

Faces of Civilization

Lyn Belisle, Pam Valentine, CJ McCollum

Secondary Lessons



 San Antonio Museum of Art

San Antonio Museum of Art

Faces of Civilization

Secondary Section - Proportion, Portraits, and Culture



Overview

The purpose of the materials contained here is to help students develop the skills and knowledge they need to make cross-cultural comparisons in art and life, drawing on the museum's collections. The lessons provide connected learning for diverse audiences.

Suggested activities and materials support educators before, during, and after a museum visit.

The secondary section is designed for high school students. It encourages an examination of the philosophical implications of the works of art. By examining a variety of portraits students experience ways that artists communicate. Students also have an opportunity to personalize information through self-examination.

Key Questions

- How does the proportion of a figure reflect its cultural identity?
- How do artists communicate about people when they create a portrait?
- What kinds of objects does the artist put into the image or beside the image?
- How does the setting of a portrait influence the information communicated?
- How does your personality affect the way that you interpret the artist's message?

Objective/Goals/Learning Outcomes

Throughout this unit students should be able to:

- Students gain an understanding of proportions and how different cultures represent the human figure.
- Students develop skill in observing artwork.
- Students personalize their experience of portraits by defining a personal connection between the attributes they have identified in themselves and artwork.

Vocabulary

- background
- bas relief
- estimate
- foreground
- free-standing
- frontal
- gesture
- half-profile
- Leonardo da Vinci
- medium

- portrait
- portraiture
- profile
- proportion
- sculpture
- subject matter

Quotes

“Art takes nature as its model.”

- **Aristotle**

“All art is an individual's expression of a culture. Cultures differ, so art looks different.”

- **Henry Glassie**

“Culture is something that evolves out of the simple, enduring elements of everyday life; elements most truthfully expressed in the folk arts and crafts of a nation.”

- **Thor Hansen**

“There are always two people in every picture: the photographer and the viewer.”

- **Ansel Adams**

“What spirit is so empty and blind, that it cannot recognize the fact that the foot is more noble than the shoe, and skin more beautiful than the garment with which it is clothed?”

- **Michelangelo**

“There are more valid facts and details in works of art than there are in history books.”

- **Charlie Chaplin**

“Art is a fruit that grows in man, like a fruit on a plant, or a child in its mother's womb.”

- **Jean Arp**

“Every good painter paints what he is.”

- **Jackson Pollock**

“It is important to express oneself...provided the feelings are real and are taken from you own experience.”

- **Berthe Morisot**

“If the artist sees nothing within him, then he should also refrain from painting what he sees before him.”

- **Caspar David Friedrich**

"All art is autobiographical; the pearl is the oyster's autobiography."

— **Federico Fellini**

"What if imagination and art are not frosting at all, but the fountainhead of human experience."

— **Rollo May**

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Secondary: Proportion, Portraits, and Culture

Pre-Activity #1: Proportions of the Body

Name: _____

Date: _____

Materials:

- strips of poster board, 1 per student, 10-12", by about 1 " wide
- 1 ruler or straight edge per group
- 1 piece of making tape per group (to be reused for each student)
- chalkboard or large paper to graph results

Activity: First demonstrate this activity, then ask students to work on their own.

1. Organize students into groups of 3 or 4
2. Ask a student to stand up straight against a wall. Hold the ruler or straight edge on the top of his or her head and back towards the wall. Use a small piece of tape to mark that spot. Move the ruler to line up with the student's chin. Mark that place on the wall. Using the tape marks on the wall as a guide, fold or cut a strip of poster board the length of a student's head from the chin to the top of the head.
3. Estimate the height of the students in "heads".
4. Using the strip of poster board that is the length of the student's head, measure the height of the students in "heads". (Measure to the _ or _ or _ head.)
5. Create a number line on the board or on a large piece of paper. Mark findings "head" heights on this number line. (They should range between 6 and 9, depending on the accuracy of the measurement and the age of the students.)

Findings: Most adult bodies measure about 7 to 7 _ heads tall. This was Leonardo da Vinci's ideal. The ancient Greeks and the Romans based their ideal on 8 heads. Children have a different ratio. Discuss the findings. Be aware of students who may be sensitive about their body image. This can be an opportunity to discuss how different cultures set standards of beauty.

Internet Research: Use your favorite search engine or metasearch engine to get more information about Leonardo da Vinci's ideal proportion. Search the words: "Leonardo da Vinci" , proportion, Golden Ratio.

Secondary: Proportion, Portraits, and Culture
Pre-Activity #2: Proportions of the Body

Name: _____

Date: _____

Materials:

printed copies of the male, female, and Pre-Columbian figures
computer with word processing or drawing program
ruler or strips of paper
transparency film

Activity:

Using this male figure or female figure (**see larger version on following pages**), determine the size of the head from the crown to the chin. Recognize that the figure is not standing perfectly straight. This can be done in several ways:

1. Print the web page image on paper. Measure the head. Measure the entire body and divide by the head height

OR

2. Electronically copy this image. Paste it into a **Word** or Drawing program. Use the draw tool to create a narrow rectangle to measure the head from the crown to the chin. Select and copy this shape. Paste the shape down the body until it reaches the feet.

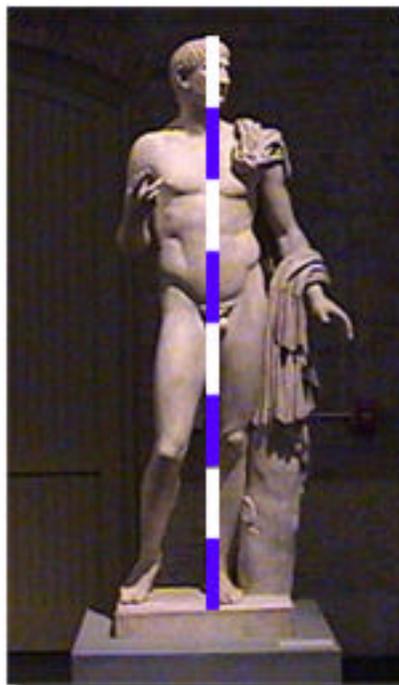
OR

3. Use the image on the screen. Tape an overhead over the image. Use a marker to trace around the figure. Measure the head and use it as a unit to measure the body.

- a. Notice at what point the waist, knees, arms and other parts of the body fall.

- b. What is the width of the shoulders in "heads"? _____

- c. How many heads tall is this figure? _____



Part II

1. Using this figure, determine the size of the head (**see larger version on following pages**). Measure the figure in any of the ways listed above.
2. How many heads tall is this figure?
3. Compare this figure with the images in Part I. Discuss why the artist presented the figures in the proportions that he or she did.
4. Which artwork more closely resembles the proportions of a human being?







Secondary: Proportion, Portraits, and Culture

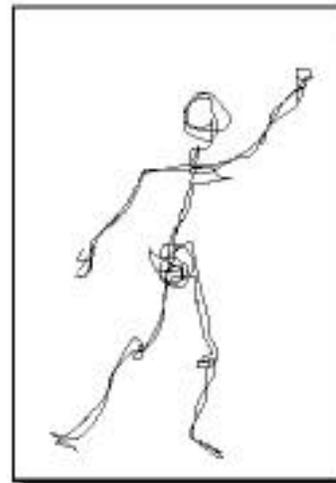
Pre-Activity #3: Gesture Drawing and Sculpture

Name: _____

Date: _____

Materials:

12" x 18" paper, one for each student, markers or crayons
3 pipe cleaners, cable wire, or telephone wire 6-12" long
1" cube of oil based clay (optional base)



Activity:

Part I - A gesture drawing is a quick and simple drawing that shows the basics of a gesture

1. Have students fold their paper into small sections, about 4 x 6.
2. Select a student to pose (you may need to give suggestions for the poses). It is helpful to have poses that show action and to time the poses. 15 seconds is an appropriate length of time.
3. Demonstrate drawing a gesture figure. Have students complete at least 10 –12 drawings. It is possible for the teacher to pose and do a count down from 15 to measure the time.
4. **Tip:** Have the model stand on top of a platform or desk for easier viewing. Remind students that they are drawing the structure of the pose, not the outline of a body.

