

# Interdisciplinary Resource Guide to the Kress Collection

EL PASO MUSEUM OF ART

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*“Art enables us to find ourselves and lose ourselves at the same time.”*

– Thomas Merton, writer



**Cover Image**  
 Sir Anthony van Dyck - Flemish, (1599-1641)  
 Portrait of a Lady, c. 1620-21  
 Oil on canvas

Circle of Pedro Berruguete, School of Castile (Spanish, early 16th Century)  
 Christ at the Column with Saints Jerome, Peter, Paul and James (c. 1500-1510)  
 Oil on panel

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## ABOUT THE EL PASO MUSEUM OF ART

### Background

Founded in 1959, the El Paso Museum of Art (EPMA) is a major cultural and educational resource for West Texas, New Mexico, and Mexico. The Museum houses a permanent collection of over 5,000 works of art. In addition to displaying works from its holdings, the Museum offers a diverse schedule of temporary exhibitions, films, lectures, concerts, and other educational programs to the general public. EPMA has a steady record of accreditation by the American Association of Museums. The Museum was first accredited in 1972, then re-accredited in 1985 and, most recently, in 2001. Since the new downtown building opened in 1998, the Museum serves approximately 60,000 visitors per year.

### Museum Hours

Tuesday - Saturday  
 9:00 am to 5:00 pm

Thursdays  
 9:00 am to 9:00 pm

Sunday  
 12:00 pm - 5:00 pm

Closed Mondays and major holidays

### Administration Office Hours

Monday - Friday  
 8:00 am to 5:00 pm

### Address and Phone Number

One Arts Festival Plaza  
 El Paso, Texas 79901  
 (915) 532-1707  
 (915) 532-1010 Fax

[www.elpasoartmuseum.org](http://www.elpasoartmuseum.org)

Giovanni Agostino de Lodi (Pseudo-Boccaccino) (Italian, active c. 1467-1524)  
 Saint Matthew the Evangelist (c. 1500-1510)  
 Tempera on panel



Master of the School of Lucca/Adriobyzantine Master  
(Italian, active 13th C)  
*Madonna and Child* (c. 1200)  
Tempera and gold leaf on panel

## WHY VISIT THE EL PASO MUSEUM OF ART?

### A visit to the EPMA will feature:

- Inquiry based learning
- Activities using the elements and principles of art
- Interdisciplinary connections
- Attention to varied learning styles

### Visiting the EPMA will promote:

- Opportunities to use critical thinking skills and oral expression
- Visual literacy enhancement

The El Paso Museum of Art offers meaningful experiences for school groups through docent led tours and on-site interpretive activities for students. Pre and post visit activities and related lessons are based on Texas curriculum standards.



Martino di Bartolomeo (Italian, active 1384-1434)  
*The Crucifixion* (c. 1410)  
Tempera and gold leaf on panel

## TO THE TEACHER/CHAPERONE

To ensure a successful visit, please review the following guidelines prior to your visit.

- Tours should be scheduled during normal operating hours with three weeks advance notice.
- There should be a **minimum of ten visitors** with a **maximum of sixty**; school tours must have **one adult chaperone per ten students**.
- Teachers and chaperones should accompany students at all times and help students follow museum etiquette.
- Students **must stay in their groups at all times**. A teacher/chaperone should escort any student who needs to be excused from the group.
- Museum guards serve to protect the artwork. As a chaperone, your help with monitoring students' behavior is appreciated.
- Visits to the Museum Store are at the teacher's discretion. Please **limit the visit to four students at a time**, accompanied by a chaperone.

## SCHEDULING A TOUR

Thank you for your interest in scheduling a class tour at the El Paso Museum of Art. The following guidelines will help you schedule your tour.

- Tours may be scheduled for groups of 10 or more.
- Tours must be scheduled **three or more weeks in advance**.
- Tours are **45 minutes to one hour** in length.
- When you call to schedule a tour, please **be prepared to tell us**:
  - School/group name
  - Name of contact person
  - Your email and phone number
  - Number of students in tour
  - Grade level/age
  - Preferred date and time
  - Two alternative dates and times
  - Any special needs and requests, such as tours in Spanish, or particular interest within the collection

## INTRODUCING STUDENTS TO THE MUSEUM

To get students excited about visiting the museum, initiate a pre-visit discussion about museums and what to expect. This will help in determining students' needs or choosing a particular interest within the collection. Questions to stimulate participation include:

