

Outside the Lines

August 24, 2019 – October 11, 2020

Galleries 9 + 10

OUTside the Lines

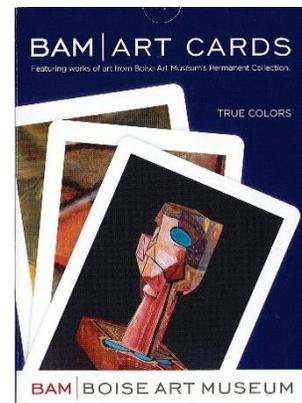
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Outside the Lines is the fourth and final exhibition inspired by Boise Art Museum's Art Cards, a project designed to encourage engagement with artworks in BAM's Permanent Collection. Based on the Art Card deck *True Colors*, this exhibition explores the ways in which artists employ the elements of art and principles of design to convey mood, provoke emotional responses, and communicate with viewers. While the artworks are organized in themes of Line; Shape and Form; Space; Color; and Texture; these categories often overlap. Using principles of design, the elements of art can be expressed in a vast number of ways, as demonstrated by the diversity of artwork presented in this exhibition.

Organized by the Boise Art Museum

Highlighting 18 works of art from Boise Art Museum's Permanent Collection, BAM | ART CARDS encourage learning and art appreciation. The works of art in this collection of cards are organized within the theme of TRUE COLORS, due to their focus on the use of color.

Each card contains basic information about a work of art along with prompts to encourage in-depth observation and critical thinking. The cards may be used any way you like – as a study aid, observation, for display, or to play games. Suitable for art enthusiasts of all ages!



Supported in part by a grant from the Institute of Museum and Library Services.

For further information about any of the artworks on display in the *Outside the Lines* exhibition, please contact Emily Nadel, Curator of Education, via email: emily@boiseartmuseum.org.

Elements of Art
(from *Outside the Lines* rack card)

Space

Space is the area inhabited by objects and shapes in a composition. Positive space is taken up by objects, while negative space is the space around and between objects. Space can also refer to the illusion of depth.

Texture

Texture is the surface quality of an object, which can be sensed through touch. All objects have a physical texture. For example, they can be rough, smooth, glassy, metallic, or silky. Artists can also portray texture visually in two dimensions with color, line, and other methods.

Line

A line is a mark that connects two points. Lines can lead your eye around a composition, express movement, and create shapes. They can be thick or thin; horizontal, vertical or diagonal; straight or curved.

Shape & Form

Both shape and form define objects in space. Shapes are two-dimensional (in other words, they have height and width). Forms are three-dimensional because they also have depth. The use of perspective and differing values can create the illusion of form on a flat surface.

Color & Value

Color is a general term for the qualities of hue, intensity, and value observed in the light reflected by materials and pigments. Hue defines the color itself, for example, red, blue, or yellow. Intensity describes the saturation, which determines whether the color is bright or dull. Value is the darkness or lightness of the color. White and black can be added to color pigments to change their value.

Elements of Art Visual Aid (from pre-visit pack *Reflect, Recycle*)

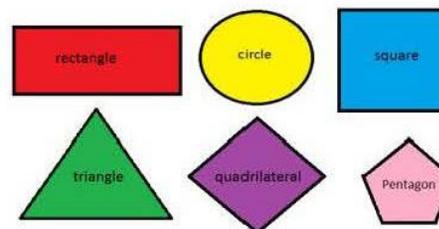
Line

An identifiable path marked on a surface.



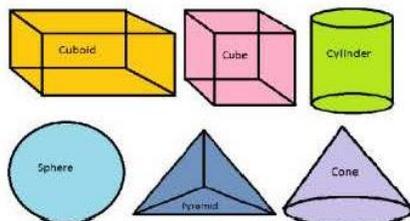
Shape

A grouping of lines creating length and width – 2D.



Form

A grouping of lines creating length, width, and depth—3D.



Texture

The way in which art can be sensed by touch, or would seem to feel to the touch.



Space

The illusion of depth (3D) on a flat surface.



