

**History, Labor, Life:
The Prints of
Jacob Lawrence**

OCT. 14, 2015 - JAN. 25, 2016

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For more information, visit scad.edu.

^a Cover Image: **Jacob Lawrence**, *The Builders (Family)*, 1974

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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 Artist

Jacob Lawrence was born in Atlantic City, New Jersey, in 1917. His family had moved North from the rural South, along with millions of other African Americans seeking a better life in urban areas. When Lawrence was 13, his family settled in [Harlem](#), where his education in art was both informal — observing the activity and rhythms of the streets — and formal, in after-school community workshops. In the course of his work, he became immersed in the cultural activity and fervor of the artists and writers who led the [Harlem Renaissance](#).

In 1938, Lawrence had his first solo exhibition at the Harlem YMCA and began working in the easel painting division of the [Works Progress Administration](#) Federal Art Project. In 1940, he received a grant from the Rosenwald Foundation to create a series of images on the migration of African Americans from the South. The next year *The Migration of the Negro* series debuted at Downtown Gallery, New York City. Lawrence was the first artist of color to be represented by a major New York gallery, and the success of this exhibition gave him national prominence.

Lawrence was active as both an artist and art educator. He taught at Black Mountain College in North Carolina in 1946, and later at the Skowhegan School of Painting and Sculpture in Maine and the New School for Social Research in New York. In 1971, Lawrence became a professor of painting at the University of Washington in Seattle.

Lawrence received the National Medal of Arts and was the first visual artist to receive the Spingarn Medal, the NAACP's highest honor. He was a member of the American Academy of Arts and Letters and the recipient of 18 honorary doctorates from universities, including Harvard University, Yale University, New York University, Howard University and Amherst College. He served as both a commissioner of the National Council on the Arts and a nominator for the Fulbright Art Committee and the National Hall of Fame. Lawrence was still drawing and painting when he died in Seattle in 2000.

Right: **Arnold Newman**, *Jacob Lawrence*, c.1993,
Walter O. Evans Collection of African American Art



About the Exhibition

History, Labor, Life: The Prints of Jacob Lawrence provides a comprehensive overview of Jacob Lawrence's printmaking [oeuvre](#). The exhibition explores three major themes that occupied the artist's graphic works, featuring more than 90 pieces produced from 1963 to 2000.

Lawrence started exploring printmaking as an already established artist. Printmaking suited his bold formal and narrative style exceptionally well. The relationship between his painting and printmaking became intertwined as he revisited and remade earlier paintings as prints. The medium's built-in capacity for replication also provided Lawrence with greater opportunities to broaden his audience.

Lawrence was primarily concerned with the narration of African-American experiences and histories. His acute observations of community life, work, struggle and emancipation were rendered within vividly imagined chronicles of the past. The past and present in his practice were intrinsically linked, providing insight into the social, economic and political realities that continue to impact and shape contemporary society today.

History, Labor, Life: The Prints of Jacob Lawrence is presented by the SCAD Museum of Art and the Jacob and Gwendolyn Knight Lawrence Foundation. The exhibition is curated by Storm Janse van Rensburg, head curator of SCAD exhibitions.

History



^b Jacob Lawrence, *Contemplation*, 1993

“I would go to the Schomburg Library and read books on various personalities I was a storyteller. I was interested in telling a story.” ¹

Jacob Lawrence

Labor



^c Jacob Lawrence, *Workshop (Builders #1)*, 1972

“I like the symbolism I think of it as man’s aspiration, as a constructive tool — man building.” ²

Jacob Lawrence

Life



^d Jacob Lawrence, *People in Other Rooms (Harlem Street Scene)*, 1975

“My pictures express my life and experiences. I paint the things I know and the things I have experienced.” ³

Jacob Lawrence



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.

The following learning exercises explore the life and work of Jacob Lawrence, whose artistic dedication to the themes of social and historical consciousness, community, and aspiration have a special resonance for educators and students alike. Lawrence's prints provide the basis for activities that encourage students to examine, evaluate and create art, while providing cross-disciplinary links to mathematics, language arts and history.

^e Left: **Jacob Lawrence**, *Aspiration*, 1988

Educational standards are listed on pages 28.
Highlighted glossary terms are found on page 32.
Citations can be found on page 35.
Artist image credits are recorded on page 36.