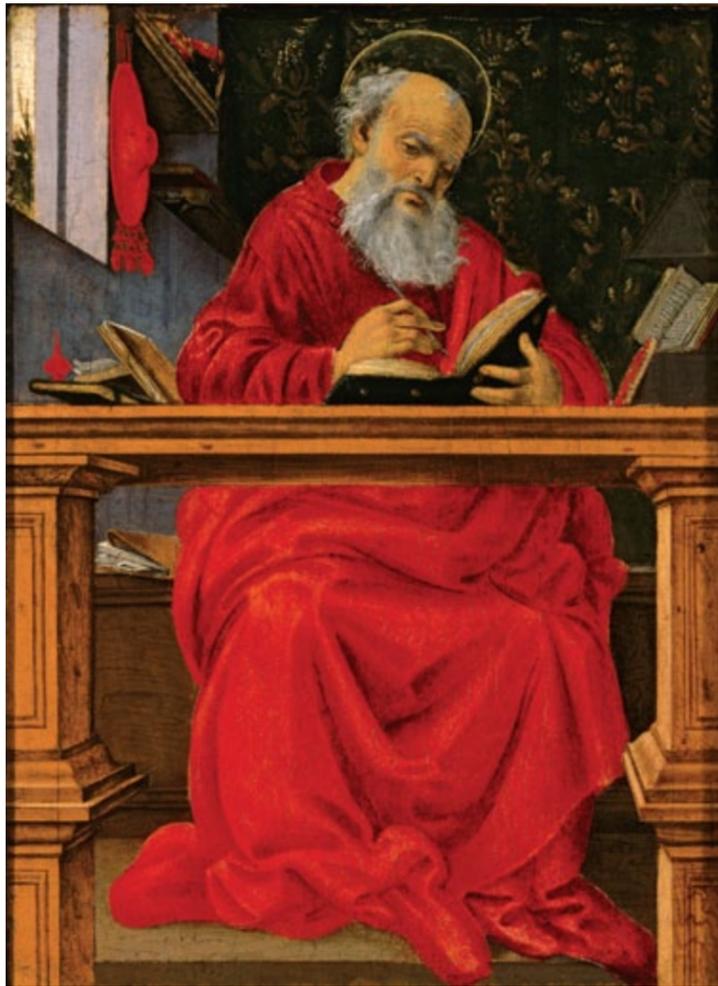
- What is a museum?
- Has anyone ever visited a museum before? What did you see there?
- Has anyone ever visited the El Paso Museum of Art before? What did you see there?
- How should you behave in a museum? (this will lead to museum etiquette guidelines)

## MUSEUM ETIQUETTE

The El Paso Museum of Art houses many valuable artworks, some of which date back almost 1,000 years. While visiting the museum, it is important to take some precautions to prevent damage to the artwork as well as personal safety. Sweat and oils from skin will damage artwork as will flash photography.

Make sure students understand the following museum etiquette guidelines:

- NO food, gum, or drinks are allowed in the galleries. (gum stuck on a painting is a very bad thing)
- DO NOT touch artwork. (we all want to, but oils from our hands can damage artworks and anything that is lost cannot really be replaced)
- Keep an arm's length away from artwork and do not lean on walls. (they look better without smudges)
- NO running or yelling. (use "inside voices")
- Cameras are allowed in the permanent collection (no flash photography please; it can also damage artwork), no photography allowed in most temporary exhibits.



Filippino Lippi (Italian, c. 1457-1504)  
*Saint Jerome in his Study* (mid 1490s)  
Tempera on panel

### About the Kress Collection

We have focused this guide on the Kress Collection because the artworks in it are on view permanently. This allows the guide to remain useful over time. Please note that occasionally artworks are temporarily removed for conservation or loan to other museums. The artworks in the Kress Collection were the gift of Samuel Kress and his Foundation, and prompted the transformation of the International Museum into the El Paso Museum of Art in 1961. They are primarily from the Renaissance (1400s-1500s), Baroque (1600s), and Rococo (1700s) periods.

### HOW TO USE THIS GUIDE

The activities presented in this guide are categorized by grade level (elementary, middle, high school) and subject area. These activities may be adapted to other grade levels and subject areas and can be altered to better suit the individual needs of your students.



Sandro Botticelli Workshop  
(Alessandro di Mariano Filipepi) (Italian, 1444-1510)  
*Madonna and Child* (1490s)  
Tempera on panel

### SELF-GUIDED TOURS

Due to scheduling conflicts, a docent may not be available during your trip. Do not let this discourage you from enjoying the benefits the museum offers to your curriculum. This guide is designed to help you utilize the museum's permanent collection to enhance classroom learning. Full size images of the Kress Collection are available at the following Web site:

<http://www.kressfoundation.org/collection/ViewCollection.aspx?id=72&repopid=18398>

Thumbnail size images of the artworks referred to in this guide are included on the back pages.

The title of the artworks is followed by a number in parenthesis, which is the number of the thumbnail image in the back of this guide. For example:

*Entrance to a Palace* by Bellotto (15) is thumbnail #15.

