

Lindenwood University

Digital Commons@Lindenwood University

Theses

Theses & Dissertations

12-2023

The Modern Artist's Psyche: Making Meaning in Art Through History

Jenna Banks

Follow this and additional works at: <https://digitalcommons.lindenwood.edu/theses>



Part of the [Art and Design Commons](#)

THE MODERN ARTIST'S PSYCHE:
MAKING MEANING IN ART THROUGH HISTORY
by
Jenna Banks
Submitted in Partial Fulfillment of the Requirements
for the Degree of
Master's in Art History and Visual Culture
at Lindenwood University

© December 2023, Jenna Michelle Banks

The author hereby grants Lindenwood University permission to reproduce and to distribute publicly paper and electronic thesis copies of documents in whole or in part in any medium now known or hereby created.

The Modern Artist's Psyche: Making Meaning in Art through History

A Thesis Project Report Submitted in Partial Fulfillment of the Requirements for the Degree of
Master's in Art History and Visual Culture

At Lindenwood University

by

Jenna Banks

Saint Charles, Missouri

December 2023

TABLE OF CONTENTS

ABSTRACT.....	5
ACKNOWLEDGEMENTS.....	7
LIST OF FIGURES.....	8
RUBRIC.....	9
DAY TO DAY SCHEDULE.....	10
TEACHER VISUAL EXEMPLARS.....	13
ARTIST SHEETS FOR STUDENTS.....	15
INTRODUCTION.....	17
LITERATURE REVIEW.....	21
METHODOLOGY.....	25
CONCLUSION/ANALYSIS OF RESULTS.....	30
PERMISSIONS.....	35
FIGURES.....	42
BIBLIOGRAPHY.....	54

Abstract

The Modern Artist's Psyche: Making Meaning in Art Through History provides a way for students to study and analyze works by Modern artists that explore themes like loneliness, isolation, anxiety, and despair. By studying these artists and their works, students learn about topics like art appreciation and psychoanalysis; specifically, how each artist used their mental state to create their visual products. Students learn about art appreciation through the process of discussing and answering questions about specific art works. Students also study the concept of psychoanalysis, relating to theories and techniques that have been used by Modern artists. This connects to the concept of the unconscious mind and mental states. Pedagogy is a large focus for this project, including how different teaching strategies are used to engage students in meaningful discussions around famous artists' works and their own visual compositions.

The Modern art unit, taught in my classroom setting to seventh and eighth graders, presents a new and creative way to teach about the Modern artist's psyche. It allows students to make connections by participating in discussions, written responses, and by creating their own compositions that represent their own life experiences and emotions. This is important because it builds confidence, creativity, and exploration in the art classroom. These feelings and processes are expressed through topics that are easy for individuals to relate to, but especially for those coming from hardship or trauma.

This can be a great unit to teach to any demographic of student, but it is especially impactful for the kids I work with. This is because many of the kids I work with have been through trauma of some kind. The art unit is a way for them to express some of these experiences that they have had through visuals. I work at a charter public school in the city of St. Louis in the state of Missouri. I work with mostly African American students, with a portion of families that are considered low income. I know from experience and from working with the same kids for multiple years that I have students that have been through trauma and have been through things that I never had to go through as a child, like homelessness and losing a loved one to violence. Middle school kids go through a hard time while developing and going through the stages of adolescence. Kids get bullied and it can be hard to be confident in a pool of so many other individuals. Art and expression are ways for students to express these moments in time and emotions that they feel. Any student, even those that have not been through as much hardship and trauma, can create art for a unit.

There are different components of the project and art unit. These include the visual presentation shown in the art classroom, artist fact sheets, discussions, student rubrics, teacher exemplars, writing assignments, and visual products that students will create connected to the focus themes. The visual presentation includes the four exemplary artists, Edward Hopper, Norman Lewis, Pablo Picasso, and Leonora Carrington. It includes background information about each artist and three paintings that focus on the themes of study. These four artists were chosen not just because they are Modern artists who deal with the themes, but because they are diverse and show the themes in different ways. They have different backgrounds and experiences with trauma and show their mental state through visuals. They are artists that hopefully students can relate to, and they all use different techniques to create their work. When students create their own visuals using the themes in the classroom, they can refer to the artists for inspiration, and this allows for the opportunity to make art from different movements.

This project provides art teachers with an opportunity to teach about Modern artists in a new way while using scholarly research, psychoanalysis, and pedagogy to make deeper connections in the visual world.

Acknowledgements

I would like to thank my committee chair, Nadia McDonald, for the support and feedback that she gave me throughout the planning and development of my unit plan for the art classroom. I also want to thank my committee members Kelly Scheffer and Maxwell Dunbar for their assistance with my project. My team did a wonderful job getting me excited about using the modern themes in the classroom while being able to connect them to different theories and pedagogies. I am also thankful for Dr. Hutson, the professors for all the support throughout the program, and my family.

