

Latin American and U.S. Latina/o Exhibition Assignment

This term, you'll have the opportunity to study Washington and Lee University's small collection of world-class Latin American and U.S. Latina/o artworks. Thanks to the work of The University Collection of Art and Art History (UCAH) staff and interns, these works are exhibited together for the first time. The exhibition is located right outside our classroom in the Wilson Hall atrium. You have to rare opportunity to study high-quality Latin American works in person. Most importantly, this assignment will allow you to make a substantial contribution to our knowledge of the university's art collection--most of these works haven't been studied in the past. Your work will become a permanent part of the University's collections management database, called PastPerfect, and will enable UCAH to launch the art component of its new online database.

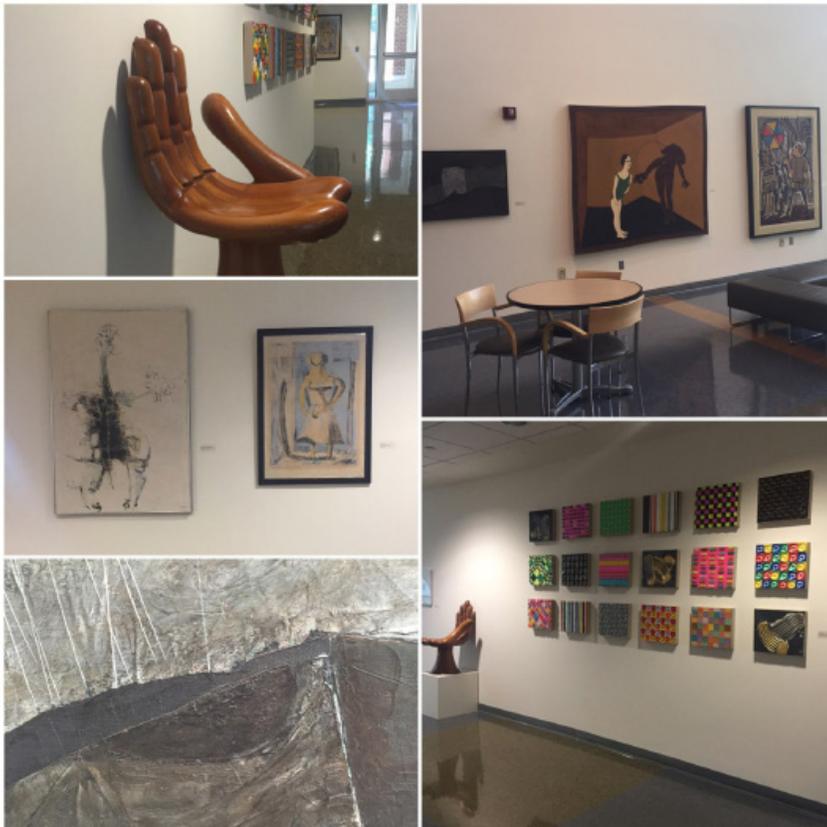
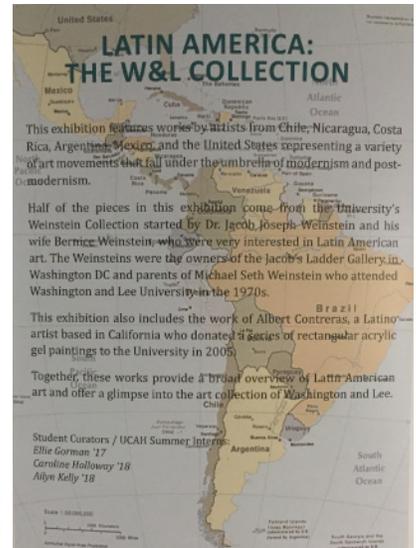
"This exhibition features works by artists from Chile, Nicaragua, Costa Rica, Argentina, Mexico and the United States representing a variety of art movements that fall under the umbrella of modernism and postmodernism.

Half of the pieces in this exhibition come from the university's Weinstein collection started by Dr. Jacob Joseph Weinstein and his wife Bernice Weinstein, who were very interested in Latin American art. The Weinstains were the owners of the Jacob's Ladder Gallery in Washington DC and parents of Michael Seth Weinstein who attended Washington and Lee in the 1970s.

This exhibition also includes the work of Albert Contreras, a Latino artist based in California who donated a series of rectangular acrylic gel paintings to the University in 2005.