1 RESPONDING: Build on what you know



† Jacob Lawrence, *Builders No. 3*, 1974

From the time he was young, and into his adulthood, Jacob Lawrence was very interested in builders. When he was a child he loved to watch them work. As a grown-up he enjoyed collecting tools. He liked the way they looked and fit in his hand. He once said,

“... the hand itself is a beautiful tool.”⁴

Builders are a common **theme** in Lawrence’s art. He often drew and painted carpenters working together, building a better life for themselves and their community. Tools were an essential part of this effort.

Look closely at the three prints showing builders. *How many of each tool can you find? Use the chart to record the numbers.*



screwdriver	hammer	nail/ screw	saw	carpenter's divider	drill	wrench	plane	level



^g Jacob Lawrence, *Builders Three*, 1991



^h Jacob Lawrence, *Stained Glass Windows*, 2000

Many types of work call for special tools. Students need tools — pencils, rulers, scissors and books — to help them with the job of building on what they know. What tools do you use at school?

In the space below, draw a picture of yourself using learning tools.

2 RESPONDING: Compare and contrast

Jacob Lawrence moved to [Harlem](#) when he was in his early teens. In this African-American urban neighborhood, he saw and experienced things that were new to him — tall apartment buildings, crowds of busy people and brilliant colors.

These two prints by Lawrence tell something about his boyhood experience. They are [cityscapes](#) showing lively communities where neighbors walk about and teams of energetic builders work.



ⁱ Jacob Lawrence, *The Builders (Family)*, 1974



^j Jacob Lawrence, *Man on Scaffold*, 1985

These two prints are alike and different in many ways. They both use many of the same colors, but in one print the colors are [flat](#), or the same, across large areas. In the other print, areas of the same color include darker [shades](#). One print has shapes with blurred, or ragged, edges. The other print has shapes with mostly smooth edges.

3 CREATING: Compose art to show space

You know from experience that objects closer to you look larger and those in the distance look smaller. In this print, Jacob Lawrence has made the carpenter in red much larger than the others. He seems to be closer to us, while the other carpenters appear to be farther away. Lawrence has composed, or organized, colored shapes to give an idea of the room's size and the space the builders take up in it.



^k Jacob Lawrence, *Carpenters*, 1977

By changing the sizes of shapes and organizing them into areas called **foreground**, **middle ground** and **background**, artists create a feeling of space and distance in their work.

Foreground



Foreground shapes are the largest, sometimes blocking our view of the middle and background.

Middle ground



Middle ground shapes are middle-sized — neither the largest nor the smallest.

Background



Background shapes, the smallest of all, may be partly covered by the middle and foreground.

Look at Lawrence's prints in this guide and find other examples of foreground, middle ground and background. Experiment with the artist's technique by composing your own picture with a foreground, middle ground and background.

4 CREATING: Learn drawing techniques



† Jacob Lawrence, *The Library*, 1978

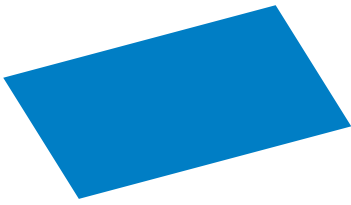
Harlem's [Schomburg Library](#) was one of Jacob Lawrence's favorite places. It is a world-famous collection of books and educational materials specializing in black literature and history. In this library, Lawrence discovered the heroes of African-American history and read about their struggles for justice and dignity.

The Library, pictured above, is one of several works Lawrence created that depict libraries and their patrons. Look through this guide to find another Lawrence artwork that uses a library as its subject, then compare the two.

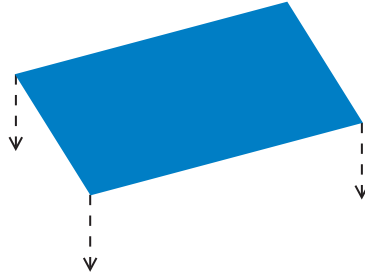
One shape dominates this print. Quadrilaterals, or four-sided figures, make up nearly every shape that is not human — the books, bookcases, floorboards and cart.

The quadrilateral used most in this print is a parallelogram, a name that refers to its parallel opposing sides. Parallelograms are a useful starting point for drawing many three-dimensional shapes.