#### Before Your Visit

- Familiarize yourself with the artworks
- Choose artworks based on your curriculum needs
- Use pre-visit activities to prepare students for looking at the artworks during your visit

## SUGGESTED ARTWORKS FOR PRE-VISIT USE BY SUBJECT

The following are artworks by subject area that may be used for pre-visit activities in the classroom. [More specific suggested activities are outlined in "Connections" section of the guide](#) along with a listing of the specific TEKS standards addressed by them. Feel free to browse the artworks from the Kress Collection to choose other artworks for your subject area. Please note, however, that not all artworks are on view at all times.

**Math** - These artworks can be used to explore spatial reasoning, proportions, patterns and relationships using mathematical concepts. For example, *Entrance to a Palace* (15), *St. Thomas de Villanueva Giving Alms to the Poor* (6) and *Madonna and Child* (17) by the Adriobyzantine Master can be used in activities involving identifying geometric shapes and lines, and grouping recognition. Please see other mathematical connection ideas in the elementary and middle school "Connections" section of this guide.

- *St. Jerome in his Study* by Lippi (9)
- *Entrance to a Palace* by Bellotto (15)
- *St. Thomas de Villanueva Giving Alms to the Poor* by Valdes Leal (6)
- *Madonna and Child* by the Adriobyzantine Master—Kress Collection Web site lists artist as Master of the School of Luca (17)
- *Christ at the Column with Saints Jerome, Peter, Paul, and James* by a member of the Circle of Pedro Berruguete (14)

**Science** - These artworks can be used to explore landscape forms, weather, erosion, effects of human activity on the planet and the natural characteristics of plants, animals, and their environment. For example, the natural background of *Christ with Symbols of the Passion* (19) by Lavinia Fontana can be used to help students identify types and elements of plants. *The Hunt of the Calydonian Boar* (1), *Jacob and Rachel at the Well* (2), *Ruggiero Saving Angelica* (16) and *St. Jerome and St. Francis* (21) can be used to discuss weather, erosion and the effects of human activity on the planet. Please see other science connection ideas in the elementary and middle school "Connections" section of this guide.

- *Christ with Symbols of the Passion* by Fontana (19)
- *Saint Matthew the Evangelist* by Agostino da Lodi (20)
- *Jacob and Rachel at the Well* by Antolinez y Sarabia (2)
- *The Penitent St. Jerome with St. Francis in Landscape* by Sellaio (21)
- *Ruggiero Saving Angelica* by Carpi (16)
- *Noah's Offering* by Castiglione (4)
- *The Hunt of the Calydonian Boar* by Dossi (1)

**History/ Social Studies** - These artworks can help students examine social issues, historical accuracy, geography, culture and exploration. They can also be used to practice primary source analysis. A *French Magistrate of Requests* (10) and *Portrait of a Young Man* (13) can be used to discuss the functions of government as well as how portraits were used to show the sitter's wealth and status. Artworks such as *The Hunt of the Calydonian Boar* (1), *The Circumcision* (5), and *View of the Molo* (3) can be used in a discussion of geography, culture, and social practices. Please see other history/ Social Studies connection ideas in the elementary and middle school "Connections" section of this guide.



Benvenuto Tisi (Il Garofalo) (Italian, 1481-1559)  
*The Circumcision* (c. 1550)  
Tempera on panel

- *The Hunt of the Calydonian Boar* by Dossi (1)
- *The Circumcision* by Garofalo (5)
- *Portrait of a Young Man* by Tintoretto (13)
- *A French Magistrate of Requests* by Rigaud (10)
- *View of the Molo* by Canaletto (3)

**Reading/Writing** - These artworks have been chosen to promote visual literacy, and to practice the role of, theme, analysis and reflections in writing. Comparing the two representations of *Madonna and Child* (17, 18) can be used as prompts for a persuasive essay about the version individual students prefer. *The View of the Molo* (3) can serve as a prompt for stories about travel (i.e. where are the various people in the boats going? What are the groups of people talking about?) This can also be a way to engage the students with the artworks during your museum visit. Please see other reading/writing connection ideas in the elementary and middle school "Connections" section of this guide.

- *View of the Molo* by Canaletto (3)
- *Noah's Offering* by Castiglione (4)
- *Berenice* by Strozzi (12)
- *Ruggiero Saving Angelica* by Carpi (16)
- *Madonna and Child* by Sandro Botticelli vs. *Madonna and Child* by the Adriobyzantine Master/ Master of the School of Lucca (18, 17)

## PRE AND POST ACTIVITIES FOR ALL SUBJECTS

The following activities can be used by any subject area to familiarize students with artwork from the El Paso Museum of Art. These activities will heighten students' observation skills for a higher level of student engagement during your trip.

### Pre-Visit Activity

Use the following activity to familiarize students with artworks from the El Paso Museum of Art. This activity will stimulate students' observational skills in preparation for their museum visit.

Instructions:

1. Choose artworks that you want students to engage with at the museum and will be using for post-visit activities.
2. Make enough copies of the artworks for groups.
3. Divide students into groups and have one student be the scribe.
4. Each group is given one image to observe.
5. As a group, students give adjectives that describe what they see in the artwork.
6. Students combine a select number of the adjectives to create a compound descriptive sentence.
7. Have each group present their image and sentence to the class.