Together, these works provide a broad overview of Latin American art and offer a glimpse into the art collection of Washington and Lee."

--Student curators/UCAH Summer Interns
(Ellie Gorman '17, Caroline Holloway '18, Ailyn Kelly '18)



Project Overview:

1. Close looking at an artwork in person
2. Read the object file and conduct independent research
3. Fill out the factual details on Object Information Worksheet
4. Add your description of the artwork.
5. Create your meta-data / search terms
6. Write your Object Label
7. The "education department" edits your Object Label
8. Give a brief presentation to the class

Part 1. Spend time looking at the artwork. You have the rare opportunity to examine an artwork in person, so spend a good amount of undistracted time really looking at the object that you have chosen. Take notes while you look. While you are looking at the object, you might answer some of the following questions to get started:

- What does the artist emphasize visually?
- What first attracts the viewer's attention?
- How does the artist emphasize this feature? Through scale, line, color, etc.?
- What is the subject of the work?
- What materials were used?
- Is the function of the object immediately evident? Is the object designed to be functional?

Part 2. Read the object file and conduct research. Some object files are more extensive than others. Don't worry if your file doesn't include lots of information—this simply means that your contributions to our knowledge of the university collection will be all the more important.

As you conduct research you might answer some of the following questions to get started:

- Who was the artist?
- When was this work made?
- What was the political, religious, or social context in which this work was created?
- Where was the work originally located?
- Did a patron commission the work?
- When did the university acquire the piece?
- Did the artist collaborate with other artists?
- Is the work part of a series? What is the subject of the larger series? Where does this piece fit into the series?

Part 3. Fill in the basic factual details on Object Information Worksheet. You'll find the artist's name, the title of the artwork, the date that the work was created, classification, material, size, and the accession number on the existing label or in the object file. Look up the artist's birthplace, and year of birth and death. Write a concise 75-word biography of the artist using information from the file and the contents of your research. Keep track of all of your sources and list them in the 'Citations' section of the form. Add related sources to the 'Bibliography for Further Study' section.

All citations should be formatted properly according to the [Chicago Manual of Style](#).

Part 4. Add your description of the artwork.

Provide a general description of the overall composition. Describe visible figures, animals, and objects. Your description with include commentary about subject matter.

Part 5. Create your meta-data / search terms.

Attaching standardized meta-data to your object helps others to find it using Web searches. You will add five to ten search terms to the Object Information Worksheet. The terms will situate your object historically and art historically and indicate that you know about the artist as well as subject matter.

Example of meta-data for a portrait:

Peale, Charles Willson, 1741-1827; Washington, George, 1732-1799; American Revolution, 1775-1783; Continental Army (U.S.); Early American history; Art, American--United States--18th century; Portraiture

Use standard [Library of Congress Subject Headings](#) for any cell on the Object Information Worksheet marked with a star. Consult the 'Identifying Keywords Using the Library of Congress Subject Headings' handout for additional information about using the Library of Congress search engine.

Part 6. Write your Object Label (150 words maximum).

You have now amassed a great deal of information about your object of study. You'll need to sift through the information to craft a short label that will present your artwork to the general public. Consult the 'Writing Effective Wall Labels' handout for additional information.

Part 7. The "education department" edits your Object Label.

We'll assume the role of a museum education department and edit wall labels to ensure that label clarity and suitability for our target audience. Each student will edit two labels. Students will incorporate edits into the final draft of the Object Information Worksheet.

Part 8. Brief in-class presentation. You'll present your research during a five-minute in-class presentation. You should elaborate upon the content included on your object label. You might also talk about aspects of the research project that you found most surprising or illuminating.

Object Information Worksheet

Accession Number	
Title	
Artist*	
Artist Birthplace	
Artist Birth Year	
Artist Death Year	
Artist Place of Death	
Artist Biography (75 words max)	
Object Year Range from	
Object Year Range to	
Classification	
Medium / Material*	
Object Size	
Gift / Purchase	
Collection	
On View (Location)	
Subject	
Search Terms / Meta-data*	
Description	
Provenance	
Inscription(s)	
Citations	
Bibliography for Further Study	
Label (150 words max)	

Prepared by: _____

Definitions, Terms, and Additional Information

Classification: Include the artwork type. The most common examples include: Animation Art, Architecture, Body Art, Ceramics, Drawing, Graffiti Art, Illuminated Manuscript, Installation, Jewelry, Land Art, Metalwork, Painting, Performance Art, Photography, Printmaking, Sculpture, Stained Glass, and Video Art. [Visit this site to view additional types of artworks.](#)