Part II

1. Students select one of their gesture drawings and create a sculpture.
2. 1 pipe cleaner for each major section of the body:

— head/backbone
— arms and shoulders
— legs

Tip: Use a 1" blob of oil based clay to hold one of the legs in place. Remind students to keep in mind the proportions of the body. The legs are about half of the height of the full body (about 4 heads high).

Tips & Guidance: What is a Portrait?

Museum-Visit Activities: #1 | #2 | #3

There are 3 suggested activities to be done during the museum visit. Each should take about 30 minutes, depending on the size of the group and the discussion that develops. Timing of activities can be crucial if groups are rotated through several galleries. Group

leaders must carefully assess discussion and when to move to the next station. If you have a large group that is broken into smaller ones, the groups can rotate through the galleries (American, Ancient Art, European Art, Pre- Columbian, Colonial) that you have identified to use.

Activity #1

This activity is designed to get the viewers engaged in a non-threatening manner. To begin, the group may want to look around the gallery and look at examples and non-examples of portraits. Teacher/guides will assist students as they decide as a group which portrait they will use for discussion. The final task will be to write a definition of the word portrait.

Activity #2

This activity is designed to get the viewers first to identify what it is that they are seeing and then to begin to see the decisions that an artist must make when creating a piece of artwork. Basic vocabulary about art is covered.

After selecting the portrait students work by themselves. Remind them that when they have 20 decisions that the artist made they should raise their hand. If it seems early and you still have time to discuss, ask that person to do 5 more. Then ask students to share the decisions that the artist made.

Hint: The first part of the exercise should help them begin to see some of the decisions the artist made. If this takes less time allowed, ask them to write questions that they have about the piece of artwork.

(10,20,30 questions)

Activity #3

In this third exercise students will select a piece of artwork and work by themselves. After about 10 minutes check to be sure that they are working on the writing part of this activity. Sometimes people get stuck in doing a detailed drawing of the portrait. The thumbnail is quick and easy. Students may have to redraw the format (shape of the box) so that it more accurately fits the format of the portrait.

Share the written part of this exercise as a group.

**Secondary: Proportion, Portraits, and Culture
Museum- Visit Activity #1: What is a Portrait?**

Name: _____

Date: _____

Materials:

Suggested Galleries: American, Ancient Art, European Art, Pre- Columbian, Colonial
Student Worksheet #1

Tips and Guidance – see appendix

Activity:

4. Once you have arrived at the gallery, walk around for 5 minutes looking at portraits. Avoid looking at the information plates next to the artwork. This is an opportunity for you to react to a piece of artwork by looking at the visual information only. As a group decide on one of the portraits and sit or stand in front of it. Remember to allow space for other museum visitors to walk by or around you.
5. Again without looking at the information, fill in the following based on what you might know or what you would imagine.

Title: _____

Artist: _____

Medium: _____

Date: _____

3. Description: (Hint: Imagine that you are talking to someone on the phone who cannot see this portrait. You would give them the general idea first (it is a portrait of a man, seated at a desk...). Use the back of the paper if you need more space.
4. Now record the actual information listed on the wall near the portrait.

Title: _____

Artist: _____

Medium: _____

Time Period: _____

5. Quickly, define the word “portrait”.
6. As a group come up with a definition of a portrait. Write it here:

**Secondary: Proportion, Portraits, and Culture
Museum-Visit Activity #2: What is a Portrait?**

Name: _____

Date: _____

Gallery: _____

Materials:

- Student Worksheet #2
- Tips and Guidance (see attached sheet)

Activity:

1. As a group select one portrait and sit or stand in front of it. Remember to allow space for other museum visitors to walk by or around you.
2. Individually fill out the following information as best you can. You may get up to look at the portrait. Remember the 12” rule, and don’t get too close with pencils in your hand. You may look at the information next to the portrait to fill out the following:

Title: _____

Artist: _____

Medium: _____

Date: _____

3. Circle or fill in as much detail as possible. There may be other options to add.

Subject Matter

- Portrait/self-portrait
- Painting/Sculpture/other
- Frontal/profile/half profile
- Full length/head and torso/head only/standing/sitting/other

Scale

- life size/miniature/larger than life/other

Dimension

- 2d or 3d

Secondary: Proportion, Portraits, and Culture
Museum-Visit Activity #3: What is a Portrait

Name: _____

Date: _____

Materials:

- Suggested Galleries: American, Ancient Art, European Art, Pre- Columbian, Colonial
- Student Worksheet #3
- Tips and Guidance (see attached sheet)

Activity:

1. In this gallery you will select a work individually. More than one person may also use the same portrait.
2. In the first two exercises you observed and noted visual information. You became aware of some of the decisions and choices that the artist made.
In this activity you will begin by recording the basic information about the portrait.

Title: _____

Artist: _____

Medium: _____

Date: _____

3. Make a thumbnail sketch of it. A thumbnail sketch is done in less than 5 minutes. It is small, quick and simple. Do not let concern about the quality of the drawing interfere with completing it. You may make stick figures if you want. When you draw something it makes you observe details. You need to have this information before doing the main work of this activity. Your teacher/parent guide will remind you of time to begin the second part of this activity.
4. What do you think the artist intended to communicate about the person in the portrait? Write a poem, short story, or a short essay explaining what you think the artist communicated. This writing should include such mundane things as the age and gender of the person, but also include more subjective information that you may interpret from the artist's choice of background, costume, other objects, artistic style, etc. Use the back of this paper for notes if you need them and then write your finished work on the next page.