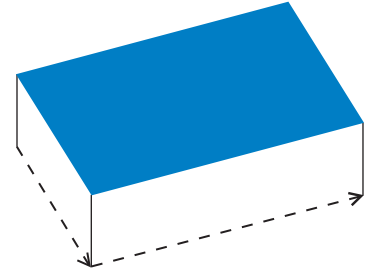
1



2



3



*Follow the steps above to turn a two-dimensional parallelogram into what looks like the three-dimensional shape of a book. Once you have mastered turning parallelograms into books, look at Lawrence's print *The Library* again to find more parallelograms. Use your drawing skills to turn parallelograms into a set of shelves or a library cart.*



5 RESPONDING: Interpret visual elements

The life of Harriet Tubman (c.1822-1913) was one of many accounts of African-American heroes that Jacob Lawrence read about in his visits to the [Schomburg Library](#). These histories inspired Lawrence to create narrative paintings that told real-life stories of courage and perseverance through [sequential](#) series of small panels. Years later, Lawrence recreated many of these narrative paintings as [limited-edition prints](#), of which *Forward Together* is one. As Lawrence relates,

“I was told that Harriet Tubman was born a slave and that she fled her slave masters just prior to the Civil War. She organized other slaves and, moving through the Underground Railroad, made nineteen trips from South to North ... always following the North Star until she and the other slaves reached the vast, snowy fields of Canada. It was a perilous journey. The slave owners and hound dogs were always on their tracks, searching for runaway slaves. Harriet Tubman was a very daring and brave woman.”⁵

Forward Together shows Tubman leading a group of men, women and children through a forest by night. Lawrence highlights which figure is the hero by draping Tubman in eye-catching red. He communicates her mission clearly — with one protective arm she reaches out encouragingly to the group, and with the other she points the way ahead to the North Star and freedom.

Lawrence added more visual details to support this central part of the story. *Examine the print closely and refer to the list to the right. Can you find visual elements that match each of the concepts listed?*



EXAMPLE:

Leadership: Tubman encourages and points
the way ahead to the North Star.

Unity: _____



^m Jacob Lawrence, *Forward Together*, 1997

Support: _____

Watchfulness: _____

Preparedness: _____

Progress: _____

6 CONNECTING: Analyze narrative impact

“Toussaint L’Ouverture was a great man. He will always remain one of my heroes.”⁶

Jacob Lawrence



¹ Jacob Lawrence, *General Toussaint L’Ouverture*, 1986

“General Toussaint L’Ouverture, Statesman and military genius, esteemed by the Spaniards, feared by the English, dreaded by the French, hated by the planters, and revered by the Blacks.”

Jacob Lawrence was 21 and still an art student when he completed his first series of [gouache](#) paintings telling the story of François Dominique Toussaint L’Ouverture. Lawrence gave each painting lengthy descriptive titles, reproduced here as quotes. Years later, when Lawrence produced 15 [silk screen](#) prints based on this early series, he shortened the titles to the ones you see here.

Toussaint L’Ouverture (c.1743-1803), a leader of the Haitian revolution, was considered a man of political and military brilliance. L’Ouverture means “opening” in French and is an addition he made to his given name — a likely reference to his tactical skill in creating openings in battle.

Toussaint was born into slavery in Haiti, eventually becoming a freed plantation steward and a property owner. He joined in Haiti’s slave revolt of 1791, rising to commander in chief of the Haitian revolutionary army. Toussaint directed the creation of Haiti’s constitution abolishing slavery, but soon after was seized and deported. He died in a French prison shortly before Haiti became the first black Western republic.

The Haitian revolt is a defining moment in history, representing the only slave rebellion to lead to the founding of a state.



° Jacob Lawrence, *Dondon*, 1992

"Toussaint captured Dondon, a city in the center of Haiti, 1795."



° Jacob Lawrence, *The Opener*, 1997

"General Toussaint L'Ouverture attacked the English at Artibonite and there captured two towns."

6 CONNECTING



¶ Jacob Lawrence, *The March*, 1995

“General L'Ouverture collected forces at Marmelade, and on October the 9th, 1794, left with 500 men to capture San Miguel.”



¶ Jacob Lawrence, *Deception*, 1997

“During the truce Toussaint is deceived and arrested by LeClerc. LeClerc felt that with Toussaint out of the way, the Blacks would surrender.”

As a visual narrator, Lawrence made **compositional** choices that added to the dramatic arc of the story — from exposition to rising action, climax, falling action and resolution.

Compare Lawrence's depictions of space in the two prints on the facing page. In *The March*, the figures appear crowded into the front of the picture plane, as if marching across a narrow stage. By contrast, in *Deception*, the space recedes at a steep dramatic angle.

Write an explanation of how the compositions of The March and Deception add narrative impact. Describe Lawrence's use of space as well as other techniques. Refer to the selection of elements and principles of art at the bottom of the page for ideas. Mark and label the illustrations below to show your thinking.