Color + Value

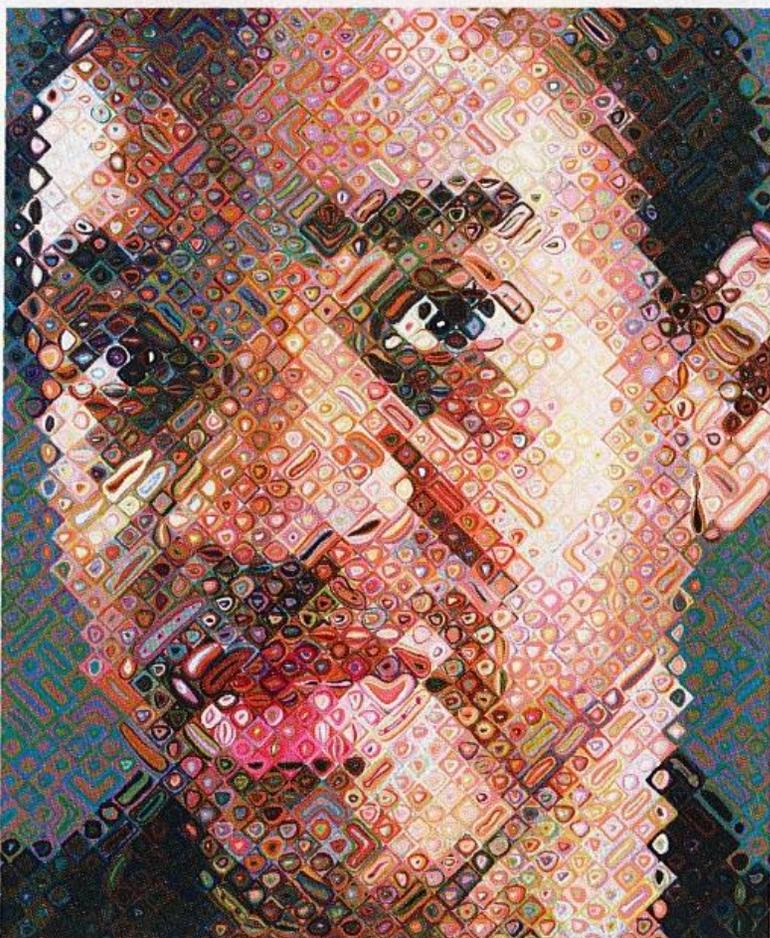
Color is a general term for the qualities listed below when observed in light reflected by materials and pigments.



Value - darkness or lightness of the color. White and black can be added to color pigments to change their value.

Hue - color itself.
eg. red, blue, or yellow

Intensity - saturation.
eg. bright or dull



Chuck Close
(b. 1940)

Lyle, 2003

149-color silkscreen

Paper size: 65.5" x 53.86" Image size: 58.25" x 47.86"

Edition of 80, Printed by Brand X Editions, Published by Pace Editions, Inc.

Collection of the Boise Art Museum, Collectors Forum Purchase, 2004

© Chuck Close, courtesy Pace Gallery.

Photography courtesy Pace Prints and Pace Gallery.