Secondary: Proportion, Portraits, and Culture Post-Visit Activity #2: Mind Map

Name: _____

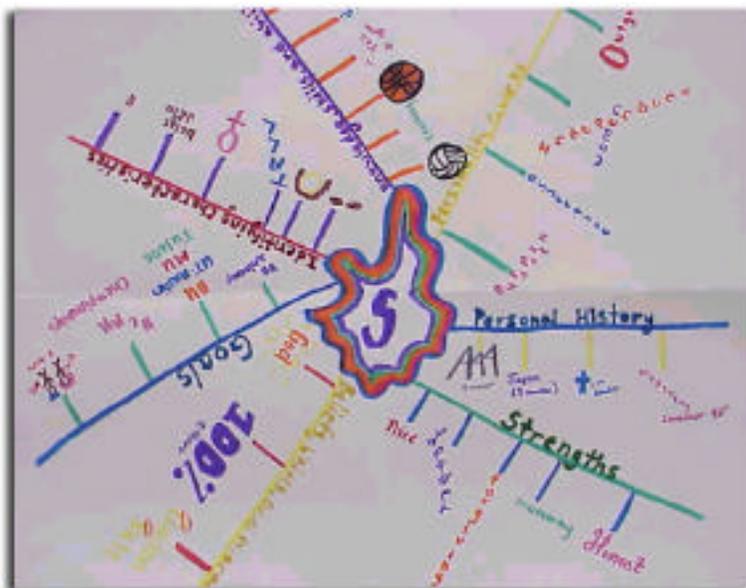
Date: _____

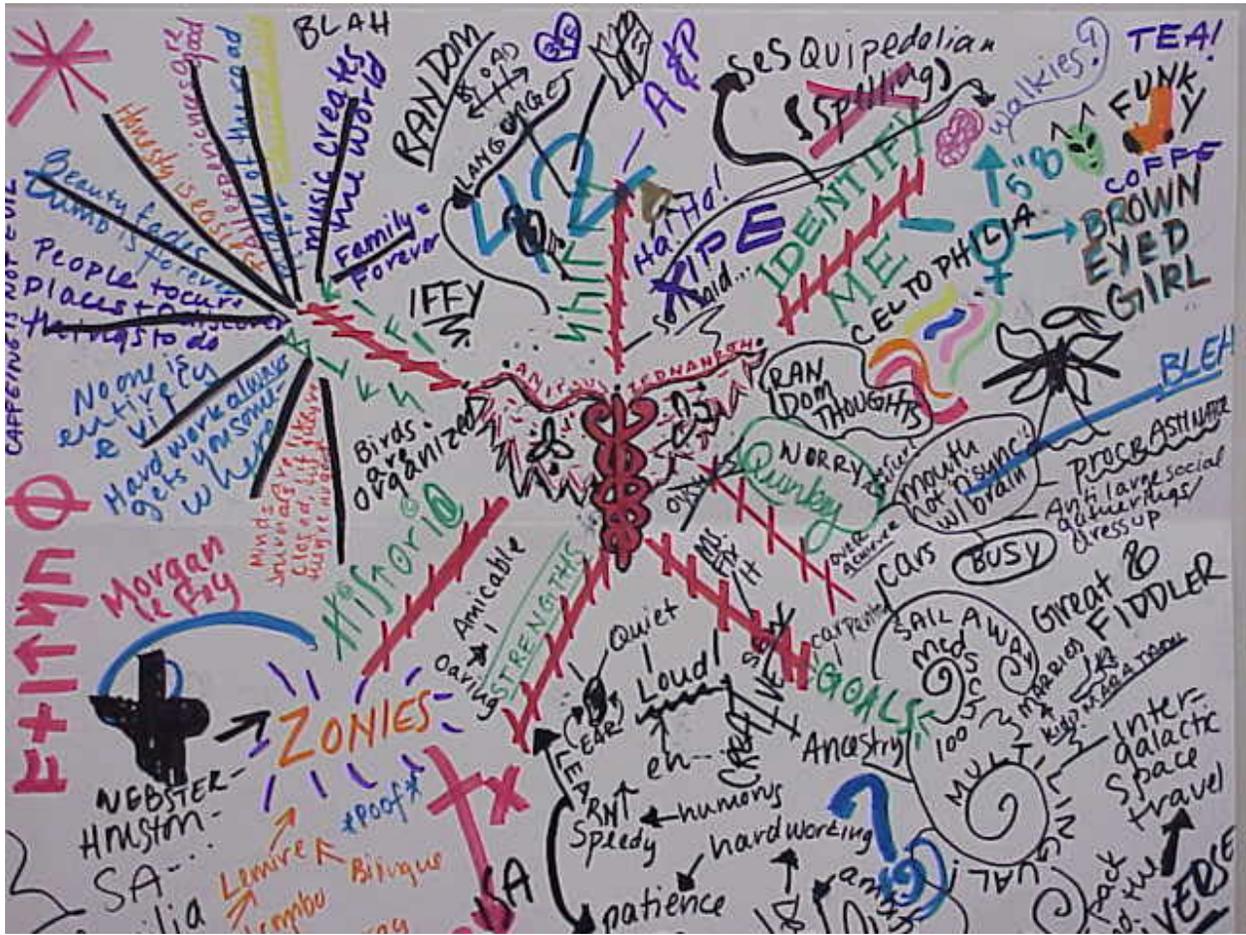
Materials:

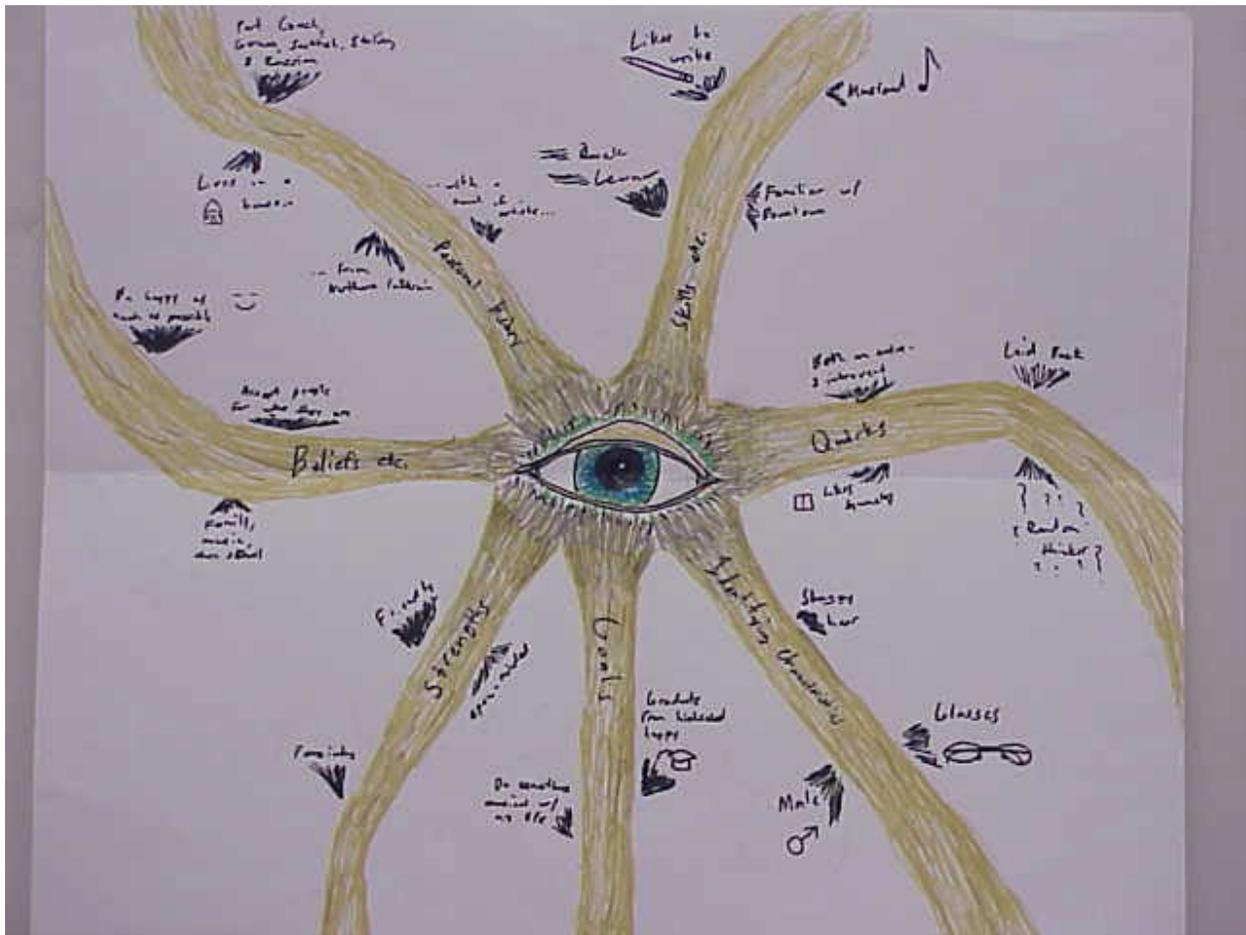
- large paper (18 x 24)
- markers
- straight edges
- magazines, scissors, glue sticks (optional)