- Elements of Art: **Line** **Shape** **Color** **Value** **Form** **Texture** **Space**
- Principles of Art: **Balance** **Contrast** **Emphasis** **Movement** **Pattern** **Rhythm** **Unity**

7 CREATING: Explore the storyboarding process



^s Jacob Lawrence, *The Birth of Toussaint*, 1986



^t Jacob Lawrence, *The Coachman*, 1990



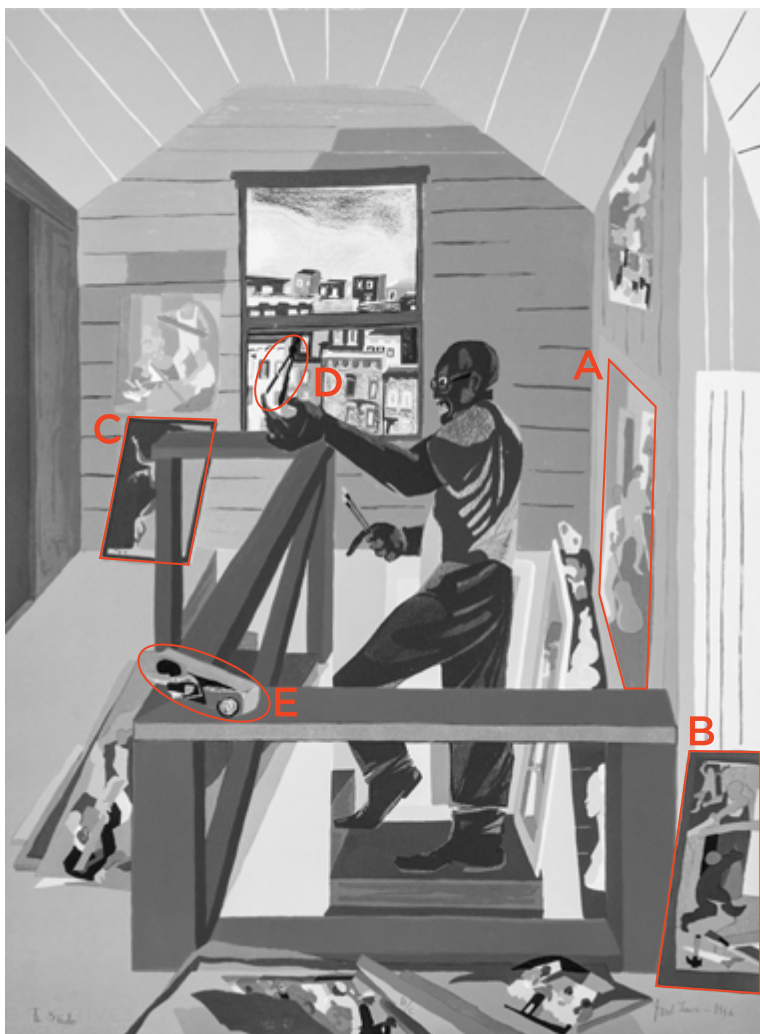
^u Jacob Lawrence, *St. Marc*, 1994

Jacob Lawrence's method of developing narrative series is comparable to the [storyboard](#) process used to compose graphic novels, films and computer games. Storyboards are separate visual representations of a narrative's essential parts. The boards bring a combination of structure and flexibility to the design stage, and are useful in communicating project goals to a production team.

Lawrence created the Toussaint series by researching the story, then writing the important elements of the narrative as captions. He sketched a scene for each caption onto uniformly sized panels and chose a limited [palette](#) of colors. With all the panels laid out in his studio, he systematically applied one color to every panel. Choosing another color, he repeated this process until all panels were completed together. This consistency, combined with Lawrence's repeating [motifs](#), creates a visual unity that supports narrative flow.

Experiment with Lawrence's methods. Outline a story using six sentences. Create an original story or use an event, novel, poem, song or movie as inspiration. Sequentially illustrate each sentence of the story outline in the spaces opposite. Finally, choose a palette of colors to complete your work. Use the writing space at the bottom of the page to write captions summarizing your story.

8 CONNECTING: Research historical contexts



“My belief is that it is most important for an artist to develop an approach and philosophy about life — if he has developed this philosophy, he does not put paint on canvas, he puts himself on canvas.”⁷

Jacob Lawrence

In his self-portrait *The Studio*, Jacob Lawrence walks up the stairs of his home and into an attic studio. Look at the artwork and objects Lawrence has chosen to represent himself.

Examine the inset to the left while referring to the full-color portrait opposite. The paintings depicted in the studio follow Lawrence’s prevailing **themes** of history, labor and life. The works labeled “A” and “B” are shown elsewhere in this guide — see if you can find them.