List of Figures

- Figure 1. Edward Hopper. *Office at Night*, oil on canvas, 1940, Minneapolis, Minnesota, Walker Art Center.....
- Figure 2. Edward Hopper. *Nighthawks*, oil on canvas, 1942, The Art Institute of Chicago.....
- Figure 3. Edward Hopper. *Hotel by a Railroad*, oil on canvas, 1952, The Hirshhorn and Sculpture Garden.....
- Figure 4. Norman Lewis. *March on Washington (Part of Procession Series)*, oil on fiberboard, 1930s to the 1970s, Pennsylvania Academy of Fine Arts in Philadelphia.....
- Figure 5. Norman Lewis. *Untitled*, oil on fiberboard, 1960 to 1964, Pennsylvania Academy of Fine Arts in Philadelphia.....
- Figure 6. Norman Lewis. *Abstraction*, oil on canvas, 1965, Pennsylvania Academy of Fine Arts in Philadelphia.....
- Figure 7. Pablo Picasso. *Crouching Woman*, oil on canvas, 1902, Barcelona, Spain.....
- Figure 8. Pablo Picasso. *The Old Guitarist*, oil on panel, 1903, Barcelona, Spain.....
- Figure 9. Pablo Picasso. *The Tragedy*, oil on wood, 1903, Barcelona, Spain.....
- Figure 10. Leonora Carrington. *Self Portrait (Inn of the Dawn Horse)*, oil on canvas, 1938, The Metropolitan Museum of Art.....
- Figure 11. Leonora Carrington. *Sunday*, lithograph, 1978, The Metropolitan Museum of Art.....
- Figure 12. Leonora Carrington. *The House Opposite*, oil on canvas, 1945, The Metropolitan Museum of Art.....

Rubric

Name _____

The Modern Artist's Psyche: Making Meaning in Art Through History UnitUpper Academy Rubric

Student participated in discussions about modern artists and themes of focus _____/10.

Student participated in written responses to prompts in class using complete sentences and information learned about through discussion and analyzation _____/20.

Student created two visual products representing the themes of focus and connecting the themes to experiences in their own life _____/40.

Student used craftsmanship while creating the two visual products _____/10.

Student created an artist statement about each visual product _____/10.

Student used class time wisely and showed respect to materials, teachers and peers during instruction and independent work time _____/10.

Total _____/100

Day-by-Day Schedule

Week 1

Day 1- Introduction

Hand out rubric and go over expectations for grades.

Students will be introduced to the unit “The Modern Artist’s Psyche: Making Meaning in Art Through History.”

Introduction activity- Scholars will draw an image for each emotion that is listed on the power point slide and the worksheet- happy, sad, mad, worried, surprised, scared.

Art Appreciation

Students will view pieces of art from the “Modern Artist Theme’s” slide and do a turn in talk with a peer at their table discussing what they notice, and the emotions that stand out to them as common themes in the work.

Students will then have the opportunity to share what they notice in front of the class by referring to the paintings in the power point.

The Study of Psychoanalysis

The Art of Appreciation, Interpretation and Imagination

Day 2- Introduction to Edward Hopper

VTS Questions Review

Students will analyze three artworks by Edward Hopper and have discussions where they use critical thinking, exploring symbolism and the themes.

Office at Night, Nighthawks, Hotel by a Railroad

Students will view the “Mental State of Edward Hopper” slide.

Students will view writing prompts and write a reflection about Edward Hopper’s work.

Week 2

Day 3- Introduction to Norman Lewis

VTS Questions Review

Students will analyze three art works by Norman Lewis and have discussions where they use critical thinking, exploring symbolism and the themes.

Procession (March on Washington), Untitled, Abstraction

Students will view the “Mental State of Norman Lewis” slide.

Students will view writing prompts and write a reflection about Norman Lewis’s work.

Day 4- Introduction to Pablo Picasso

VTS Questions Review

Students will analyze three artworks by Pablo Picasso and have discussions where they use critical thinking, exploring symbolism and the themes.

Crouching Woman, The Old Guitarist, The Tragedy

Students will view the “Mental State of Pablo Picasso” slide.

Students will view writing prompts and write a reflection about Pablo Picasso’s work.

Week 3

Day 5- Introduction to Leonora Carrington

VTS Questions Review

Students will analyze three art works by Leonora Carrington and have discussions where they use critical thinking, exploring symbolism and the themes.

Self Portrait (Inn of the Dawn Horse), Sunday, The House Opposite

Students will view the “Mental State of Leonora Carrington” slide.

Students will view writing prompts and write a reflection about Leonora Carrington’s work.