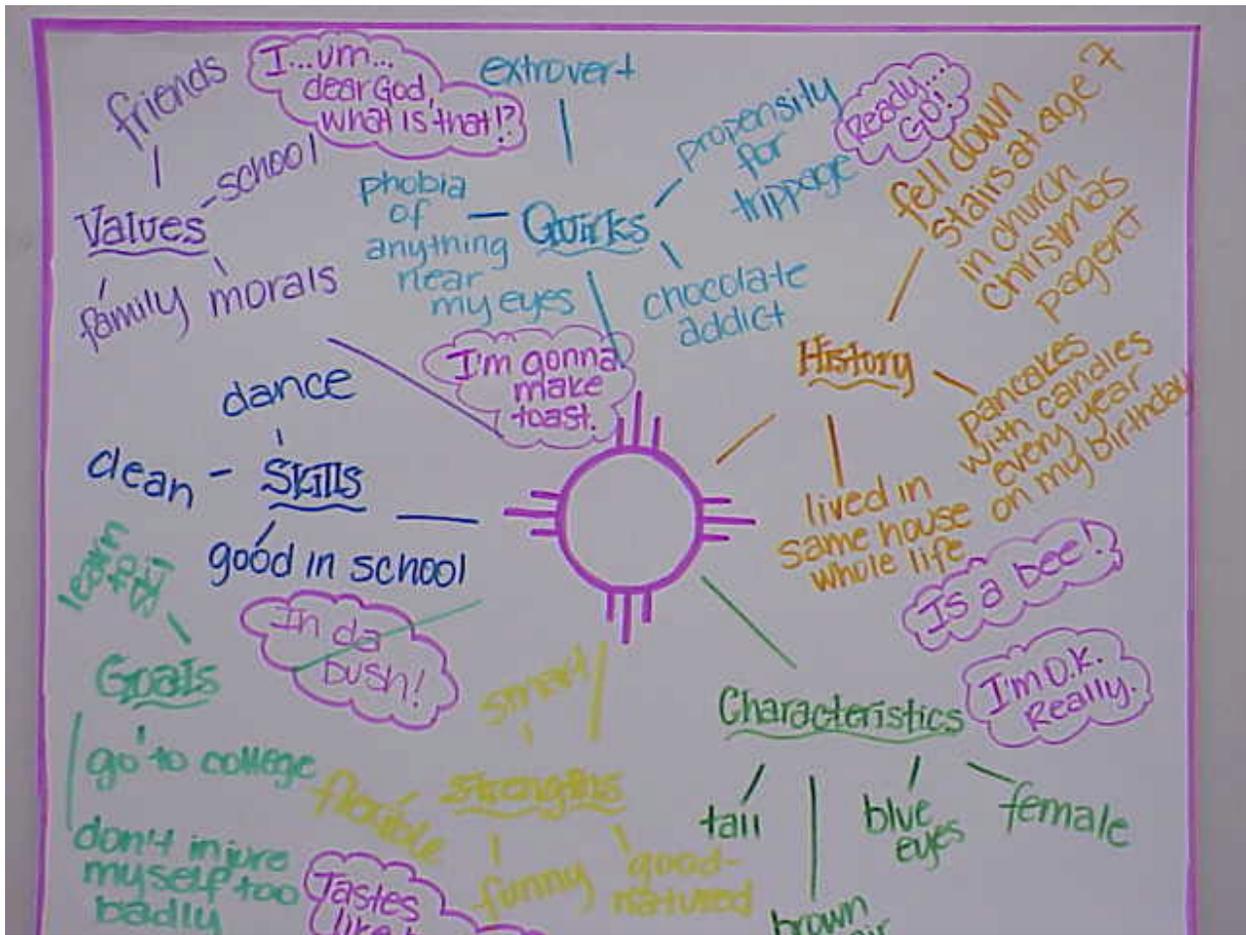
Activity: (adapted from How to Think Like Leonardo, Michael Gelb, p.176 and 7 Levels of Change, Rolf Smith, p.96)

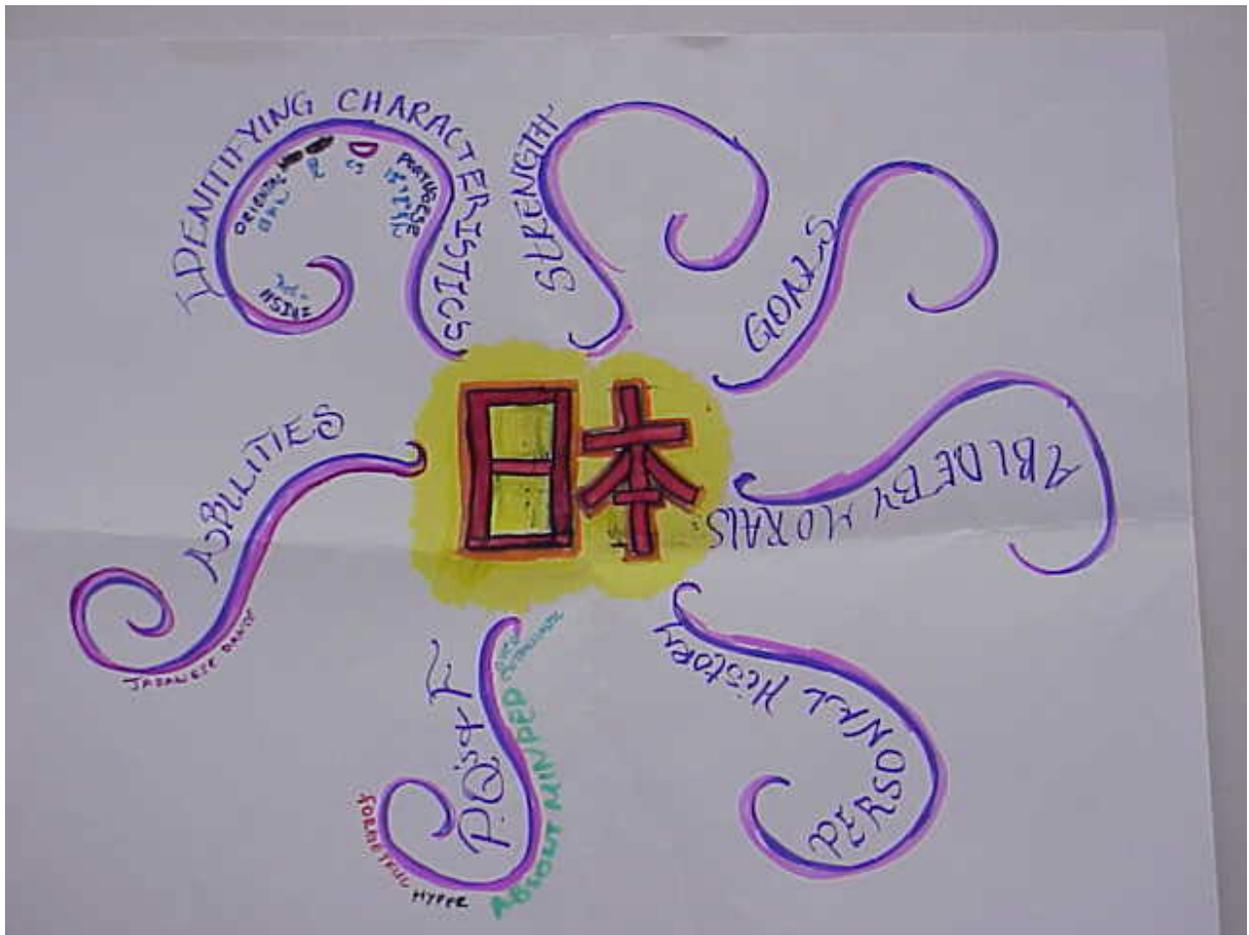
1. Create a symbol or image to represent yourself. Place it in the center and work outward.
2. The attribute topics radiate from the center image. Labeling them using capital letters will make them more visible.
3. On lines connected to the appropriate topic use lower case letters to write the attributes that you have listed on your worksheet. Match the length of the line to the length of the word.
4. Keep the written information short and direct and as close to one or two words as possible.
5. Use colors, drawings, and other images. Highlight and use color to emphasize and connect ideas.
6. After you have roughly filled in this sheet you will collect images, make drawings, and write things that you will use to create a visual image of yourself.

