and arts leadership program are thought leaders and entrepreneurs for the creative economy: focused, driven professionals who capably lead change, set the direction for complex business operations, and influence and inspire others.

SCHOOL OF DESIGN

MASTER OF ARTS   

Cinema Studies

Cinema studies professionals explore the rich traditions and theories of filmmaking as they contribute to the analysis of film's past and the language of a virtual reality future. The M.A. degree program invites students to investigate every aspect of cinema, from early technological advancements to the social transformations it has shaped over the last 125 years. Students acquire an informed understanding of the history of film and are prepared to thrive in a wide range of arts and entertainment careers.

Coursework emphasizes analytical attention to social, cultural and political influences on cinema, addressing everything from literary films to world cinema. The curriculum highlights important movements in filmmaking and encourages students to examine developments and genres across time, along with the principles and philosophies behind the art of the cinematic narrative. Graduate seminars take students from page to screen and back again as students conduct focused inquiries that synthesize and shed new light on published scholarship. As they research and establish original interpretations, they also have the opportunity to write and edit for the scholarly online journal *Cine-Files*.

SCHOOL OF LIBERAL ARTS
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Related SCAD Degree Programs [continued]



Painting

Painting is an art form that is both ancient and timeless, poetic and dramatic. Painters create enviably personal yet eminently collectible work. At SCAD, undergraduate painting students gain expertise in traditional and modern approaches as well as the entire palette of professional practice—from creating work, editing a portfolio and engaging a gallery to creative entrepreneurship and launching a solo exhibition. Graduate students work in private studios and benefit from instruction, mentoring and critical feedback from faculty, guest artists and their peers. Topics in contemporary art, art criticism and critical theory are explored throughout the coursework, offering advanced perspective and providing a historical and critical context.



Annual events such as SCAD deFINE ART invite students to place a finger on the pulse of the art world by attending exhibitions, panel discussions, lectures and more. Recent SCAD deFINE ART guests include kinetic artist Carlos Cruz-Diez, MacArthur Fellow Xu Bing, sculptural installation artist Nari Ward and *New York* magazine senior critic Jerry Saltz. Guest artists and alumni mentors also conduct critiques, review portfolios, visit student studios, offer lectures and hold workshops. Guest artists have included Miya Ando, Jack Whitten, Adam Cvijanovic, Marina Abramović, Hugo Dalton, and Tim Rollins and K.O.S.; SCAD alumni Summer Wheat, Monica Cook and William Singer; distinguished curators Barry Bergdoll and Philippe de Montebello; and critic Gary Tinterow.



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Printmaking

Printmaking is one of human history's most enduring arts, a convergence of fine art practice and design technologies, both historical and contemporary. At SCAD, students explore photographic and digital applications, including photogravure, photolithography and photopolymer techniques, and partner with prestigious organizations to create work for exhibition and the marketplace.

At the undergraduate level, students delve into etching, mixed processes, letterpress, the book arts, silkscreen and more, while developing their own unique artist brand and mastering business and entrepreneurial skills essential for success. At the graduate level, scholars are immersed in studio work, research and the investigation of new processes, producing a body of work that culminates in a thesis.

Regular interaction with guest artists, faculty members and fellow students kindles a culture of multidisciplinary collaboration. The classroom experience coalesces with workshops led by artists including Kiki Smith, Valerie Hammond, Chakaia Booker, Ingrid Calame, Kael Alford, Marshall Arisman and Jeffrey Sippel. Recent printmaking projects with real-world partners include developing displays and commemorative gifts for BMW and Mercedes-Benz USA, collaborating with fellow SCAD fine arts students on a custom six-story installation at the Hotel Indigo Savannah Historic District, and designing scarf prints for Paradise Garden.

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Writing

Today's writers turn blogs into books, contribute copy to advertisements, develop strategic content for the web and pioneer new frontiers in social media. They work with commercial entrepreneurs to craft white papers, with political leaders to draft speeches and with cultural icons to give narrative to their storied lives.