Day 6- Comparison and Sketching

Students will spend time comparing the artworks by the focus artists.

Students will start sketching their own ideas by using inspiration from the focus artists. Students will create two visual products representing the themes of focus while connecting the themes to their own life experiences.

Week 4

Students will spend time working on their final products. Students used canvases and paint, but students can use any material available to them to create their visual artwork.

Week 5

Students will continue to work on their visual artwork.

Week 6

Students will finish their visual artwork and create artist statements about each one.

Teacher Visual Exemplars



Title- *A Life Changed*

A Life Changed is about an unfortunate experience that has happened to a very important family member of mine. This experience has also affected the individuals in her life. My mother has always been a hard-working person who cares for others. In the past ten years things have not been on her side in terms of luck. A couple years ago she was diagnosed with breast cancer and after it was gone, she received chemotherapy because it could lower her chances of it coming back. The chemotherapy made it hard for her to eat and in return this made her weak. She now has a hard time walking and getting around and this has truly affected her ability to live the kind of life she wants. I chose to depict this sadness through images that symbolize chemotherapy. These images include drawings of pills and pill bottles, a shot syringe, and an IV bag. Modern artist Pablo Picasso used shades of blue during his "Blue Period," and this represented sadness and despair. I chose to use blue in this work because the situation has made me very sad.



Title – *A Claustrophobic Nightmare*

A Claustrophobic Nightmare is about a dream that I had when I was a kid. In this dream, that is described as a nightmare, I am stuck in a large tower that is moving in circles. I am at the very top and the floor that I am standing on is cracked. I can see the water and waves below. I can also see red colors, indicating fire. A claustrophobic feeling was present, as I was trapped in this tower. The recreation of this nightmare is seen through an abstract and surreal visual that was made with paint, glue, tissue paper, and construction paper. Surrealist artist Leonora Carrington created dream-like images that were based off her life experiences. I used her as an inspiration for this piece.

Artist Sheets for Students

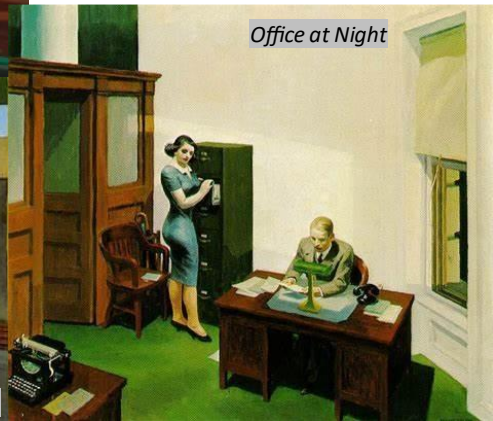


Nighthawks

**Realist
Edward Hopper**



Hotel by a Railroad



Office at Night

**Abstract Expressionist
Norman Lewis**



Untitled

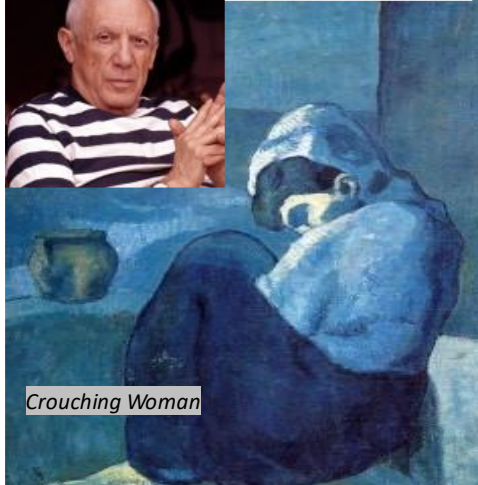


Abstraction



March on Washington
Procession Series

The Blue Period Pablo Picasso



Crouching Woman



The Old Guitarist



The Tragedy

Surrealist Leonora Carrington



Sunday



Self Portrait (Inn of the Dawn Horse)



The House Opposite

Introduction

Modern artists' themes help viewers create narratives based off of visual cues that the artists leave behind. These visual cues can be anything from a certain color that represents a certain emotion to a character placed in the space on the artist's canvas. Modern artists like Edward Hopper, Norman Lewis, Pablo Picasso, and Leonora Carrington used themes like alienation, isolation, despair, and anxiety in their work. These are the themes of focus in the art classroom unit that represent, and support expressing emotion through art and can be used as a way to create deeper connections in the classroom. The artists of focus use multiple strategies and techniques to show the themes, but they do so in different ways. Themes like loneliness, isolation, despair, and anxiety are common in Modern artists' works, and most of the time they represent experiences or moments from their own lives.