Refer to the inset and the work labeled “C.” It could be one of many figures Lawrence drew

while studying the drawings of Vesalius (1514-1564), a physician who authored and published the first textbook on human anatomy. Compare the pose of the figure in “C” with the image of Lawrence.

The item labeled “D” is known as a carpenter’s divider. This versatile tool has been used for centuries by carpenters, architects, cartographers and mathematicians, becoming a universal symbol of craftsmanship and rational knowledge. Search this guide for other instances where Lawrence includes a carpenter’s divider in his artwork.

The studio includes other tools, such as the plane labeled “E.” Lawrence’s fascination with carpentry tools and the craft of fitting shapes together is echoed in the precision and balance of his compositions.



✓ Jacob Lawrence, *The Studio*, 1996



^w Jacob Lawrence, *Artist in Studio*, 1994

National Core Arts Standards

Kindergarten through Second Grade

Creating 1.2

Anchor: Generate and conceptualize artistic ideas and work.

- K: Engage collaboratively in creative art-making in response to an artistic problem.
- 1: Use observation and investigation in preparation for making a work of art.

Creating 2.3

Anchor: Organize and develop artistic ideas and work.

- K: Create art that represents natural and constructed environments.
- 1: Identify and classify uses of everyday objects through drawings, diagrams, sculptures or other visual means.

Responding 7.2

Anchor: Perceive and analyze artistic work.

- ● K: Describe what an image represents.
- ● 1: Compare images that represent the same subject.

Responding 8.1

Anchor: Interpret intent and meaning in artistic work.

- ● K: Interpret art by identifying subject and describing relevant details.
- ● 1: Interpret art by categorizing subject matter and identifying characteristics of form.

Responding 9.1

Anchor: Apply criteria to evaluate artistic work.

- 2: Use learned art vocabulary to express preferences about artwork.

Connecting 10.1

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

- K: Create art that tells a story about a life experience.
- 2: Create works of art about events in home, school or community life.

-
- Standard met by **Exercise 1**
 - Standard met by **Exercise 2**

Third through Fifth Grade

Creating 2.1 **Anchor:** Organize and develop artistic ideas and work.
 ● 3: Create personally satisfying artwork using a variety of artistic processes and materials.
 ● 4: Explore and invent art-making techniques and approaches.
 ● 5: Experiment and develop skills in multiple art-making techniques and approaches through practice.

Creating 2.3 **Anchor:** Organize and develop artistic ideas and work.
 ● 3: Individually or collaboratively construct representations, diagrams or maps of places that are part of everyday life.
 ● 4: Document, describe and represent regional constructed environments.
 ● 5: Identify, describe and visually document places and/or objects of personal significance.

Responding 7.1 **Anchor:** Perceive and analyze artistic work.
 ● 3: Speculate about processes an artist uses to create a work of art.
 ● 4: Compare responses to a work of art before and after working in similar media.

Responding 7.2 **Anchor:** Perceive and analyze artistic work.
 ● 3: Determine messages communicated by an image.
 ● 4: Analyze components in visual imagery that convey messages.
 ● 5: Identify and analyze cultural associations suggested by visual imagery.

Responding 8.1 **Anchor:** Interpret intent and meaning in artistic work.
 ● 3: Interpret art by analyzing use of media to create subject matter, characteristics of form and mood.
 ● 4: Interpret art by referring to contextual information and analyzing relevant subject matter, characteristics of form and use of media.
 ● 5: Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements and use of media to identify ideas and mood conveyed.

Connecting 10.1 **Anchor:** Synthesize and relate knowledge and personal experiences to make art.
 ● 3: Develop a work of art based on observations of surroundings.
 ● 5: Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art-making.

Connecting 11.1 **Anchor:** Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
 ● 3: Recognize that responses to art change depending on knowledge of the time and place in which it was made.
 ● 4: Through observation, infer information about time, place and culture in which a work of art was created.
 ● 5: Identify how art is used to inform or change beliefs, values or behaviors of an individual or society.

-
- Standard met by **Exercise 1**
 - Standard met by **Exercise 3**
 - Standard met by **Exercise 4**
 - Standard met by **Exercise 5**
 - Standard met by **Exercise 6**
 - Standard met by **Exercise 8**

National Core Arts Standards

Sixth through Eighth Grade

Creating 1.1



Anchor: Generate and conceptualize artistic ideas and work.

8: Document early stages of the creative process visually and/or verbally in traditional or new media.

Creating 1.2



Anchor: Generate and conceptualize artistic ideas and work.