SCAD writing students traverse it all through a comprehensive and contemporary curriculum that encompasses traditional and emerging media alike. They study magazine journalism, online reporting for a variety of platforms, short fiction, creative nonfiction and promotional writing for companies and organizations. They learn to observe and engage the world around them through a foundation in visual and liberal arts, taking courses that enrich observational and historical sensibilities and enhance the writer's ability to describe and narrate. Students also benefit from courses in design and computer applications for multimedia content.

Many writing students have contributed articles to magazines and newspapers, including *The New York Times*, *Oxford American*, *Swink Magazine*, *USA Today* and others. Even before graduating, SCAD students have secured literary agents and sold books and book proposals. At both the undergraduate and graduate levels, students learn to write in corporate and nonprofit settings, to market themselves and promote their work, and to successfully pitch their story ideas to publications.

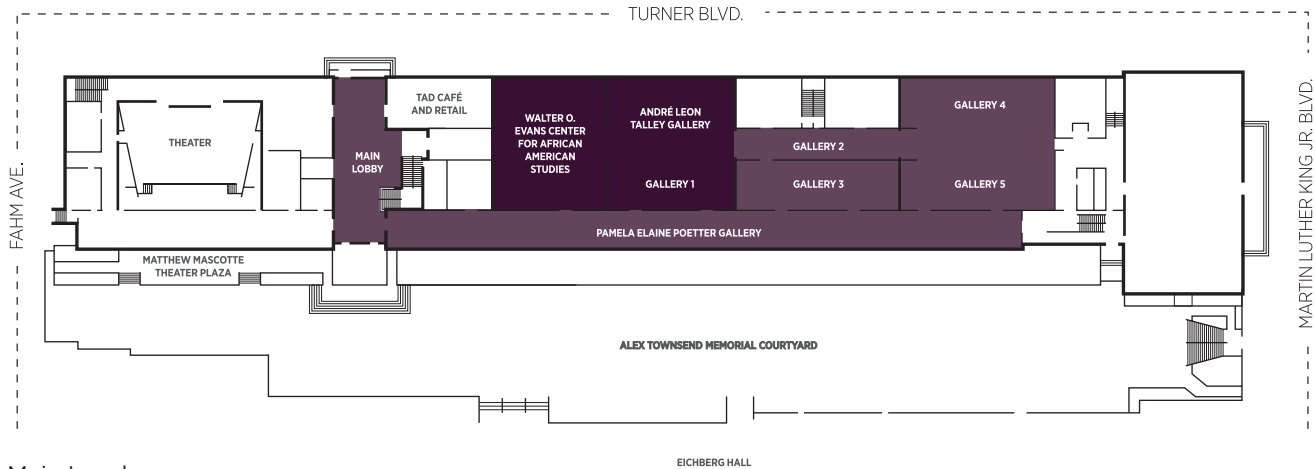
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Museum Maps

SCAD Museum of Art



Main Level

Galleries and main lobby
 Featured exhibition



Current and Upcoming Exhibitions

S **A Landscape of Events** • Mario Navarro

April 25, 2017 – Jan. 7, 2018

S **Other Situations** • Liliana Porter

Aug. 17, 2017 – Jan. 7, 2018

S **Temporal** • Miya Ando

Aug. 17, 2017 – Jan. 14, 2018

S **Persisting Monuments** • Cynthia Gutiérrez

Sept. 7, 2017 – Feb. 4, 2018

A **Couture Beyond** • Guo Pei

Sept. 7, 2017 – March 4, 2018

S **Felix Gonzalez-Torres** • Felix Gonzales-Torres

Oct. 5, 2017 – Jan. 14, 2018

S **Collective Intelligence** • Agnieszka Kurant

Oct. 12, 2017 – Jan. 14, 2018

S **Couture Beyond** • Guo Pei

Oct. 27, 2017 – March 4, 2018

S **SCAD deFINE ART 2018**

Feb. 20, 2018 – Feb. 23, 2018

S SCAD Savannah

A SCAD Atlanta

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