Medium / Materials: The [MoMA Learning Glossary of Terms](#) defines medium as “the materials used to create a work of art, and the categorization of art based on the materials used (for example, painting [or more specifically, watercolor], drawing, sculpture).” Material is defined as “an element or substance out of which something can be made or composed.” Common art materials include cement, concrete, glass, metal, stone, wood, ceramics, pottery, acrylic, chalk, charcoal, gouache, oil paint, pastel, pen and ink, pencil, tempera, watercolor, and fresco. [For a more complete list, visit this site.](#)

Gift / Purchase: If known and public, list the name(s) of the patron(s) who purchased the artwork for the university collection or the artist(s) who donated the piece to the university collection. If known, list the name of the specific fund used to purchase the artwork. Look through the file to determine if a specific credit line should be used for the object (i.e. Gift of The Jacob J. Weinstein Family).

Collection: If the artwork is part of a specific collection, list the title of the collection. Some examples include The Lee Chapel & Museum, The Reeves Collection, The Art Department Collection, The Jacob J. Weinstein Family Collection, and the Vincent L. Bradford Collection.

Subject: Include a brief description of subject matter (no more than 25 words). The [MoMA Learning Glossary of Terms](#) defines subject as “the visual or narrative focus of a work of art.” Consult the ‘Sample Object Information Worksheet’ for additional information.

ex. A full-length portrait of George Washington standing in uniform

Provenance: In chronological order, provide the object’s history of ownership, custody, or location. You’ll find these details in the university file and by conducting additional research.

Inscription(s): Make note of anything written on the front or back of the artwork (if you are authorized to examine the back). Never touch an artwork without the permission and assistance of collections staff.

Citations: Include citations to all published (print or web) sources that include direct references to the university’s artwork. All citations should be formatted properly according to the [Chicago Manual of Style](#).

Bibliography for Further Study: Include five sources that will provide a starting point for additional research about the object. All citations should be formatted properly according to the [Chicago Manual of Style](#).

Adding to the Object File: You are responsible for contributing to our knowledge of the university collection so that others may build upon your work in the future. Add all new information that you amass to the electronic object file. You must add a minimum of five new sources to the file by the end of the term.

Examples of new information include PDFs of websites that contain specific references to the objects in the university collection; information from auction websites that list values for the objects or closely related objects (the same print, for example); published articles that reference the object directly; direct references to the object found in books, exhibition catalogs, etc.

Writing Effective Wall Labels



Still from Jean-Luc Godard's *Band Of Outsiders* (1964)

Research suggests that museum-goers spend very little time examining artworks or reading wall labels. Viewers spend about ten seconds looking at each artwork—about seven of those seconds are spent reading the label. An effective label can help to direct close looking and sustain viewer attention.

In Gail Greg's *ARTNews* piece, "Your Labels Make me Feel Stupid," she suggests that viewers stand in front of artwork with a few VERY basic questions in mind:

- I don't know where to start.
- I don't know what to look at first.
- Have I looked at this long enough?
- What does circa mean?
- Your labels make me feel stupid.
- How did the artist make this?
- Why would a museum put this on display?
- Is this really art?

Your task will be find a balance between addressing these basic questions and presenting interesting and well-substantiated information to the viewer.

Sources:

- <http://www.artnews.com/2010/07/01/your-labels-make-me-feel-stupid/>
- <http://www.slideshare.net/HelenHales/writing-effective-museum-text-8243677>
- <https://apps.carleton.edu/campus/viz/assets/Labels.pdf>
- https://www.si.edu/Accessibility/SGAED#page_21
- <http://www.museum-ed.org/wp-content/uploads/2013/09/If-You-Cant-See-It.pdf>

- Determine your target audience. What kind of information will best reach that particular audience?
- The label should tell a story about the object on display. Write in a narrative style accessible to a wide audience. Be aware that parents often read wall labels to children. When you read your label out loud, does it sound like a story worth hearing?
- Have a clear but accessible thesis statement (in other words, make a point), and make it at the beginning of your label.
- Present the most crucial information at the beginning of your label. This crucial information might hook the viewer into reading the entire text.
- Provide content and context that is supported by research.
- Make sure that the individual label somehow relates to the larger exhibition. What are some of the main themes expressed throughout the larger exhibition?
- At the same time, each label must be independently accessible because there is no way to guarantee that any one viewer will read all of the labels (and let's be honest, it's very likely that a viewer will not read all of the labels!).
- You may include relevant—but brief—quotes from the artist.
- Be as concise as possible throughout your text—you only have 150 words with which to make your point.
- Write as you would speak, but keep your text professional—don't use exclamation points.
- Have at least one peer read and comment on your wall label.