6: Formulate an artistic investigation of personally relevant content for creating art.

Creating 2.3



Anchor: Organize and develop artistic ideas and work.

7: Apply visual organizational strategies to design and produce a work of art, design or media that clearly communicates information or ideas.



8: Select, organize and design images and words to make visually clear and compelling presentations.

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.

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.

Connecting 11.1



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

6: Analyze how art reflects changing times, traditions, resources and cultural uses.



Standard met by **Exercise 6**



Standard met by **Exercise 7**



Standard met by **Exercise 8**

High School

- Creating 1.1** ● **Anchor:** Generate and conceptualize artistic ideas and work.
● **HS I:** Use multiple approaches to begin creative endeavors.
- Creating 1.2** ● **Anchor:** Generate and conceptualize artistic ideas and work.
● **HS I:** Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.
- Creating 2.1** ● **Anchor:** Organize and develop artistic ideas and work.
● **HS III:** Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea or concept.
- Presenting 6.1** ● **Anchor:** Convey meaning through the presentation of artistic work.
● **HS II:** Make, explain and justify connections between artists or artwork and social, cultural and political history.
- Responding 8.1** ● **Anchor:** Interpret intent and meaning in artistic work.
● **HS I:** Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contents.
● **HS II:** Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
- Connecting 10.1** ● **Anchor:** Synthesize and relate knowledge and personal experiences to make art.
● **HS I:** Document the process of developing ideas from early stages to fully elaborated ideas.
● **HS II:** Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art-making.
- Connecting 11.1** ● **Anchor:** Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
● **HS I:** Describe how knowledge of culture, traditions and history may influence personal responses to art.
● **HS III:** Appraise the impact of an artist or a group of artists on the beliefs, values and behaviors of a society.

-
- Standard met by **Exercise 7**
● Standard met by **Exercise 8**

Glossary of Terms

background *n.* The part of a picture that appears to be farthest away from the viewer

cityscape *n.* A view of a city; an artwork showing a city

compositional *adj.* The arrangement of parts to form a whole

European Renaissance The period of European history at the close of the Middle Ages and the rise of the modern world; a cultural rebirth from the 14th through the middle of the 17th centuries

flat *adj.* Smooth and even color, without shading

foreground *n.* The area of a picture that appears to be closest to the viewer

gouache *n.* A heavy, opaque watercolor paint

Harlem A section of New York City; Harlem has long been a center of black culture

Harlem Renaissance A period in the 1920s to 1930s when African-American achievements in art, music and literature flourished

limited-edition print *n.* One of a set of prints of a known and final amount, numbered and signed by the artist

middle ground *n.* The part of an artwork that lies between the foreground and the background

motif *n.* Recurring elements in an artwork

oeuvre *n.* The life work of an artist, writer, composer

palette *n.* The range of colors used in a particular work of art

Schomburg Library Known today as the Schomburg Center for Research in Black Culture located in Harlem, New York, the Schomburg is recognized as one of the leading institutions focusing exclusively on African-American, and African experiences. The Schomburg has collected, preserved and provided access to materials documenting black life in America and worldwide.

sequential *adj.* Following in a logical order

shade *n.* Colors to which another color has been added to make them darker

silk screen *n.* A printmaking process in which some areas on a screen of silk are coated with a waterproof substance and ink is forced through the mesh onto the printing surface

storyboard *n.* A graphic organizer for projects taking the form of a series of images

theme *n.* The central idea in a piece of writing, an artwork, exhibition, etc.

Works Progress Administration A government program developed in response to the Great Depression of the 1930s, the WPA employed people to carry out projects for the public good, such as building roads and libraries; the WPA also employed musicians, artists, writers, actors and directors



Additional Resources



the
**Jacob and
Gwen Knight
Lawrence**
legacy resource center

This website contains biographical information on Jacob Lawrence and Gwen Knight Lawrence, extensive resources for teaching and research on the art of Jacob Lawrence, descriptions of programs endowed by the Lawrences, and a searchable archive of nearly 1,000 images of their work.

jacobandgwenlawrence.org



Art Project
powered by Google

Google Art Project is an online platform providing access to high-resolution images of artworks housed in partner museums, including SCAD. The following address links to a database where you can access high-quality images of Jacob Lawrence's work from the Walter O. Evans Collection of African American Art at the SCAD Museum of Art.

tinyurl.com/LawrenceWork

Citations

¹Nicolas, X. (2013). Interview with Jacob Lawrence. *Callaloo*, 36 (2), 260–267. doi:10.1353/cal.2013.0087

²Sims, L. (2001). The structure of narrative, form and content in Jacob Lawrence's builders paintings, 1946-1998. In P. T. Nesbett & Michelle Dubois (Eds.), *Over the line: The art and life of Jacob Lawrence* (p. 209). Seattle, Washington: University of Washington Press.