### Post-Visit Activity

Use a second set of artworks from your visit to reflect on what students experienced at the El Paso Museum of Art. This is a comparison activity, so ideally the second set of artworks selected should be similar to the first set. For example, the two artworks of *Madonna and Child* (17, 18) or any other similar pairs of artworks. Use the images to compare the number of different colors, depiction of the natural environment and how they each tell a story, use of line and balance, etc.

Instructions:

1. Copy enough images for groups.
2. Divide students into groups.
3. Provide each group with a set of images to compare and contrast.
4. Have students discuss the images in their group and document their comparisons using a Venn diagram or any other comparing representation.
5. Select students to present their comparisons to the class.



Jacopo del Sellaio (Italian, c. 1442-1493)  
*The Penitent Saint Jerome with Saint Francis in Landscape* (c. 1490)  
 Tempera on panel



Battista Dossi (Battista de Luterio) (Italian, 1490-1548)  
*The Hunt of the Calydonian Boar* (after 1520)  
 Oil on panel

## ELEMENTARY CONNECTIONS (GRADES 3-5)

**Art** - All artworks and ideas listed under the various disciplines can be used to meet the one or more of the following Art TEKS for grades 1-3: 1 B, 3 A & B, 4 B. For grade 4 they meet 1 B, 3 A, & 4 B. For grade 5, 1 B & 4 B.

**Math** - Can be used to address the following TEKS standards: 6 A & B, 8 A (grade 3), 6 A & C, 7 C (grade 4), 4, 7, 10 C, 14 B & C, 15 A (grade 5)

### Pre-visit activities

- Choose an artwork as a pictorial representation for a math problem. Example: *St. Jerome in his Study* (9) by Lippi: Jerome enjoys reading. Measure the book in his hands, then measure the width of his desk. How many books of that size could he have open on top of his desk? Or have students estimate what percentage of this painting contains the color red (dividing it into squares might help).
- Choose an artwork that contains various geometric and line patterns. Have students distinguish the patterns and make a graph representing their data. Example: *Entrance to a Palace* (15) by Bellotto Classify the different patterns (shapes, direction etc.) seen in the artwork. Have students identify different line patterns (parallel, perpendicular, horizontal etc.) and shapes that can be seen in the chosen artwork.

### In the Museum

Use the Kress Foundation Web site to choose which paintings you'd like to view in person. Please call the Museum to confirm that those paintings will be on view during your visit. Have the students discuss how artists use lines, shapes, and numbers of things to create their pictures. Have them try to identify the central figure(s) in a composition. Have them look for arrangements that have a triangle shape and use the right angles of the frame or edge to identify what type of triangle the artist has used.

### Post-visit activity

- Choose artworks from the museum that students can use to create their own math problems. Make print outs of artworks as reference or display one at a time on the overhead as a class activity. Have students write their own math problem using the artwork. Students can swap and solve or collect students' math problems and combine it for a class workbook or homework assignment. For example, print out one of the images in which you can identify a triangular composition (such as the Botticelli Madonna and Child (18)). Have students use a ruler to draw the triangle, then measure it using a protractor.

**Science** - Addresses the following TEKS standards: 7 C, 9 A (grade 3), 2 A, B, & C, 7 B & C, 8 B (grade 4), 2 A-D, 9 A & C (grade 5)

### Pre-visit activities

- Discuss the varying types of erosion caused by weather and the interactions of elements such as sand, rock, and water. View *The Penitent St. Jerome with St. Francis in Landscape* by Sellaio (21) or *Ruggiero Saving Angelica* (16) by Carpi and have students describe how the weather or other environmental elements might have affected the landscape in the images.
- Have students use everyday experience to predict how each of the following substances would work if mixed with color and used to paint: egg yolk, oil, water. Which do they think would be easiest to use for painting? Why?

### In the Museum

Several of the paintings in the Kress Collection include landscapes and natural surroundings. In some cases these are carefully and accurately rendered (*Christ with Symbols of the Passion* (19) by Lavinia Fontana) while others are decorative or fantastical (*Madonna and Child* (18) by Botticelli.) Have the students identify which landscapes reflect the realities of natural ecosystems, and the supporting evidence to explain why they think it could be a real ecosystem.

If you have chosen to do the second pre-visit activity, find paintings that were created using either tempera (egg yolk) or oil and have students compare things like level of detail, shadowing, and how precise are the lines or outlines. For example, compare *Ruggiero Saving Angelica* (16) with *Hunt of the Calydonian Boar* (1).



Attributed to Girolamo da Carpi (Italian, 1501-1557)  
*Ruggiero Saving Angelica* (1530-1556)  
Tempera on panel

### Post-visit activities

- Have students draw a before and after picture demonstrating the erosion caused by different weather patterns. Students can then classify the varying landscapes.