Identifying Keywords Using the Library of Congress Subject Headings

1. Go to the [Library of Congress Subject Heading search engine](#). Click on 'All' and enter your search term ('siqueiros' for example).

Library of Congress Subject Headings

2. Scroll down and find the most appropriate keyword, and click on it.

10.	Salazar Siqueiros, Marco Antonio, 1956-	LC Name Authority File	Personal Name
Siqueiros, Marco Antonio Salazar, 1956- ; Salazar S., Marco Antonio (Salazar Siqueiros), 1956-			
11.	Siqueiros, David Alfaro	LC Name Authority File	Personal Name
Alfaro Siqueiros, David ; Alfaro Siqueiros, David ; Siqueiros, José David Alfaro ; Alfaro Siqueiros, José de Jesús			
12.	Zaragoza Siqueiros, Jorge	LC Name Authority File	Personal Name
Siqueiros, Jorge Zaragoza			

3. Highlight and copy the appropriate keyword.

4. Paste the text into the appropriate location on the 'Object Information Worksheet.'

Title	
Artist*	Siqueiros, David Alfaro
Artist Origin	
Artist Birth Year	
Artist Death Year	
Object Year Range from	
Object Year Range to	

Keep Source Formatting
 Match Destination Formatting
 Keep Text Only

Object Information Worksheet Sample
Portrait of George Washington by Charles Willson Peale*

Accession Number	No. 1933-502,A&B
Title	Portrait of George Washington
Artist*	Peale, Charles Willson, 1741-1827
Artist Birthplace	Chester, Maryland, United States
Artist Birth Year	1741
Artist Death Year	1827
Artist Place of Death	Pennsylvania, Philadelphia, United States
Artist Biography (75 words max)	"American painter Charles Willson Peale was born on April 15, 1741, in Chester, Maryland. His father, a convicted felon, died when Peale was 8 years old, which left the family impoverished. Peale started his own saddler business at age 20, and when he accumulated debt he began painting miniature portraits to earn money. His talent flourished and during the Revolution he painted more than a dozen portraits of George Washington. In his lifetime he devoted himself to the arts, founding the Pennsylvania Academy of Fine Arts. Peale died February 27, 1827, in Philadelphia, Pennsylvania." Source: http://www.biography.com/
Object Year Range from	1780
Object Year Range to	1780
Classification	Painting
Medium / Material*	Oil on linen ticking
Object Size	Unframed: 96 1/4 x 61 3/4in. (244.5 x 156.8cm) and Framed: 106 x 71 1/4 x 3 1/2in.
Gift / Purchase	Gift of John D. Rockefeller, Jr.
Collection	The DeWitt Wallace Decorative Arts Museum, Colonial Williamsburg, Williamsburg, Virginia, United States
On View (Location)	The DeWitt Wallace Decorative Arts Museum
Subject	A full-length portrait of George Washington standing in uniform
Search Terms / Meta-data*	Peale, Charles Willson, 1741-1827; Washington, George, 1732-1799; American Revolution, 1775-1783; Continental Army (U.S.); Early American history; Art, American--United States--18th century; Portraiture
Description	<p>A full-length portrait of a man, standing in the uniform (dark blue with buff facings) of the Continental army, also a buff waistcoat and white knee breeches, with a broad blue ribbon across his chest; he is turned slightly to the viewer's left and holds his hat in his proper right hand, which rests on his hip; his proper left hand rests on a cannon barrel, which projects into the picture from center right. He stands with his weight on his proper right foot, his proper left leg bent and crossed over the right at the knee, the toe resting on the ground.</p> <p>The frame is a 5 1/4-inch black-painted, scoop-molded example with applied, gilded decorations of corn husks (at the sight edge), ribbon and stick (inside the primary curve), and leaf-and-tongue (along the outermost edge). The frame is a replacement probably dating from the mid-nineteenth century (or possibly as late as the early 20th century). It may be a copy of the painting's original frame, being almost identical in style, for instance, to the original frame on Peale's portrait of John Dickinson at the Atwater Kent Museum in Philadelphia. For more observations on the frame, see the file notes of 12/6/1994 and 3/5/2000.</p>