Edward Hopper is a Modern artist that shows these themes, specifically through his characters' moods. In *Office at Night* (Fig. 1), *Nighthawks* (Fig. 2), and *Hotel by a Railroad* (Fig. 3), the characters tell a story of isolation and loneliness. The tension and isolation between the female and male characters specifically in *Office at Night*, and *Hotel by a Railroad* represent the themes of focus. Author Ita Berkow discusses the fascination Hopper had with the "psychology of the traveler" in the text *Edward Hopper A Modern Master*, and this fascination is shown in the relationship between the two characters in *Hotel by a Railroad*.¹ The famous *Nighthawks* by Edward Hopper shows a couple sitting at a diner in a lonely late-night scene. There is also an individual working at the diner and a man sitting alone with his back to viewers. This isolated figure with his back to viewers stands out as a focal point and can be discussed in

¹ Ita Berkow, *Edward Hopper A Modern Master* (Mason Crest: New Line Books Limited, 2018), 58.

relation to the themes. Viewers cannot see the expression on his face or where he is looking, so this adds to the use of the imagination when analyzing this painting. The relationship between characters through a realist approach is the way that Modern artist Edward Hopper shows the themes. He is also described as an artist who used his own mental state and feeling of loneliness to help guide his work.²

African American Modern artist Norman Lewis also focused on themes of isolation, despair, and anxiety in his work. In his earlier years, he showed this through figurative work and then decided to change his approach when he felt like his work was not making a difference in the world. He then started creating abstract art to express the themes that he was enthusiastic about. His abstract art that is seen in his *Procession* (Fig. 4) series shows the despair of groups of individuals as they fight for rights and freedom. Norman Lewis was very influenced by the Civil Rights Movement, and this is seen through his paintings.³ By discussing his artwork students can understand how his works represent moments in history. Students can also have discussions about how impactful Norman Lewis's work is and how it can relate to events and things that are happening today.

Modern artist Pablo Picasso created artwork that represents the themes of focus, and students get to discuss these while viewing his blue monochromatic paintings. In *Crouching Woman* (Fig. 7) and *The Tragedy* (Fig. 9), Picasso portrays figures that represent despair and loneliness. There was a time in Picasso's life where he was homeless and felt isolated while living on the streets. This is seen in many of his paintings during this period of work, which was

² Lloyd Goodrich, *Edward Hopper* (New York: Harry N. Abrams Inc., Publishers in association with the Whitney Museum of American Art, 1976), 113.

³ Lisa Farrington, *African American Art a Visual and Cultural History* (New York: Oxford University Press 2017), 222.

known as “The Blue Period.” In paintings like these, students can easily depict emotions based off of the color used and the body language and expressions of the characters in the paintings. For example, in the *Crouching Woman*, the character is sitting on the ground with her head down. Her eyes are dark and there is a light against her face, making them stand out. In the painting *The Tragedy*, Picasso displays the characters in such a way that they are close physically in the painting but mentally seem so far apart. Once again, the character’s body language gives off the mood. Pablo Picasso used the color blue to represent sadness, and this sadness came from the fact that a close friend of his had passed away.⁴

Leonora Carrington is the last artist that is analyzed and discussed in the art unit. She is important because even though she displays the focus themes, she displays them through the eyes of a Surrealist. She used her mental state to create dream-like images, and to some these images may resemble or represent nightmares due to the techniques that Carrington uses. For her images, students really have to look closely at the interactions between characters to create a narrative. Through art appreciation and prompts that guide students, narratives can be created and meaning can be made. The horse is a recurring image in Carrington’s work and represents freedom from life’s struggles.⁵ This is something that students will not know without some guidance and prompting questions, but it is interesting to see what kids can produce when discussing recurring images in artwork. In Carrington’s *Self Portrait* (Fig. 10) painting, she depicts herself in a way that looks in stress while the white horse runs outside the window. In the

⁴ Daniel Baird, “Picasso: Painting the Blue Period,” *Visual Art*, (2022): 146, <https://web.p.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=0&sid=3d13d15c-9541-4352-9d5f-d80e619f70a3%40redis>.

⁵ Whitney Chadwick, “Leonora Carrington: Evolution of a Feminist Consciousness,” *Woman’s Art Journal* 7, no. 1 (1986): 37, <https://www.jstor.org/stable/1358235?seq=4>.

lithograph titled *Sunday* (Fig. 11), Carrington creates a scary looking scene where there are multiple chickens created in a gray scale tone. The reflections on the wall themselves give a feeling of terror, and the largest reflection is that of a chicken that has the head of a human. *The House Opposite* (Fig. 12) is another piece of artwork by the artist with a chaotic scene. This provides more opportunities for students to discuss interpretations and how these interpretations can connect to the themes of focus. In Leonora Carrington's work, the themes might not be as obvious as in the work by modern realist artist Edward Hopper. However, she is a strong example of how the mental state is displayed in work and how emotion can drive an artist to create imaginative images that come from another world.