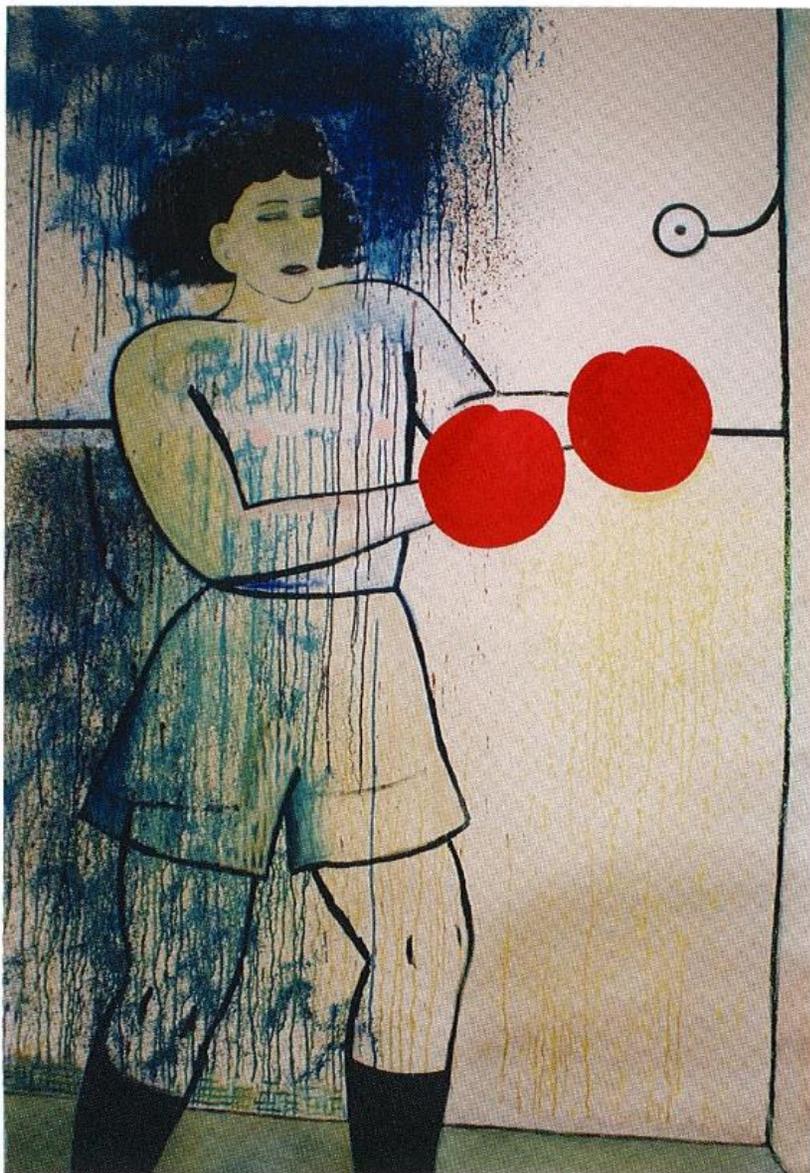
American artist Chuck Close is known for his photorealistic, large-scale portraits, paintings, and prints. He suffers from prosopagnosia, commonly called face blindness, which makes it difficult for him to remember faces. Close creates portraits of the important people in his life to help him commit their images to memory.

 **LOOK FOR**

To create this work of art, Close first divided the canvas into a diagonal grid. Then he painted shapes and colors onto the canvas. The smaller shapes are abstract when viewed up close and combine to create a portrait when viewed from a distance.

 **ASK**

- What do you see when you hold the image close? What do you see when you view the image from a distance?
- When you look closely at the images, what colors and shapes do you see? Are they expected or unexpected? Why?
- What type of artwork would you create to help you remember the important people in your life?



Fay Jones
(b. 1936)

***Self Portrait: Braque Boxing*, 1992**

acrylic on paper

77" x 53.5"

Collection of the Boise Art Museum, Collectors Forum Purchase, 1995

© Fay Jones

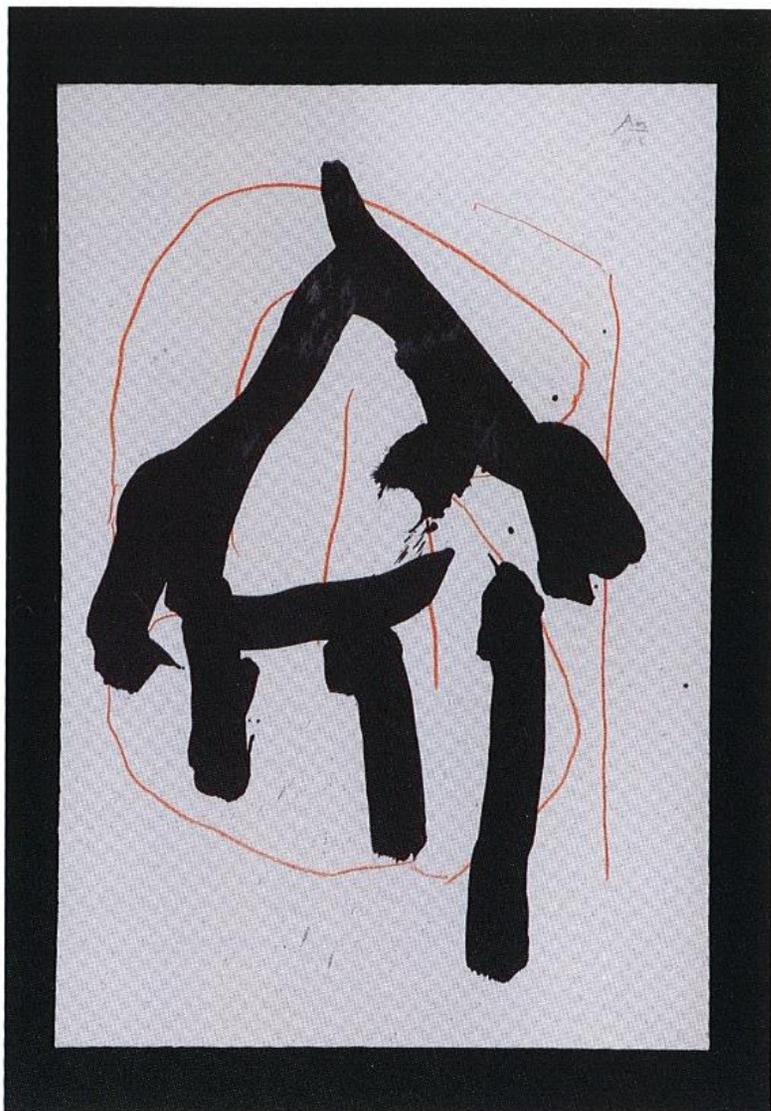
Inspired by memories and observations, artist Fay Jones paints a variety of subjects including twins, veils, sailors, and women. Jones often uses the same figure in multiple paintings and invites viewers to imagine their own storylines.