³Wheat, E. (1986). *Jacob Lawrence: American painter* (p.192). Seattle, Washington: University of Washington Press.

⁴Hills, P. (2001). The prints of Jacob Lawrence: Chronicles of struggles and hopes. In P. T. Nesbett, *Jacob Lawrence: The complete prints (1963-2000), a catalogue raisonné*. (p. 16). Seattle, Washington: University of Washington Press.

⁵Lawrence, J. (1968). *Harriet and the promised land* (foreword). New York, NY: Simon & Schuster.

⁶Myers, W. (1996). *Toussaint L'Ouverture; The fight for Haiti's freedom* (foreword). New York, NY: Simon and Schuster.

⁷Wheat, E. (1986). *Jacob Lawrence: American painter* (p. 73). Seattle, Washington: University of Washington Press.

Artist Image Credits

Image	Page	Artist/Title	Medium	Year	Courtesy of
a	Cover	Jacob Lawrence The Builders (Family)	Silk screen on wove paper through hand-cut film stencils <i>207/300, edition of 300 with 20 AP</i>	1974	© 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York
b	4	Jacob Lawrence Contemplation	Silk screen on Bainbridge two-ply rag paper through hand-cut film stencils <i>Edition of 120 with 14 AP, 8 PP, 3 HC, 3 WP, 4 CP</i>	1993	© 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York
c	5	Jacob Lawrence Workshop (Builders #1)	Lithograph on Rives BFK paper <i>AP 7/10, edition of 100 with 10 AP</i>	1972	© 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York
d	5	Jacob Lawrence People in Other Rooms (Harlem Street Scene)	Silk screen on wove paper through hand-cut film stencils <i>Edition of 150, 10 AP</i>	1975	© 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York
e	6	Jacob Lawrence Aspiration	Lithograph on Arches paper from hand-drawn aluminum plates <i>AP 5/20, edition of 200, 20 AP, 6 PP</i>	1988	© 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York
f	8	Jacob Lawrence Builders No. 3	Silk screen on wove paper through hand-cut film stencils <i>Edition of 150 with 6 AP, 6 PP</i>	1974	© 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York
g	9	Jacob Lawrence Builders Three	Offset lithograph on Arches paper, from photo aluminum plates, mylars hand-drawn by the artist <i>45/90, edition of 90, 25 AP, 8 PP</i>	1991	© 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York
h	9	Jacob Lawrence Stained Glass Windows	Silk screen on Rising two-ply rag paper through hand-cut film stencils <i>AP 15/15, edition of 135, 15 AP, 10 PP, 4 CP, 5 WP</i>	2000	© 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York
i	10	Jacob Lawrence The Builders (Family)	Silk screen on wove paper through hand-cut film stencils <i>207/300, edition of 300 with 20 AP</i>	1974	© 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York
j	10	Jacob Lawrence Man on Scaffold	Lithograph on Arches paper from hand-drawn aluminum plates <i>Edition of 60, 6 AP, 2 PP</i>	1985	© 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York
k	12	Jacob Lawrence Carpenters	Offset lithograph on Rives BFK paper from aluminum plates hand-drawn by the artist <i>82/300, edition of 300, 10 AP, 5HC</i>	1977	© 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York
l	14	Jacob Lawrence The Library	Silk screen on wove paper through hand-cut film stencils <i>Edition of 100, 25 AP</i>	1978	© 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York
m	16-17	Jacob Lawrence Forward Together	Silk screen on Rising two-ply rag paper through hand-cut film stencils <i>Edition of 125 with 16 AP, 11 PP, 8 CP, 9 WP</i>	1997	© 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York