- Have students conduct an experiment using egg yolk, oil and water, that determines 1) which one dries fastest 2) which one is thickest. Then add food coloring or provide samples of oil paint or water color, and have the students make egg tempera (there are several recipes on the Web). Try using each of the types to paint the same figure, record the differences, and discuss the reasons based on the results of the experiment.

**Social Studies** - The artworks in the Kress Collection can be used on a general level to help students explore what we can and cannot learn from art as a primary source. This can also enhance general critical thinking skills. For example, religious paintings from the Renaissance cannot show us events that occurred during that period, but they can show us how people dressed because painters usually depicted biblical characters in Renaissance clothing. Paintings such as *The Hunt of the Calydonian Boar* (1) can show us something about myths, social roles and how the nobility spent leisure time, and *View of the Molo* (3) can help us explore economic and cultural exchange in the 1700s.

### Pre-visit and In the Museum activities

- Have students locate Venice on a map. Show them the *View of the Molo* (3) and ask them to figure out what time of day it is. This can be done using the position of the sun and/or speculating on the number of people shown and what they are doing.
- In the museum, pay particular attention to this painting and determine whether the students made the correct calculation (it's sunrise—the position of the water indicates that the view is looking south). You can also try this exercise with other paintings that include an outdoor view.

**Reading/writing** - Addresses the following TEKS standards: 17 A-E, 18 A & B, 19, 20 A & B, 21 (grade 3), 2 E, 15 A-E, 16 A & B, 17, 18 A & B, 19 (grades 4-5)

### Pre-visit activities

- Have students look up the definition of the following words: Tempera, Perspective, Renaissance, Baroque, Mannerist or Mannerism, Madonna, Penitent
- Use an artwork from the museum to write a first draft of a story/poem about what is happening in the image. For example, using *View of the Molo* (3), write a story about the daily activity at this Venetian seaport.

### In the Museum

Use the following prompts to engage students in a discussion of the artworks:

- 1) What is happening in this picture?
- 2) What do you see in the picture that makes you think that?
- 3) What other things do you see that add to the story or maybe change your mind?

Pay attention to pictures and text in the museum that relate to the words you looked up.

### Post-visit activities

- Use an artwork seen at the museum to tell a story through the perspective of a character in the painting. Example: *Berenice* (12): Tell a story of what is happening in the painting through the eyes of the character.
- Have students write an essay or a letter describing their experience visiting the museum. They should include what they did, where they went and when, and what they saw.
- Have students write an essay about their favorite artwork that they saw on their visit. They should be able to describe it and persuade the reader that this is a wonderful piece of art.

## MIDDLE SCHOOL CONNECTIONS (GRADES 6-8)

**Art** - Addresses the following TEKS standards: 1 B, 3 A 4 B (grade 6), 1 B, 3 A-B, 4 B (grade 7), 1 B, 3 B, 4 B (grade 8)

### Pre-visit activities

- Identify and discuss the basic characteristics of Western European culture in the Renaissance period (greater interest in this life as opposed to the afterlife, interest in celebrating the human figure and human achievements, especially in ancient Greece and Rome, growth in number of private patrons, increasing interest in scientific knowledge, etc.)
- Use the images from the Kress Collection on the Kress Foundation Web site to practice identifying and analyzing the use of color, form, line, light, rhythm, and balance in artworks. Try to identify any consistent patterns that seem common to artworks from particular periods such as the Renaissance or Baroque.

### In the Museum

The Kress Collection includes several versions of the Madonna and Child, ranging from the 1200s through the 1500s. Have the students look for similarities and differences in these paintings (Madonna's blue robe, stars on robe, halos, basic composition, treatment of background, use of perspective and dimension etc.). They can make a list to be used in post-visit discussion.

Note which works of art are painted in tempera and which are painted using oil. Ask the students to identify any differences they see between tempera and oil paintings (type of brushstroke, line, color, blending etc.)

### Post-visit activities

- Using images of some of the Madonna and Child versions that you saw during your visit, discuss the similarities and differences. What might explain them? Some ideas could include the importance of symbols when art was used in worship, the desire for a common artistic "vocabulary," a shift in focus from paintings as primarily worship aids to paintings as celebration of human spirit and expressions of the natural world, the rise of individual patrons, or the discovery of Greek manuscripts and artworks.
- Have the students research the differences between egg tempera and oil paint. Which would be easier to use? What are the advantages and disadvantages of each medium? If samples are available, paint samples using each to test the students theories.

**Math** - Addresses the following TEKS standards: 3 A, 6 A-B, 11 A, C-D (grade 6); 8 C, 10 B, 11 A-B, 13 A-B, D (grade 7), 2 C, 3 B, 7 A-B, 11 A (grade 8)

### Pre-visit activity

- Use *Saint Thomas of Villanueva Giving Alms to the Poor* (6), *View of the Molo* (3), and/or *Entrance to a Palace* (15) to investigate the role of geometric shapes in the composition of those paintings. Have students identify aspects of the painting(s) where knowledge of geometry was necessary or helpful.