 **LOOK FOR**

In this artwork, Jones uses bold lines and primary colors to depict herself as a boxer. The painting was inspired by a well-known photograph of French artist Georges Braque, who was a leading figure in Cubism.

 **ASK**

- What are the most noticeable colors in this artwork?
- Why do you think Jones decided to make her boxing gloves red?
- If you created a portrait of yourself, what color would be the most prominent? How would you use it?



BAM | ART CARDS

Robert Motherwell
(1915-1991)

Beau Geste I, 1989

lithograph on paper
22" x 15"

Collection of the Boise Art Museum, Gift of Wilfred Davis Fletcher
Art © Dedalus Foundation, INC. / Licensed by VAGA, New York, NY

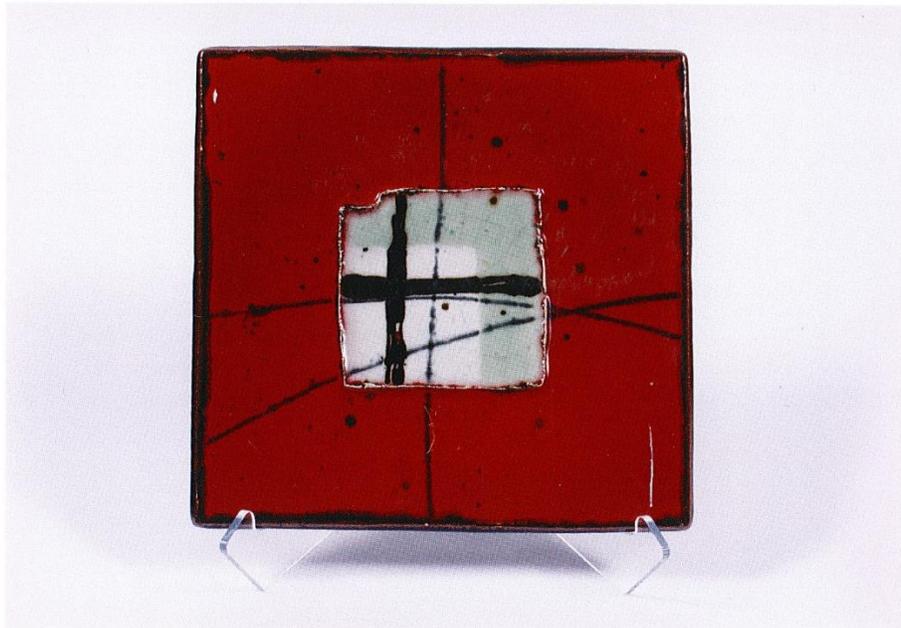
Abstract Expressionist Robert Motherwell studied with Jackson Pollock, Mark Rothko, Willem de Kooning, and Philip Guston. Motherwell is known for creating large-scale works featuring solid, black shapes.

 **LOOK FOR**

The title *Beau Geste* means 'beautiful gesture' in French. This artwork shows different types of gestural marks. The black brush strokes are contrasted by thin, red lines.