Image	Page	Artist/Title	Medium	Year	Courtesy of
n	18	Jacob Lawrence General Toussaint L'Ouverture	Silk screen on Bainbridge two-ply rag paper through hand-cut film and brushed-lacquer stencils <i>Edition of 100 with 25 AP, 10 HC, 7 WP</i>	1986	© 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York
o	19	Jacob Lawrence Dondon	Silk screen on Bainbridge two-ply rag paper <i>Edition of 124 with 15 AP, 8 PP, 7 WP, 4 CP</i>	1992	© 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York
p	19	Jacob Lawrence The Opener	Silk screen on Rising two-ply rag paper through hand-cut film stencils <i>Edition of 125 with 16 AP, 11 PP, 7 WP, 9 CP</i>	1997	© 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York
q	20	Jacob Lawrence The March	Silk screen on Rising two-ply rag paper through hand-cut film stencils <i>Edition of 120 with 14 AP, 7 PP, 11 WP, 3 CP</i>	1995	© 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York
r	20	Jacob Lawrence Deception	Silk screen on Rising two-ply rag paper through hand-cut film stencils <i>Edition of 125 with 15 AP, 10 PP, 5 WP, 4 CP</i>	1997	© 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York
s	22	Jacob Lawrence The Birth of Toussaint L'Ouverture	Silk screen on Bainbridge two-ply rag paper through hand-cut film stencils <i>Edition of 100 with 25 AP, 10 HC, 5 WP</i>	1986	© 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York
t	22	Jacob Lawrence The Coachman	Silk screen on Bainbridge two-ply rag paper through hand-cut film stencils <i>Edition of 99 with 24 AP, 8 PP, 14 WP, 6 CP</i>	1990	© 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York
u	22	Jacob Lawrence St. Marc	Silk screen on Rising two-ply rag paper through hand-cut film stencils <i>Edition of 120 with 14 AP, 7 PP, 3 WP, 2 CP</i>	1994	© 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York
v	25	Jacob Lawrence The Studio	Lithograph on BFK Rives paper from hand-color-separated aluminum plates <i>HC, edition of 60 with 10 AP, 5 PP, 4 HC</i>	1996	© 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York
w	27	Jacob Lawrence Artist in Studio	Lithograph on Rives BFK paper from should be hand-color-separated-photo aluminum plates <i>AP 10/10, edition of 50, 10 AP, 5 HC</i>	1994	© 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York
x	40	Jacob Lawrence Schomburg Library	Lithograph on Arches paper from hand-drawn aluminum plates <i>Edition of 200, 20 AP, 10 PP, 20 HC</i>	1987	© 2015 The Jacob and Gwendolyn Knight Lawrence Foundation Seattle/Artist Rights Society (ARS), New York

Related SCAD Programs of Study

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.

SCHOOL OF LIBERAL ARTS

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MASTER OF ARTS **S**

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.

SCHOOL OF FINE ARTS

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MASTER OF ARTS **A S**

MASTER OF FINE ARTS **A S e**

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.

- SCHOOL OF FINE ARTS**
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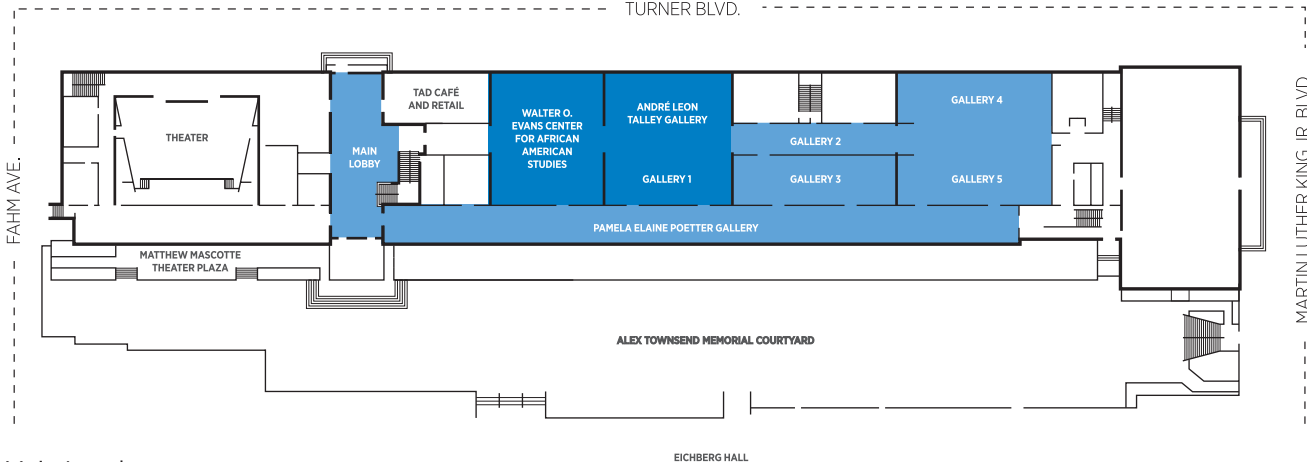




Jacobs Lawrence 2016

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

S **Lines of Influence** • Jacob Lawrence

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

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