The themes of the four focus artists and the three pieces of work that were chosen to analyze help guide this unit in relation to pedagogy in the classroom and psychoanalysis in art education. Introducing these artists to students opens up the idea for different interpretations focused on similar themes and emotions. These themes and emotions can then be created in the visual work of artists in the classroom.

Literature Review

Psychoanalysis and Art Education

When viewing artwork created by Modern artists, individuals can gain an idea of what the paintings are meant to communicate. Research helps supports the possible interpretations of an artist's works. Online sources and books present information about what authors and students have said about the topic of Modern artists and psychoanalysis. The modern artists' life experiences plays a role in the work they create. The mental state of a Modern artist is shown through visuals. In this Modern art unit specific works are used to represent the themes of focus. We analyze them and they symbolize feelings like loneliness, isolation, anxiety, and despair. The words of writers discuss the mental state and how this is shown through Modern artwork. We used this information in a new way in the art classroom. The individual sources used for the artists presented in the unit give a great deal of factual and background information, which has helped guide the work in relation to the life challenges that the artists faced.

There are also sources used that focus on psychoanalysis and the Modern artists' psyche specifically. These include Modern artists' popular themes and the psychology of the creative process. Psychoanalysis is described and explored in relation to each artist's works, as well as the connection it has with expressive and symbolic communication. The qualitative research used for this unit related to psychoanalysis is important because it connects the mental state of the Modern artist and the work they create. Multiple sources that are used discuss the topic of psychoanalysis, emphasizing the unconscious mental process, specifically in relation to how it connects to each artist.

In the article "The Sources of Psychology and it's Place Among the Disciplines that Study Art and Creativity," author Antanas Andrijauskas discusses the rapidly growing and

changing interest in recent decades in relation to the fields in the psychology of art and the creative process.⁶ With this interest and research, the world has been able to gain a better understanding of human creativity and the factors that contribute to motivations and limitations on personal creativity.⁷ The countries that understand the need to develop and teach these ideas related to the psychology of art are known to achieve stronger results in higher education and in fields of aesthetic development related to artistic culture. It is important for individuals to be able to recognize the importance of creating their own work that is meaningful while using creativity. This concept can be used in the art room.

Chapter four in “The Sources of Psychology and it’s Place Among the Disciplines that Study Art and Creativity” discusses the influence of psychiatry and psychoanalysis and how they are connected to the study of human mental disturbances, and the influence this has on creativity. The subconscious mechanisms of human functioning have been discovered by psychologists like Sigmund Freud. This psychologist and therapist highlighted the importance of subconscious factors, dreams, fantasies, and psychological traumas. Another influential psychologist named Alfred Adler believed that the foundations of a person’s psyche or mental state are individual and formed during their childhood years. He states that this time has a strong influence on an artist’s later life and that it contributes to the creation of creative work.⁸

Author Jill Bennett discusses anxiety and sadness in her text “Visual Communication and Mental Health.” A discussion revolves around what someone would find if they Google

⁶ Antanas Andrijauskas, “The Sources of the Psychology of Art and It’s Place among the Disciplines that Study Art and Creativity,” *Arts* 11, no. 5 (2022): 1, <https://www.mdpi.com/2076-0752/11/5/96>.

⁷ Andrijauskas, “The Sources of the Psychology of Art,” 1.

⁸ Andrijauskas, “The Sources of the Psychology of Art,” 8.

searched some of these emotions. The common image would be a figure in a monochromatic tone with their head in their hands. The Australian mental health charity SANE thinks that depicting art of human experiences is more meaningful than common images that can be easily Google searched.⁹ Allowing students to create compositions that are unique to their experiences and tell a story is important in the creation of meaningful work. In psychologist Miranda Wolpert's blog, she states that the depiction of human experience through themes like isolation and pain should be shown through multiple types of images in order to show the diversity of experiences.¹⁰

Writers Ellen Handler Spitz and Neil Walton write about art and psyche and the importance of interdisciplinary collaboration. Topics are discussed in relation to the artist and the importance of creativity, the actual work of art, the aesthetic experience, and the response that is evoked while viewing art or creating it.¹¹ Walton discusses psychoanalysis in art education in the text "Anton Ehrenzweig, The Artist Teacher and a Psychoanalytic Approach to School Art Education." Anton Ehrenzweig was an educator and theorist on Modern art and music. In the 1960s, he conducted an experimental course for art teachers. It studied artist teacher-student relationships and art and design pedagogy. The experimental course for art teachers allowed Ehrenzweig to focus on writing about the connection of aesthetics and psychoanalysis. Ehrenzweig focused on teachers as actual artists in the classrooms. This can be

⁹ Jill Bennett, "Visual Communication and Mental Health," *Visual Communication* 22, no. 1 (2023): 46, <https://journals.sagepub.com/doi/full/10.1177/14703572221130451>.