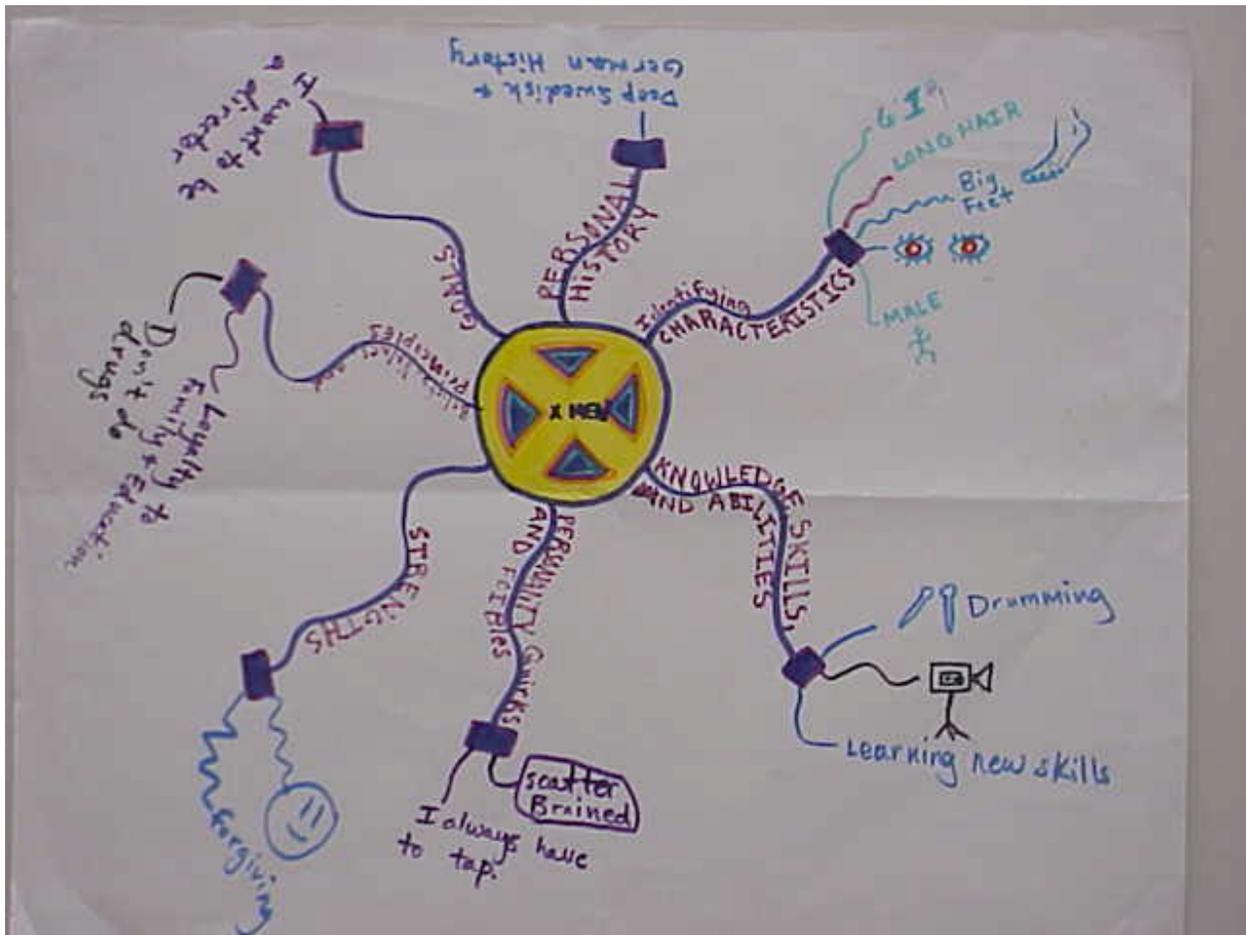


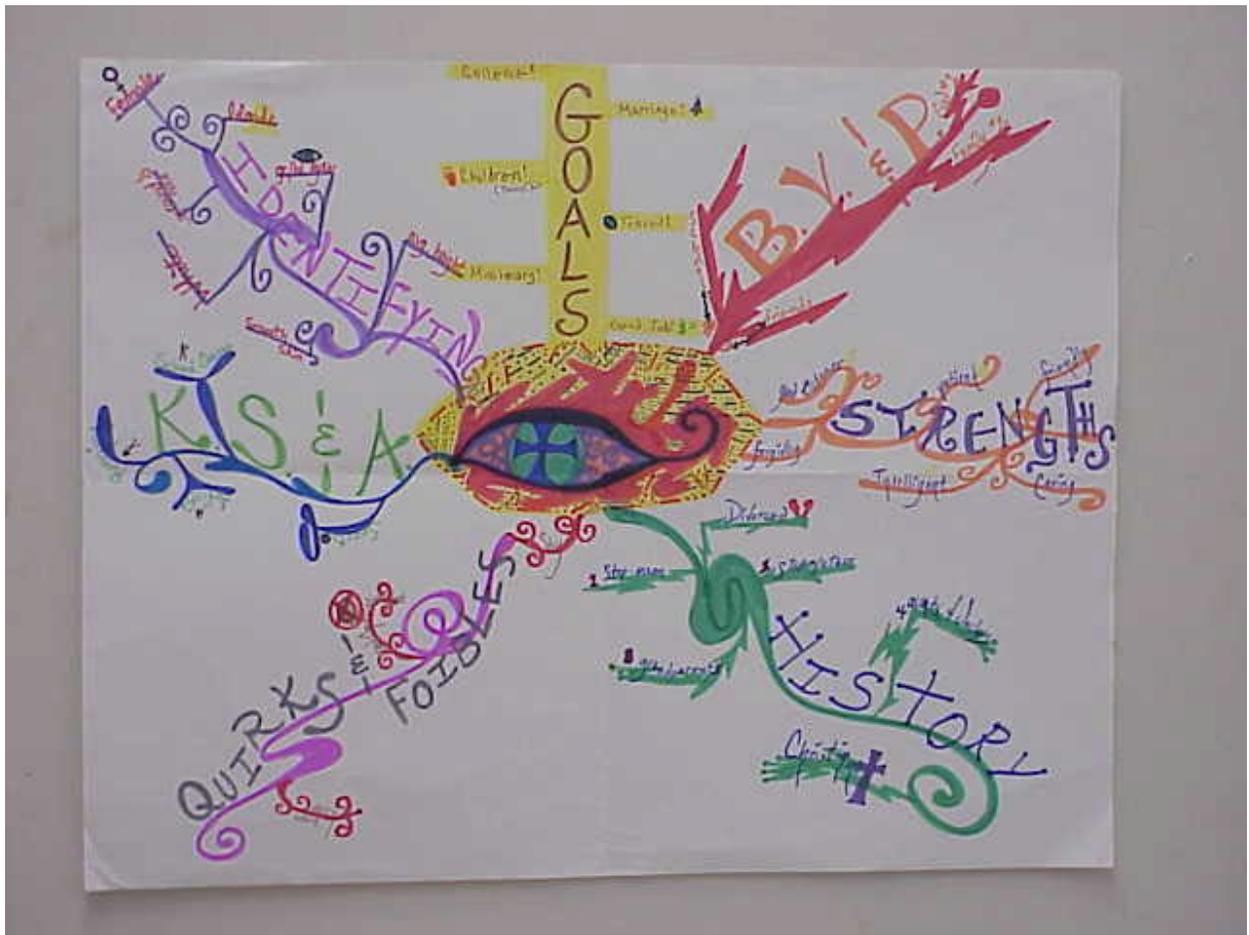


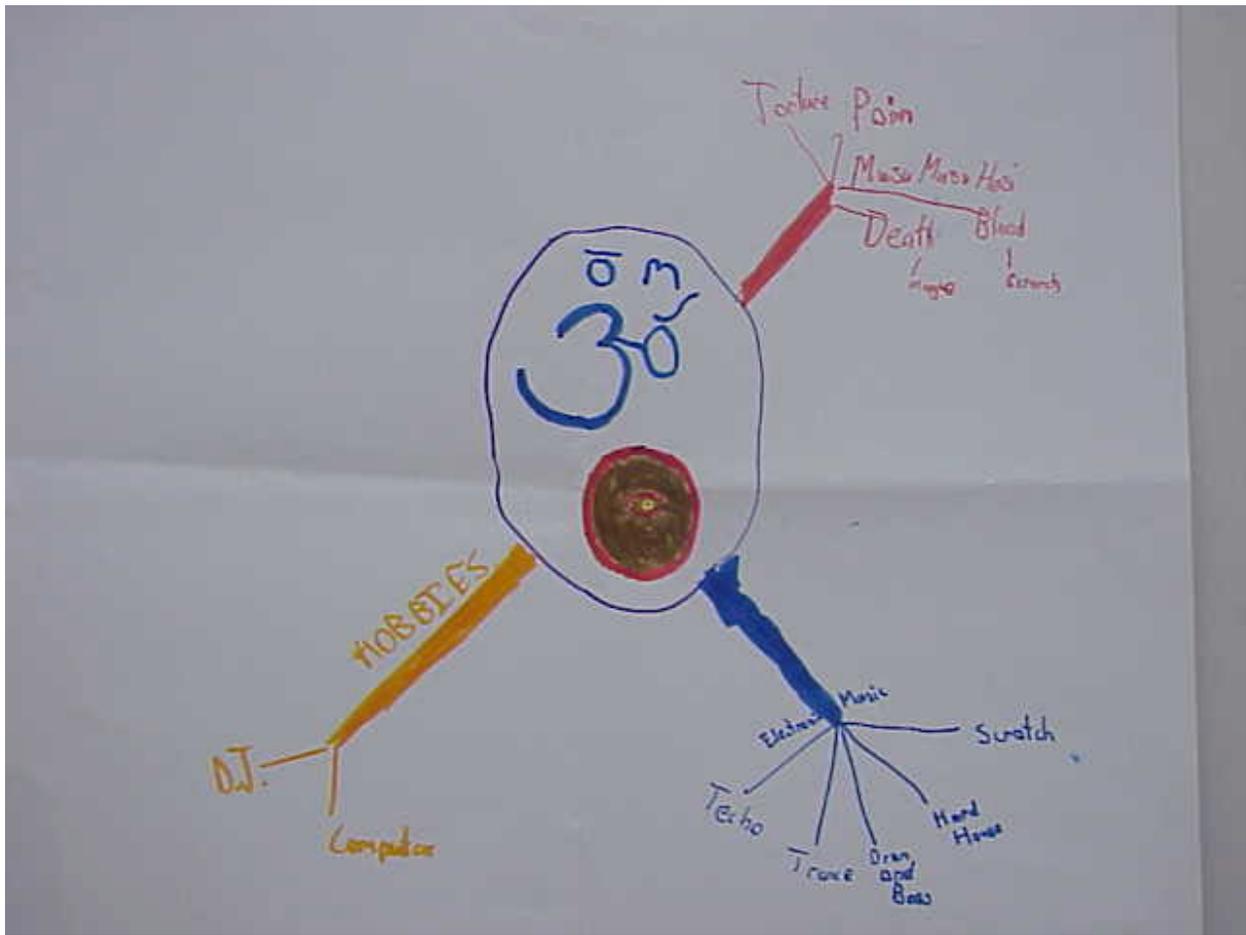




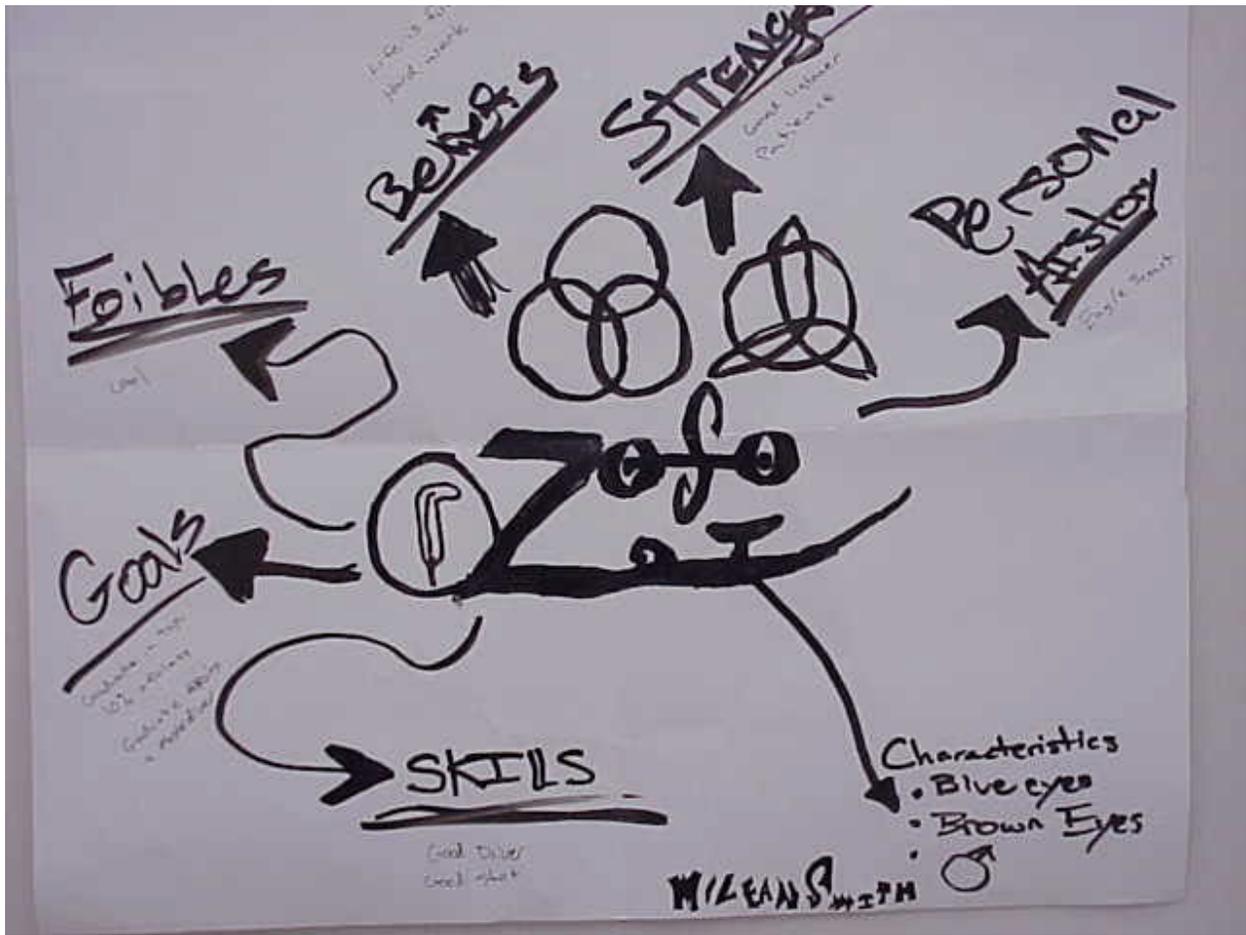