 **ASK**

- Which lines stand out most to you – the red or the black? Why?
- Why do you think the artist titled this artwork 'beautiful gesture' or *Beau Geste*?
- How would you create your own abstract artwork using black and one other color? What color would you choose?



BAM | ART CARDS

Albert Green
(1914-1994)

Platter, 20th century (circa 1980s)
glazed porcelain
13.5" x 13.5" x 2"

Collection of the Boise Art Museum, Gift of Wilfred Davis Fletcher
© Estate of Albert Green

Albert Green studied traditional Chinese and Japanese glazes. He often experimented with the creation of a light green glaze called celadon or *Kuan*. The artist is known for his traditionally shaped bottles, plates, and bowls.

 **LOOK FOR**

The artist used black lines to enhance the square shape of the platter and provide contrast for the red and white glazes. Celadon, the light green glaze, can be found in the center of the platter.

 **ASK**

- What would you do with this platter? Would you display it or use it? Why?
- Why do you think Green made this platter square? How would it change if it were round?
- If you were to change one color, what would it be? Why?



BAM | ART CARDS

Shoji Hamada
(1894-1978)

Plate with tenmoku glaze and kaki glaze poured decoration,
circa 1955-1970
glazed stoneware
11" diameter

Collection of the Boise Art Museum, Collectors Forum Purchase, 2009
© Estate of Shoji Hamada

Shoji Hamada used a poured-glaze technique to embellish his ceramics. Inspired by Japanese folk art traditions, he worked with Bernard Leach and the Archie Bray Foundation to promote Japanese pottery techniques. In 1955, the Japanese government recognized Hamada as a "Living National Treasure."

 **LOOK FOR**

Hamada's glazes usually were made from ash, salt, iron, and cinder. The black in this artwork is called *tenmoku* glaze and the rust color is called *kaki* glaze.

 **ASK**

- What kind of lines do you see in this artwork?
- How do you think the artist controlled the poured glaze so that the end result was so precise?
- Have you ever created an artwork by pouring the color onto a surface? Try pouring paint on canvas to create a work of art.



BAM | ART CARDS

Carl Morris
(1911-1993)

Silver Creek #675, 1988

ink on paper

6.125" x 8.625"

Collection of the Boise Art Museum,
Gift of the Carl and Hilda Morris Foundation

© Estate of Carl Morris

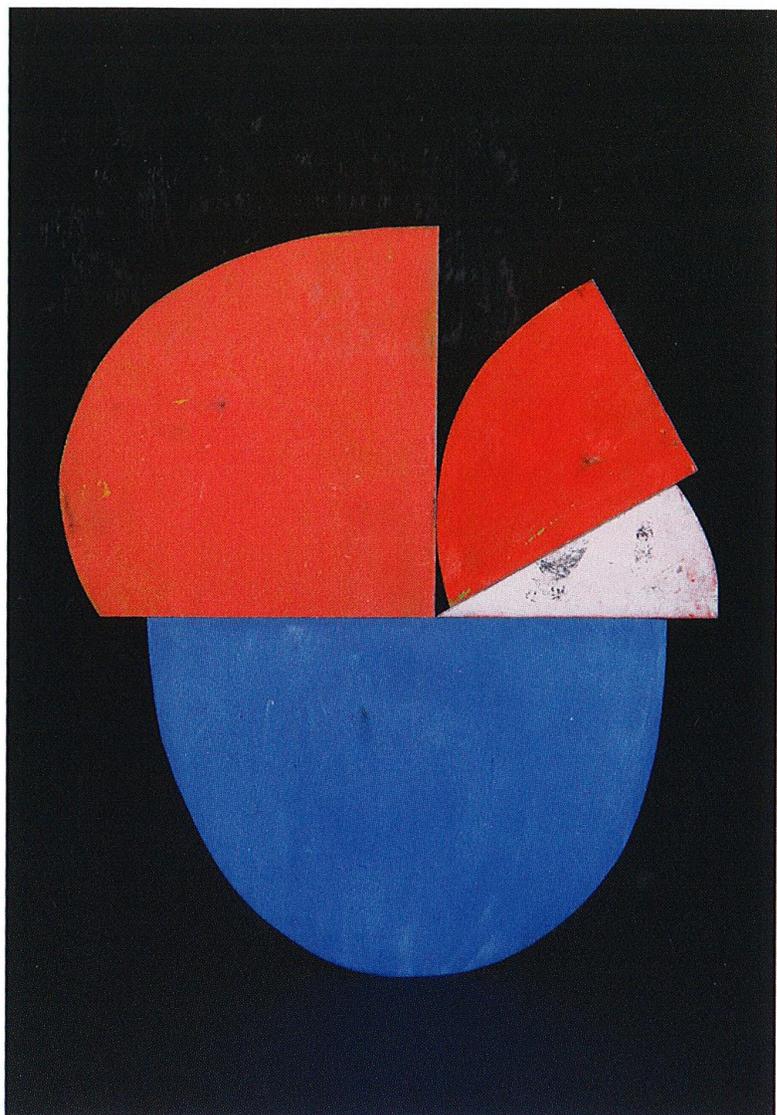
Carl Morris opened the Federal Art Project's Spokane Art Center in 1939 before settling in Portland in 1941. He is best known for his use of dark, abstract paintings influenced by nature, geological formations, clouds, and Northwest landscapes.