Bernardo Strozzi (Italian, 1581-1644)  
*Queen Berenice of Egypt* (c. 1640)  
Oil on canvas

### In the Museum

Have students look for artworks that demonstrate math-based principles such as symmetry, balance, proportion, and shape. They can keep track of how many artworks they can find that contain these principles. Use this to discuss the role of math in art.

You can also have students track the frequency of the use of particular colors in paintings in the Renaissance, Baroque, or Rococo sections of the European Gallery. In other words, how often have the artists used red? This can serve as the background for a post-visit activity in probability.

### Post-visit activities

- Have students either draw a city, map or a building to scale using mathematical reasoning. The building should be drawn in 3-D and show multiple perspectives. Have students provide a key for determining accuracy.
- Based on the paintings they saw at the museum, students can create a variety of geometric forms that range in size and shape. They can then create the forms in 3-D using tape and paper and determine volume, diameter, perimeter, etc.
- Using the data on color gathered during your museum visit, calculate the relative probability that Renaissance period artists might use the color red, blue, yellow, or green, etc. You can do the same for artists in the Baroque or Rococo periods. Follow this exercise up with an analysis of how reasonable it is to make this conclusion based on the data set.

**Science** - Addresses the following TEKS standards: 2 A-E, 6 A & C, 12 C-F (grade 6); 3 A & D (grade 7); 2 A-E, 3 A & D (grade 8)

### Pre-visit activities

- View *The Hunt of the Calydonian Boar* (1) during a discussion of ecosystems. Discuss the role of hunting in past and present societies, and the importance of preserving ecosystems. This can be extended to discuss poaching and other human activities that affect the balance of nature.
- Have students experiment with different paints such as watercolor, tempera and oil. They can test them for properties such as viscosity and how well they transfer pigment to various bases. Students will record their observations and present them in a Venn diagram or other data representation model and write up their conclusions in the form of a report recommending particular types of paint for specific effects and/or use with specific bases, such as canvas, rice paper, metal, etc.
- Artists in the past had to create their own pigment, often by grinding minerals such as colored types of clay (yellow, red, and brown ochre), lapis lazuli, azurite, charcoal, chalk, cinnabar, and

hematite, or oxidized minerals such as lead, iron, and copper. Have the students test various minerals for properties such as streak, hardness, and color, and draw conclusions about how much work and experimentation would be required to create pigments from each of them.

#### In the Museum

Look carefully at the colors used in the paintings, including the use of gold leaf. Discuss the importance of the knowledge of chemical and mineralogical properties to the production of the artwork. The students can also make notes of places where they think the paints may have changed color or faded over the centuries.

Note which artworks include images from nature. Discuss the role that depicting the natural world appears to play in the paintings on exhibit. How much attention have the artists paid to illustrating natural ecosystems? Make a note of artworks and artists (if any) that demonstrate an interest in or understanding of nature.

#### Post-visit activities

- Have students research and record the birth/death rate patterns of various extinct/ endangered species. Students can then draw a picture demonstrating the cause and effect that lead to the dwindling numbers of these species. As an alternative assignment, have the students research the history of the relationship between science and art, both technically and intellectually.
- Students can create their own paints using various solvents. Powdered paint can be used for hue. Students collect and record data on how different solvents produce different viscosities. Note: This can be extended by using mineral-based pigments and testing how well they blend with the various solvents.

**Social Studies/ History** - Addresses the following TEKS standards: 1 A, 2 A-B, 6 A-B, 16 A & C, 18 A-B, D, 19 A, 21 A-B (grade 6)

#### Pre-visit activities

- Have students view various artworks and describe the characteristics of life during that time period. To what degree do the artworks depict the characteristics of their particular time period? Students can use this to discuss the pros and cons of using art as a primary source in historical research. Some ideas may include the need to consider artistic vs "photographic" vision, the use of artwork as a devotional aid or personal commemoration, the limitations of artistic materials, such as pigments, as well as the desire to show off by using expensive pigments, etc.
- The majority of artworks in the Kress Collection were created by Italian or Spanish artists. Identify the various geographic regions of one or both countries. Have students make a chart of the natural characteristics of the regions.

#### In the Museum

Pay particular attention to the religiously themed artworks. How might some of their characteristics (gold leaf background, similar patterns of composition such as the blue of Mary's dress, size, use of symbols, etc.) be the result of their use as devotional aids? How do the subjects that dominate the medieval and Renaissance works compare with the subjects in the eighteenth century?