¹⁰ Bennett, "Visual Communication and Mental Health," 46.

¹¹ Jack Spector, "Art and Psyche, a study in psychoanalysis and aesthetics," *Journal of Aesthetics*

and Art 45, (1986): 91, <https://web.s.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=9&sid=1e881844-f3eb-45ef-9ed2-32f1ea19a4dd%40redis>.

connected to the way a teacher uses their own emotions in their visuals.¹² He proposed that through exploring the resistances and flows of the art teachers' own creative processes, one can better understand similar problems in the students in their art classrooms.¹³ Being able to help students be spontaneous and independent while creating their work and while reflecting is important. It relates to the use of the deep unconscious imagination and the creation of the individual personality.¹⁴

Art teachers that think about the connection between the psyche and mental state and the work that is done in the classroom help achieve greater student creative outcomes and allow for teacher-student conversations to help guide learning. The relationships that the artists in the classroom have with their creations are important, especially when those relationships are built off of emotions and personal experiences. "A good creative teacher will devote a large part of their energy into their students."¹⁵

Pedagogy in the art classroom is an important topic to explore while creating a unit that involves multiple types of learning and activities. Sources give ways in which students are best engaged in the art classroom and why it is important for students to be able to use their own life experiences in their work. The methodology section describes this in more detail.

¹² Neil Walton, "Anton Ehrenzweig, The Artist Teacher and a Psychoanalytic Approach to School Art Education," *International Journal of Art and Design Education* 38, no. 4 (2019): 832, <https://web.s.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=6&sid=359308c1-7e8b-4f12-b272-ab4106bfl52c%40redis>.

¹³ Walton, "Anton Ehrenzweig, The Artist Teacher," 833.

¹⁴ Walton, "Anton Ehrenzweig, The Artist Teacher," 833.

¹⁵ Walton, "Anton Ehrenzweig, The Artist Teacher," 834.

Methodology

Art Classroom Pedagogy

Pedagogy includes the methods and practices of teaching. There are multiple methods that are used to teach this unit, and all these methods help with scholar understanding and creativity, while making connections to the themes of focus. The practices that are used in this unit include visual representations to gain understanding of the topic, background information, art appreciation, the history of specific artists and their works, writing prompts, collaborative discussions, deep and critical thinking, and the creation of visual products.

Some of the most important aspects of this unit include the ability for students to use art appreciation to discuss works of art by Modern artists. Students also use creative expression in the classroom through the use of pedagogy. In the article “Contemporary Art and the Role of Interpretation: Reflections from Tate Modern’s Summer Institute for Teachers,” authors Helen Charman and Michaela Ross discuss the importance of interpretation in the art classroom. The program at Tate Modern believes that there is an intimate relationship between being able to interpret art and make art.¹⁶ Interpretation also relates to exploration and the expression of ideas. When an artist creates a piece of work, they are harvesting ideas from what is considered “the realm of the human experience.” When a visual artist views a piece of work, they will look to see if there is anything that they can carry on to their own practice in terms of processes, ideas, and materials.¹⁷ The skill of interpretation is important for students to have even if they don’t

¹⁶ Helen Charman and Michaela Ross, “Contemporary Art and the Role of Interpretation: Reflections from Tate Modern’s Summer Institute for Teachers,” *International Journal of Art and Design Education* 25, no. 1 (2006): 29, <https://web.s.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=4&sid=4ccbc846-4718-471e-9400-2d3a66c0edb4%40redis>.

¹⁷ Charman and Ross, “Contemporary Art and the Role of Interpretation,” 29.

use art in their careers as it is a necessary tool in the visual world of complexity that they live in.¹⁸

The article's case study for the summer institute for teachers gives teachers opportunities to develop confidence while working with Modern and Contemporary art. The teachers are searching to find new ways of engaging students while helping to develop confidence, teaching how to put art into context, and using cross-curricular connections that allow students the opportunity to question works of art.¹⁹ The unit *The Modern Artist's Psyche: Making Meaning in Art through History* allows for all of these opportunities. Students develop confidence in the classroom while sharing out in front of the class without there being a wrong answer. Art appreciation and interpretation allows for the chance to be expressive and to use deeper thinking skills. Students will be able to write about the themes of focus that they notice in the Modern artists' works, and they will be able to make connections to these ideas by creating their own works reflecting their personal lives and experiences. Interpretation is used multiple times in this unit because students are viewing and discussing multiple artworks. "The Ways of Looking" method is a way of breaking down a piece of work in a discussion. When using this method, a personal response is encouraged through viewing a visual, while looking at the subject, object, and context.²⁰

When students are viewing a piece of work by an artist, the classroom space needs to be a place of comfortability. This idea is discussed by author Samantha T. Nolte-Yupan and is referred to as a taskscape. Art rooms are dynamic and multifaceted places. The importance of

¹⁸ Charman and Ross, "Contemporary Art and the Role of Interpretation," 29.