* All information on this sample Object Information Worksheet drawn from Colonial Williamsburg website. "Portrait of George Washington (1732-1799)," The Colonial Williamsburg Foundation, <http://emuseum.history.org/view/objects/asitem/classification@16/291/>

Provenance	<p>The painting is believed to have hung at Shirley, a Carter family plantation in Charles City County, Virginia, from the late eighteenth --- or at least the early nineteenth --- century until 1928, when it was bought from a Carter family descendant (Mrs. Marion Carter Oliver) by John D. Rockefeller, Jr., who then gave it to CWF in 1933.</p> <p>How, when, and why the painting initially went to Shirley is imprecisely documented. Most likely, General Thomas Nelson (1738-1789) of Yorktown, Va., commissioned the painting while in Philadelphia as a congressional delegate February 18-April 22, 1779 (see Sellers, p. 230), and Nelson's daughter Mary (1774-1803; see "Notes") inherited the painting on her father's death. Mary Nelson's 1794 marriage to Robert Carter (1774-1805), son of Charles Carter (1732-1806) of Shirley and his second wife, Anne Butler Moore (d. 1809), provides a plausible rationale for the painting's removal to Shirley.</p> <p>Regarding Carter family tradition involving the history of the painting (which contradicts the preceding only in minor details), see the file letter of June 8, 1928, from the Frick Art Reference Library to Herbert Putnam of the Library of Congress regarding the history of 1933-502 as imparted to the Frick by the late Mrs. Alice Carter Bransford of Shirley.</p> <p>With the premature deaths of both Robert (1805) and Mary Nelson Carter (1803), likely the initial plan was that their children --- Hill (1796-1870), Ann (m. 1819), Lucy (1799-1835), and Thomas Nelson Carter (1800-1883) --- would be reared by their paternal grandfather. However, Charles Carter died in 1806, only a year after his son Robert, and guardianship of the children fell to the children's uncle, Williams Carter (1782-1864), who returned to Virginia from Paris to fulfill the obligation.</p>
Inscription(s)	<p>Inscribed in black paint at lower left, about 10 1/2-inches above the sight edge of the lower frame member: "Chas: WPeale ["W" and "P" in ligature] pinxt:/Philadelphia. 1780". (See detail photo in file for styles and configuration of the lettering, etc.)</p>
Citations	N/A
Bibliography for Further Study	<p>Bachmann, Elaine Rice. 2007. Charles Willson Peale's Portrait of George Washington for the Maryland State House. Vol. 171. New York: Brant Publications, Incorporated.</p> <p>Marks, Arthur. 2012. Private and Public in "The Peale Family:" Charles Willson Peale as Pater and Painter. <i>Proceedings of the American Philosophical Society</i> 156 (2): 109-87.</p> <p>Morgan, John Hill. 1927. Two Early Portraits of George Washington, Painted by Charles Willson Peale. Princeton, N.J.</p> <p>Peale, Charles Willson, Edgar Preston Richardson, Brooke Hindle, and Lillian B. Miller. 1983. Charles Willson Peale and His World. 1st ed. New York: H.N. Abrams.</p> <p>Weekley, Carolyn J. <i>Painters and Paintings in the Early American South</i>. Williamsburg, VA: Colonial Williamsburg Foundation, in association with Yale University Press, 2013.</p>
Label (150 words max)	<p>In 1779, the Supreme Executive Council of Pennsylvania commissioned a portrait of George Washington to honor him and the American victories he won during the Revolutionary War. The result was the original painting now hanging in the Pennsylvania Academy of Fine Arts in Philadelphia. The picture, America's first "state portrait," was an immediate success. It served as the basis for Peale's numerous nearly identical versions, including this example that hung for more than a hundred years at Shirley Plantation in Virginia.</p> <p>Peale's careful composition contains symbolic elements relating to the war and to Washington's victorious leadership at the Battle of Princeton. The general stands with his hand resting on a canon, a powerful instrument of war. The British ensign flag lies fallen to one side on the ground, as do other captured flags. To the left is the Princeton battlefield with the debris of war, the marching of captured British soldiers, and college buildings.</p>