 **LOOK FOR**

This artwork, inspired by a fishing trip in central Idaho, explores the relationships among line, shape, and color. The artist used ink in complementary colors and strong diagonal lines to create the look of texture.

 **ASK**

- What do you see in this artwork? A landscape? Shapes?
- Why do you think Morris used these colors? Are they cool colors (orange, red, yellow) or warm colors (blue, green, purple)?
- How would you show a memory of a place using only lines and colors?



BAM | ART CARDS

Charles Arnoldi
(b. 1946)

Untitled, 2005

acrylic on aluminum

8" x 7.25"

Collection of the Boise Art Museum, Gift of Wilfred Davis Fletcher

© Charles Arnoldi

Charles Arnoldi creates two-dimensional works and three-dimensional sculptures from scraps of metal and wood. He continually uses unusual media and unique tools to create artwork, including tree branches and chainsaws.

 **LOOK FOR**

Arnoldi cut, painted, and arranged aluminum shapes to create this composition. The shapes appear as if they could be rearranged.

 **ASK**

- Are the shapes in this composition round, square, or triangular?
- How has Arnoldi created a feeling that the shapes are balancing on one another?
- Which is the most dominant color? Does it take up the greater amount of space in the artwork? Cut colored paper and arrange the shapes to create your own composition.



BAM | ART CARDS

Marie Watt
(b. 1967)

***Ledger: Tread Lightly*, 2007**

reclaimed wool blankets, satin binding
92" x 121"

Collection of the Boise Art Museum, Museum Purchase with funds
donated by Friends of Marie Watt

© Marie K. Watt

Inspired by Native American customs and Abstract Expressionism, Marie Watt uses geometric shapes in her blankets, prints, and sculptures. She incorporates personal experiences and stories in her artwork. Drawing attention to everyday items, Watt's artwork primarily is made from discarded wool blankets and natural materials.

 **LOOK FOR**

This artwork is made from wool army blankets and reused satin bindings. Watt emphasizes the wear patterns on the satin bindings of blankets and is interested in how the bindings show the history of their use and tell a story.

 **ASK**

- What colors do you see in this artwork? Are they colors that you would put together? Why or why not?
- Do you have a blanket story? How could you preserve it in a work of art?
- What title would you give your artwork?

ADDITIONAL LINKS

Elements of Art

Oberlin, <http://www2.oberlin.edu/amam/asia/sculpture/documents/vocabulary.pdf>.

The Getty Museum,

http://www.getty.edu/education/teachers/building_lessons/formal_analysis.html.

The National Gallery of Art, <https://www.nga.gov/education/teachers/lessons-activities/elements-of-art.html>.

Artists

Charles Arnoldi, <https://www.charlesarnoldistudio.com>.

Chuck Close, <http://chuckclose.com/>.

Albert Green, <https://americanart.si.edu/artist/albert-green-1923>.

Shoji Hamada, <https://www.tate.org.uk/art/artists/shoji-hamada-8795>.

Fay Jones, <https://www.historylink.org/File/10129>.

Carl Morris, <http://portlandartmuseum.us/mwebcgi/mweb.exe?request=record;id=5657;type=701>.

Robert Motherwell, <https://www.guggenheim.org/artwork/artist/robert-motherwell>.
<https://www.moma.org/artists/4126>.

Marie Watt, <http://www.mariewattstudio.com/>.