¹⁹ Charman and Ross, "Contemporary Art and the Role of Interpretation," 31.

²⁰ Charman and Ross, "Contemporary Art and the Role of Interpretation," 31.

art as a place of pedagogy is discussed in relation to the experiences of four beginning art teachers.²¹ Often, Kindergarten through twelfth grade art teachers' first years are complex, and teachers have a difficult time implementing a curriculum that is meaningful with higher order thinking skills.²² Creating units like this one that engage students through art history and through the creation of their own work based on common themes in Modern artists' lives can give other art teachers the opportunity to teach in more meaningful ways. These meaningful assignments can be a positive memory for a kid for a lifetime.

A strategy that can be used in the art classroom to engage students while helping with writing skills is creating artist statements. Author Linda M. Papanicolaou discusses the importance of artist statements in her article titled "Artist Statements for Assessment and Student Growth." The students get the opportunity to use the authenticity of their artist's voice when creating these statements about their work.²³ Students will create two artist statements, one about each work, during this unit.

In "Engaging Learners Through Artmaking," Katherine Douglas and Diane Jaquith give prompts that will help kids write artist statements at any grade level. Some of these prompts include things like, "tell me about the artwork, what should viewers notice when they look at the work? How was the idea developed? How was the art created?"²⁴ These questions are used in

²¹ Samantha T. Nolte- Yupari, "Everything into one Place: Beginning Teachers and the K-12 Space Taskscape," *Nazareth College of Rochester* 58, no. 3 (2017): 222, <https://web.s.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=4&sid=8265a6e8-7f0a-4cd2-a8ba-d0c8773ff9dd%40redis>.

²² Nolte-Yupari, "Everything into one Place," 223.

²³ Linda M. Papanicolaou, "Artist Statements for Assessment and Student Growth." *Arts and Activities* 161, no. 4 (2017): 9, <https://web.s.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=11&sid=60828276-2172-4063-b82a-34cfee024125%40redis>.

²⁴ Papanicolaou, "Artist Statements for Assessment and Student Growth," 9.

my art classroom to help students write their artist statements. Another guiding thought is for students to think about what they would want the viewer to know if they could not actually see their work. Artist statements are a great way to scaffold students into greater thinking in the art room. Middle school students with weaker language skills may have a harder time thinking and writing about art, but with support and prompt questions, it can be a process that is practiced and mastered in the art room. This opportunity also gives students confidence because they can explain the meaning of their work in words, and it is not like a quiz where there is a right or wrong answer. Author and artist Katherine Douglas refers to artist statements as “speed bumps” because they cause viewers to slow down and look carefully. When students create artist statements, they get a chance to reflect on the work they just created.²⁵

In the practice-based article “A Game Approach to Art Appreciation for Children: Encountering artworks with a Spirited, Plucky, Brave, and Daring Disposition,” author Naomi McCarthy discusses the value of pedagogic practices that aim at increasing learning for children through the engagement in art appreciation. When children get an early exposure to visual arts they are empowered and more connected to society.²⁶ It is important that students view artworks that are complex and include subjects and themes that can be intelligently translated, allowing them the ability to make connections to their own lived experiences.²⁷ In the text, the use of vocabulary driven conversations, the engagement with the focus artwork, and approaching the

²⁵ Papanicolaou, “Artist Statements for Assessment and Student Growth,” 9.

²⁶ Naomi McCarthy, “A Game Approach to Art Appreciation for Children: Encountering Artworks with a Spirited, Plucky, Brave, and Daring Disposition: Practice Based Article,” *Australian Art Education* 39, no. 1 (2018): 146. <https://web.s.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=7&sid=8265a6e8-7f0a-4cd2-a8ba-d0c8773ff9dd%40redis>.

²⁷ McCarthy, “A Game Approach to Art Appreciation for Children,” 146.

work through “a narrative window” are stated as important parts of an art classroom where meaningful things are happening.²⁸

Teaching Artfully by author, artist, and art educator Meghan Parker is a great example of a text that describes the importance of artful representation. “Artful representation can facilitate empathy, the study of one can resonate with the lives of many.”²⁹ Parker states that metaphors, symbols, and visuals are ways to express cultural codes and shared experiences.³⁰

Representation allows artists to reflect on their self and environment. This is important because it allows one to see themselves in a different way and can be used in the art classroom.³¹ The text discusses how reflection is hard but is an important part of creating meaning and making connections. “Remembering and illustrating a moment requires non-linear thinking and deep engagement with physicality.”³² One section of Parker’s text discusses the importance of sketching. She refers to her own art, stating that she does not always know how a comic is going to look. She considers her sketches a way to develop her ideas. She is not illustrating what she already knows, she is illustrating what she is trying to figure out.³³ In the art classroom, it is important to allow the development of sketching ideas before getting to the final product. Giving students time to develop their own ideas is important and allows them to have the opportunities to imagine many possibilities, while deciding on moments that are personal and meaningful. This in return increases engagement and the quality of work.³⁴ Students are always allowed time to sketch their ideas in my art classroom.