#### Post-visit activities

- Using the students' observations from their gallery visit, discuss what historical developments might explain the shift in subject matter between paintings from the Renaissance and the eighteenth century.
- Have students create a diorama showing life in a particular time period. They can use the artworks from the museum as visual references, but should use them carefully and critically.
- Have students research and discuss how the traditions of various cultures are depicted in the art of those cultures. Students can also create a drawing demonstrating a cultural tradition along with the research material.

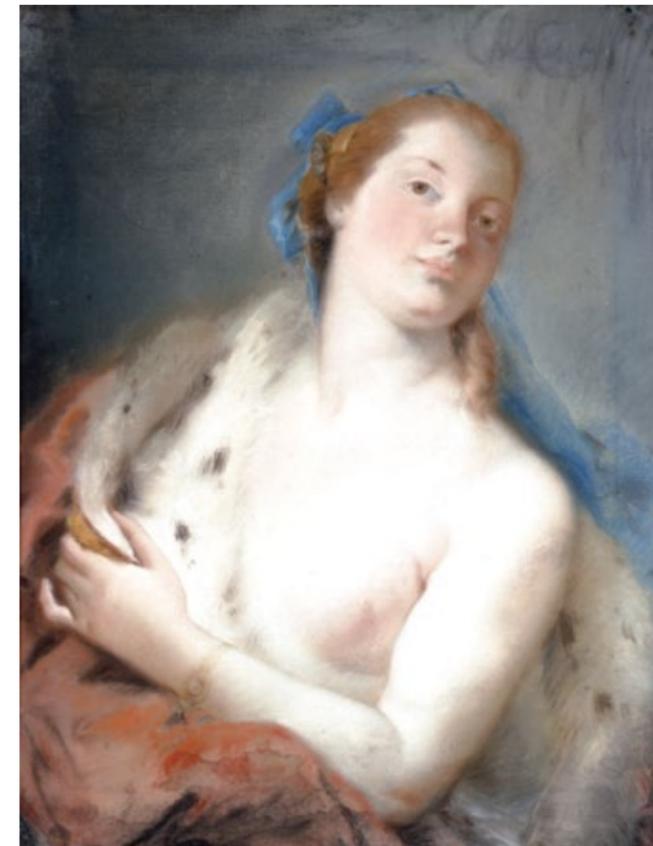
**Reading/writing** - Addresses the following TEKS standards: 13 A-B, (grade 6 only) 14 A-E, 15 A-B, 16, 17 A-B, D, 18, 26 A & C, 27, 28 (grades 6-8)

#### Pre-visit activity

- Have students write a draft of a story or a poem about an artwork from the museum. The story/poem can be about an event depicted in the work, or one or more of the individuals pictured. Students can use 1st person, 3rd person limited, or 3rd person omniscient.

#### In the Museum

The students can determine whether a painting has a narrative. If so, discuss how the artist has tried to convey the story. What elements in the artwork provide clues to the narrative and why? Do paintings have subjects, verbs, and adjectives?



#### Post-visit activities

- Have students write a persuasive essay or give a speech in which they either explain why a particular artwork in the Kress Collection is their favorite, or outline the benefits of visiting an art museum. Students should then critique each other's essays or speeches.
- Have students tell what happens next in the story based on an image from the museum. This activity can be done in a round robin setting, where each student continues the story, or individually
- Have students write an essay or a letter to a friend comparing and contrasting *Madonna and Child* (18) with *Madonna and Child* (17). These two artworks represent the same image but in very different styles. The essay or letter should clearly describe and compare the images.

Lorenzo Tiepolo (Italian, 1736-1776)  
*Allegory of Winter* (c. 1761)  
Pastel on paper

## HIGH SCHOOL CONNECTIONS (GRADES 9-12)

**All Level Art** - correlation with the following TEKS standards: 2 A-C, 3B, 4 B (level I), 1 B, 3 A-B, 4 B (levels II-IV)

### Pre-visit activity

- Have students compare and contrast *Madonna and Child* (18) and *Madonna and Child* (17) to determine varying styles by the artists. Students describe their interpretations of each artist's visual representation using the art elements and principles.
- Have students analyze images such as *The Circumcision* (5), *The Hunt of the Calydonian Boar* (1) and *A French Magistrate of Requests* (10) for historical and cultural contexts. What was the artist's intention in depicting these images? Some ideas may include accuracy, embellishment of reality, etc.
- Have students research the Kress Collection to determine the period and style of artworks they will encounter at the museum. Students present their understanding of the period and style of artworks through experimentation of media, incorporation of style in their own artwork and other visual techniques.
- Have students view and discuss *Allegory of Winter* (11). Do not mention the title of the piece until after the discussion. Then have students write about how the title relates to the artwork. How does this piece represent winter? Is it a true allegory? Why or why not?

### Post-visit activity

- Using *Entrance to a Palace* (15) as reference, have students "continue" the drawing by creating the next area of the palace using perspective. Students must incorporate the same architectural style to allow for consistency.
- Students choose an artwork from the collection as inspiration for a personal artwork. Students must incorporate the style and technique seen in their chosen image. A final critique can be used to discuss how the chosen artwork inspired and affected the student's final piece.
- Students create an advertisement to invite the public to view the Kress Collection. Students incorporate what they learned from the visit to design a flyer, poster etc.