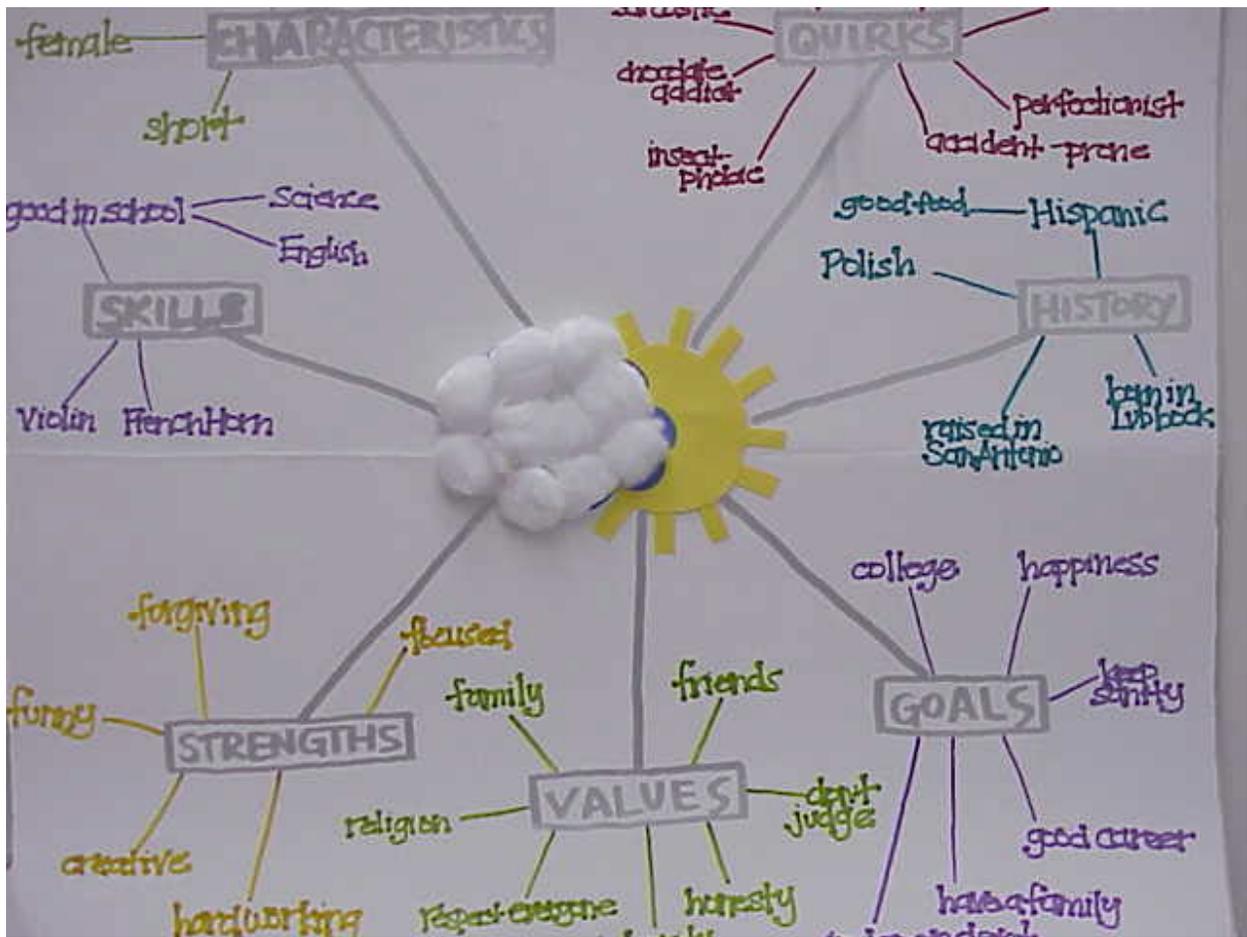














Secondary: Proportion, Portraits, and Culture
Post-Visit Activity #3: Identity

Name: _____

Date: _____

Materials:

- Online images, (print them, or make transparencies)
- Student Worksheet #2

Activity:

Artist: _____

Title: _____

Medium: _____

Date: _____

Other Information: _____

1. Select an artwork that best matches the attributes that you have identified. You may relate to the style, technique, subject matter and /or materials used. It may be the image or the symbolism to which you relate.
2. Create a thumbnail sketch (quick and simple drawing) of the piece. Change the format (shape) of the space below if necessary.
3. Explain how this piece of artwork represent the qualities listed on your mind map.
4. The objective is not to find a piece that looks like you in a physical way. It will help if you select a piece that you really like or really don't like. You will compare and contrast yourself to the artwork you have selected. Explore ways that you are the same as the image that the artist created. Looking closely will reveal things that are the same and things that are different. Use this sheet and the back if you need it.





Lyn Belisle, Pamela Valentine, CJ McCollum
San Antonio Museum of Art
7/19/02















**Secondary: Proportion, Portraits, and Culture
Assessment #3: Wire Gesture Sculpture**

Outstanding	Met Criteria	Minimal
Student has completed 12 to 16 gesture drawings. Most drawings represent the structure/skeleton of the figure.	Student has completed 8 to 10 gesture drawings. Some of the drawings represent the structure/skeleton of the figure.	Student has completed less than 8 of the gesture drawings. The drawings do not represent the structure/skeleton of the figure.
Wire sculpture is complete and has correct proportions with the relationship of the head size to the body.	Wire sculpture has proportions that are nearly the correct relationship of the head size to the body.	Wire sculpture is not in correct proportions of head size to the body.
The sculpture is presented on a base, with the title and artist's name visible.	The sculpture is presented on a base, with some of the information of the title and artist's name.	The sculpture is not presented on a base, with the title and artist's name visible.

Secondary: Proportion, Portraits, and Culture Extensions

Language Arts

- Write 20 questions about the person in the portrait.
- Write a resume, a limerick, or an obituary about the person figured in the portrait.
- List 20 facts that you can observe about a portrait. (Try for another 20!)
- Write a letter of introduction for a figure in a portrait.
- Use the subject of a portrait as a character in a one act play.
- Compare and contrast the two sculptures
- Write a story about one of the sculptures
- Write a memorial about one of the figures
- Describe a conversation between two of the sculptures.
- Select two portraits. Write a story that contains each of the people portrayed as main characters. Explore how these characters interact.
- Fill out a date book for a figure in a portrait. What would their monthly/weekly/daily activities look like?
- Write a description of yourself based on your attributes worksheet and mindmap.
- Compare two portraits.

Art

- Create a collage portrait of a character from a novel. Observe the images you decide to include in the portrait.
- Create a collage portrait of yourself. What ideas do you wish to communicate about who you are?
- Take a two dimensional piece of artwork and create it in 3 dimensions.
- Use the wire gesture sculptures as a base for a more complete wire sculpture. Add wire to flesh out a form.
- Create a clay figure.
- Squeeze and form aluminum foil into a figure.
- Explore Leonardo's Ideal Face. (link to a drawing of this). Either pair students and have them draw one another or use mirrors to do self-portraits.
- Create a portrait of an imaginary political figure (example: senator, Supreme Court judge, etc.). Decide these things about the portrait: pose, dress, background, other objects in the picture. How do these objects affect what is communicated about the figure?
- Design a letterhead and business card. What do the type and graphics communicate about the person using them?
- Create a self-portrait in any media.

Secondary: Proportion, Portraits, and Culture Extensions – page 2

Math

- Select a painting or drawing. Estimate the suggested and real depth presented.
- Calculate the volume of a sculpture.
- Estimate heights of other things using head or other measures
- Graph the ratio of the results
- Compare graph results among classes
- Graph the height of teachers in a school compared to students (or 9th graders and 12th graders)
- Write formulas to represent the ratios of the head to the other parts of the body
- Create a self portrait using only geometric shapes.

Technology

- Use a digital camera to capture a portrait of yourself or someone else. Using a draw or editing program to create 4 versions of the same image.
- Compare the meanings communicated by the different portraits.
- Create a personal web page. Note what decisions you make about not only information but also the types of images, text styles, and graphics that you select. How do these decisions affect the message communicated about you?
- Use draw programs to draw and measure figures
- Research Leonardo da Vinci, Roman and Greek sculpture
- Select a historical figure. Create the index page for that persons personal web page. Use images and words to portray the person. What other pages might that person have?
- Create the mind map using the software application Inspiration or a drawing program.

Science

- Research how the structure of the skeleton relates to function
- Use a photograph of the student's face to see how it conforms to the measurements of the Golden Ratio (**Science of the Human Face** - http://www.bbc.co.uk/science/humanbody/humanface/beauty_grid.shtml)

Social Studies

- Select a senator or congressman. Use the internet to research their web page. Discuss what graphics and type communicate.
- Create a mind map of social studies notes.
- Trace the use of portraits from the Middle Ages to the present. Over time how has who is the subject in the portrait changed?
-

Secondary: Proportion, Portraits, and Culture

Extensions – page 3

- Look at the Roman, Greeks and Renaissance artists and their search for ideal beauty.
- Explore the Mesoamerican representations of the human form.
- Examine the representation of the human form in contemporary American society. How do magazine ads and other forms of advertisement reflect attitudes about ideal beauty?

Secondary: Proportion, Portraits, and Culture Resources

Key search words: “Leonardo da Vinci”, “ideal proportions”, “Vitruvian man”

<http://www.mos.org/sIn/Leonardo/>

A resource about Leonardo da Vinci for teachers and students developed by the **Museum of Science**, Boston for the **Science Learning Network**

<http://www.tiki.net/~donjusko/human.htm>

Contains information and diagrams about the human body and its proportions.

<http://www.figuredrawings.com/learnproportions.html>

Contains valuable information about proportion and about drawing or painting the human form.

<http://www2.evansville.edu/drawinglab/proportion.html>

Site created by two professors at Southern Arkansas University. Gives a variety of information about proportions and drawing the figure.

<http://www2.evansville.edu/drawinglab/vitruvian.html>

Information about Leonardo's Vitruvian Man. Site created by two professors at Southern Arkansas University.

Key search words: portrait, portraiture

<http://www.npg.si.edu>

National Portrait Gallery for the United States

<http://www.lifetimetv.com/shows/intimate>

"Intimate Portrait" game challenges you to match the facts with the famous face before the photo comes into focus. From the television show. Can be used to look at how people are presented to create an image.

<http://www.graphicmaps.com/aatlas/world.htm>

Source for maps.

<http://www.npg.org.uk/live/search/>

National Portrait Gallery for the United Kingdom

Secondary: Proportion, Portraits, and Culture Books

Bayles, D. & Orland, T. (1993) *Art and Fear*. Santa Barbara, CA: Capra Press.
ISBN 0 – 88496-379-9

Burmark, Lynell. (2002) *Visual Literacy: Learn to See, See to Learn*. Alexandria, VA: ASCD. ISBN 0-87120-640-4

Cornette, C. (1999) *The Arts as Meaning Makers: Integrating Literature and the Arts Throughout the Curriculum*. Columbus, OH: Prentice-Hall. ISBN 0-13-792920.