Bernardo Bellotto (Italian, 1720-1780)  
*Entrance to a Palace*  
*(Architectural Capriccio with a Portrait of Voivod Franciszek Salezy Potocki)* (c. 1762-65)  
 Oil on canvas

## CREDITS

All pictured artworks are gifts of the Samuel E. Kress Foundation.  
 All images courtesy of the El Paso Museum of Art.

Museum information and related programs provided by [www.elpasoartmuseum.org](http://www.elpasoartmuseum.org)



1. Battista Dossi (Battista de Luterio)  
 (Italian, 1490-1548)  
*The Hunt of the Calydonian Boar* (after 1520)  
 Oil on panel



2. Francisco Antolínez y Sarabia  
 (Don Francisco Ochoa de Meruelos y Antonínez) (Spanish, 1644-1700)  
*Jacob and Rachel at the Well* (c. mid 1670s)  
 Oil on canvas



3. Canaletto (Giovanni Antonio Canal)  
 (Italian, 1697-1768)  
*View of the Molo* (c. 1730-35)  
 Oil on canvas



4. Attributed to Salvatore Castiglione  
 (Italian, 1620-1676)  
*Noah's Offering (The Offering of Noah)*  
 (possibly 1640s)  
 Oil on canvas



5. Benvenuto Tisi (Il Garofalo)  
 (Italian, 1481-1559)  
*The Circumcision* (c. 1550)  
 Tempera on panel



6. Juan de Valdés Leal  
 (Spanish, 1622-1690)  
*Saint Thomas of Villanueva Giving Alms to the Poor* (c. 1653)  
 Oil on panel



7. Domenico Fiasella  
 (Italian, 1589-1669)  
*Joseph's Brothers Bringing His Bloody Coat to Jacob* (late 1640s)  
 Oil on canvas



8. Martino di Bartolomeo  
 (Italian, active 1384-1434)  
*The Crucifixion* (c. 1410)  
 Tempera and gold leaf on panel



9. Filippino Lippi  
 (Italian, c. 1457-1504)  
*Saint Jerome in his Study* (mid 1490s)  
 Tempera on panel



10. Hyacinthe Rigaud  
 (French, 1659-1743)  
*A Maître de Requêtes (A French Magistrate of Requests)* (1702)  
 Oil on canvas



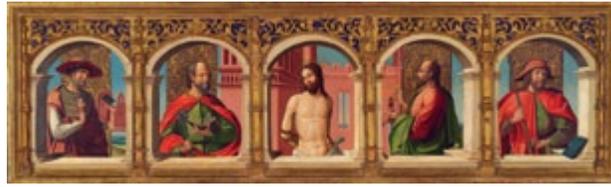
11. Lorenzo Tiepolo  
 (Italian, 1736-1776)  
*Allegory of Winter* (c. 1761)  
 Pastel on paper



12. Bernardo Strozzi  
 (Italian, 1581-1644)  
*Queen Berenice of Egypt* (c. 1640)  
 Oil on canvas



13. Domenico Tintoretto  
(Italian, 1560-1635)  
*Portrait of a Young Man*  
(c.1590)  
Oil on canvas



14. Circle of Pedro Berruguete, School of Castile  
(Spanish, early 16th Century)  
*Christ at the Column with Saints Jerome, Peter, Paul and James* (c. 1500-1510)  
Oil on panel



15. Bernardo Bellotto  
(Italian, 1720-1780)  
*Entrance to a Palace (Architectural Capriccio with a Portrait of Voivod Franciszek Salezy Potocki)*  
(c. 1762-65)  
Oil on canvas



16. Attributed to Girolamo da Carpi  
(Italian, 1501-1557)  
*Ruggiero Saving Angelica* (1530-1556)  
Tempera on panel



17. Master of the School of Lucca/Adriobyzantine Master  
(Italian, active 13th C)  
*Madonna and Child* (c. 1200)  
Tempera and gold leaf on panel



18. Sandro Botticelli Workshop  
(Alessandro di Mariano Filipepi)  
(Italian, 1444-1510)  
*Madonna and Child* (1490s)  
Tempera on panel



19. Lavinia Fontana  
(Italian, 1552-1614)  
*Christ with the Symbols of the Passion* (1576)  
Oil on panel



20. Giovanni Agostino de Lodi (Pseudo-Boccaccio)  
(Italian, active c. 1467-1524)  
*Saint Matthew the Evangelist* (c. 1500-1510)  
Tempera on panel



21. Jacopo del Sellaio  
(Italian, c. 1442-1493)  
*The Penitent Saint Jerome with Saint Francis in Landscape* (c. 1490)  
Tempera on panel

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