Finn, D. (1985) *How to Visit a Museum*. New York, NY: Harry N. Abrams, Inc.
ISBN 0-8109-2297-5

Gelb, P. (1998) *How to Think like Leonardo da Vinci*. New York, NY: Delacorte Press. ISBN 0-385-32381.

London, P. (1989) *No More Secondhand Art: Awakening the Artist Within*. Boston, MA: Shambala Publications, Inc. ISBN 0 – 87773-482-8

Smith, R. (1997) *The 7 Levels of Change*. Arlington, TX: Summit Publishing Group. ISBN1-56530-207-9

Vocabulary List

1. Attribute - characteristic of a person or thing
2. Background - the part of an artwork that is away or in back
3. Bark cloth - heavy fabric made from beaten plant fibers
4. Bas relief - sculpture which comes out slightly from a flat surface
5. Clay pigments - materials from the earth which can be used to stain or paint objects
6. Color - the quality or effect of light on objects
7. Disguise - to make recognition difficult through altering the appearance
8. Estimate - guess at a proximate amount
9. Foreground - the part of an artwork nearest the viewer
10. Form - a shape that has height, width, and depth
11. Free-standing - stands without an attachment or by itself
12. Frontal - as seen from a straight on view
13. Gesture - the position of the limbs and of the body
14. Half-profile - part profile
15. Helmet masks - a mask which covers the entire head rather than just the face
16. Landscape - a genre of art dealing with the depiction of natural scenery
17. Line - a mark that goes from one point and moves over a surface. A line may be 2-d or 3-d and straight, curved, long, short, thick or thin
18. Leonardo da Vinci - Italian born in 1452, artist, architect, musician, scientist who embodies the idea of a "Renaissance man"
19. Medium - any material used to create a work of art (pencil, paint, clay, etc.)
20. Mind map - a graphic representation of information, usually with words and images
21. Motif - distinctive, usually repeated, figure, design, or color
22. Papier-mâché - an ancient art consisting of paper and a binder, such as wallpaper paste or glue

23. Portrait - the likeness of a person or animal
24. Portraiture - paintings, sculptures or other artwork that creates the likeness of a person or animal
25. Profile - seen from the side
26. Proportion - the relationship between the size of part of an object to another part or whole
27. Rattan - long, thin plant stems used for baskets, mats, masks and other objects
28. reflectional symmetry - when one side of something balances out the other side in a mirror-like manner
29. Representation - a symbol, sign, or picture which stands for something or symbolizes it
30. Rotational symmetry - when a design is repeated at intervals around the center point of a circle
31. Sculpture - a three dimensional artwork
32. Shape - a two dimensional object that is enclosed by real or implied line
33. Space - the area below, above, or between objects
34. Static - showing little growth, change, or progress
35. Still life - a painting of inanimate objects such as fruit or flowers
36. Subject matter - what a piece of artwork is about (still life, portrait, landscape, non-objective, interior, etc.)
37. Symbol - a picture or image that tells a story of what it is without using words
38. Symmetrical - having similarity in size, shape, and relative position of corresponding parts
39. Taboo - a prohibition or ban imposed by social custom
40. Thumbnail - a small, quick sketch
41. Utilitarian art - art created to be used. Examples - quilts, lamps, and bowls
42. Value - That property of a color by which it is distinguished as bright or dark; luminosity.
43. Vessel - an object used as a container (especially for liquids)

Museum Etiquette

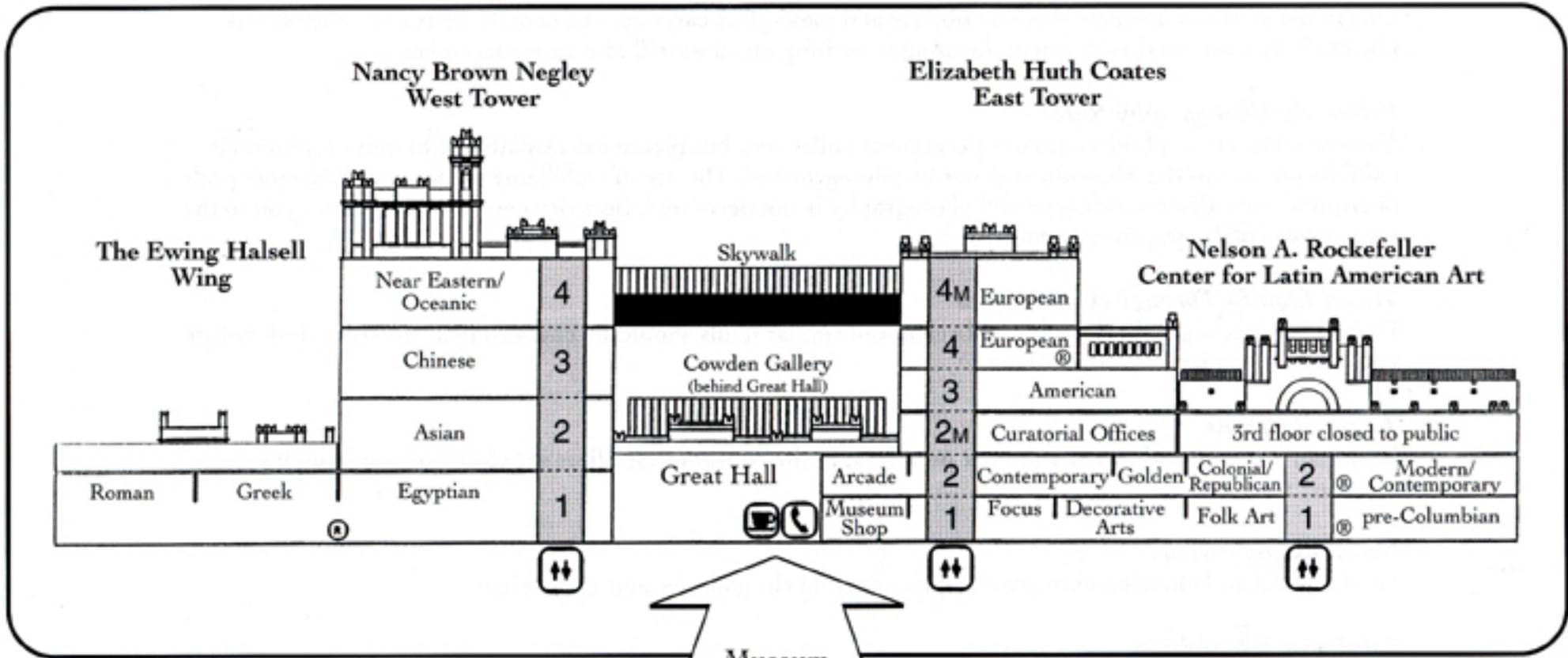
Most students will know these guidelines, but avoid having them be embarrassed by a guard speaking to them or asking them to leave.

1. Backpacks and large bags are checked at the front desk. It is better to leave them on the bus. A clipboard or binder may be carried and used to lean on for activities.
2. There is no eating or drinking in the galleries.
3. Use pencil in the galleries. Pens can be used for writing in the Hops House only.
4. Often people come to the museum and spend time thinking and reflecting in front of a piece of artwork. This creates a quiet atmosphere. It is permissible to speak in soft voices.
5. School tours require that students remain with the teacher/parent leader.
6. It is OK to sit on the floor with legs close to the body. It is not acceptable to lie on the floor or to block an area where people may pass. Often times in museums there are collapsible stools for sitting.
7. Because of the damaging oil and salt in fingertips, do not touch artwork, pedestals, or walls. Also be aware and do not lean on the walls.
8. Stay at least 12 inches from any piece of artwork. Besides the safety aspects to the artwork, over time the humidity of the breath can be damaging.
9. Nudes – Artists have always used the human body as subject matter because they believe the body to be an example of beauty. Viewing a nude makes some people feel uncomfortable. This can be for many reasons, many of them cultural. The artists in no way intended to offend anyone. Just as we do not feel that a baby without clothing is in any way dirty or bad, artists present the human body. Please note the difference in the words “naked” and “nude”. The correct art term is “nude” and implies the natural state of the body. “Naked” refers to someone who is without clothing. If you find nude artwork offensive, please understand the perspective of the artist. Prepare students for this experience.



San Antonio Museum of Art

Gallery Guide



Museum Entrance

KEY		Restrooms
		Refreshments
		Elevators
		Telephone
		Mezzanine