²⁸ McCarthy, “A Game Approach to Art Appreciation for Children,” 153.

²⁹ Meghan Parker, *Teaching Artfully* (Publisher Ted Adams, 2021), 33.

³⁰ Parker, *Teaching Artfully*, 33.

³¹ Parker, *Teaching Artfully*, 35.

³² Parker, *Teaching Artfully*, 37.

³³ Parker, *Teaching Artfully*, 69.

³⁴ Parker, *Teaching Artfully*, 105.

Conclusion

Analysis of Results

The modern art unit taught to the seventh and eighth grade students in the art classroom resulted in many meaningful outcomes. This unit provides a new way of learning in the art classroom because students analyze twelve different pieces of work from Modern artists and discuss them through peer conversations, sharing out in front of the class, and by completing writing prompts independently. Students have the opportunity to take the Modern artists' themes of alienation, despair, and anxiety and create their own visual work using the themes and their own mental state and psyche. This unit requires students to use deep thinking, creativity, and their imagination. This can be challenging for kids but is very important when it relates to making connections to personal experiences and for making meaningful, original works of art.

I was impressed with the students' written responses to the multiple artworks that were viewed during class time. There were great discussions that were happening through "turn and talk" times. This is a time where students turn to talk to their peers about what they notice about the artwork. The prompt questions provided to students also helped guide discussions. After discussing ideas with their peers, the opportunity was presented to share thoughts out loud to the class. It was exciting to hear about what the students thought about the artwork, specifically in relation to the themes and how the artist used them to express emotions. Students are able to learn about the idea of a single picture or painting telling a story and can come up with possible story lines for the paintings discussed.

The introduction activity that occurred on day one of the unit involved the student's drawing images of certain words that represent certain emotions. These emotions were basic feelings like happiness, sadness, and anger. The reason for doing this was to see what students

automatically thought of when they saw the words that describe these emotions. It was interesting to see how students' images were similar and different. Some students drew images of faces that represent each emotion like a sad face or a happy face, and others drew images of things that made them feel the emotions. For example, one student drew images of music notes and dancing for the word happy, because music and dancing makes this student feel happy.

When analyzing the works by Edward Hopper, Norman Lewis, Pablo Picasso, and Leonora Carrington, students were better able to understand some artists over others. For example, Edward Hopper's realistic characters and the relationship that happens between them is clear, including the feeling of loneliness, but the scenes created by Norman Lewis' abstract paintings do not have as clear of a meaning. Pablo Picasso's Blue Period depicts despair and loneliness through characters. The students were able to easily describe the emotion represented with the shades of blue and were also able to state the characters in his paintings as possible homeless people due to the scenes they were in, their clothing, and their body language. Leonora Carrington is similar to Norman Lewis in the sense that students had a more difficult time understanding her work and discussing it. Even though this is true, with guidance and some historical information, students were able to make connections on how both Norman Lewis and Leonora Carrington used the themes of focus and their mental states to create their work. Students were also able to discuss the techniques used by the artists and compare their works.

Students were required to create their own visuals based off of their life experiences, and this also required them to participate in deep thinking while being vulnerable. Students in class created work about topics related to family members and pets that have passed away. Students in class created work about their dreams and fears. Students also created work about their own inner battles they have dealt with or are still dealing with. Along with these heavy topics, work

was created representing feelings of anxiousness and despair related to events that are happening currently. This connection can be made while analyzing the work of black Modern artist Norman Lewis and his representation of the Civil Rights Movement.

I was very impressed with the art appreciation discussions, writing prompts, art products, and artist statements that the students created. This unit took six weeks to teach in the art classroom. Along with the unit, there is a recommended day by day schedule for teachers to follow along with. However, this unit can be expanded and be developed into a longer unit or a curriculum for a full school year. There are many strong examples of Modern artists that use the themes of focus in their work, and it was hard to choose only four to teach in my classroom.

When discussing if the results of this project were successful the most important part to refer back to is one of the introduction slides in the presentation shown to the students. The objective slide displays the multiple outcomes that should be achieved by students throughout the six-week Modern art unit. The unit's objectives are divided into two sections. The "Art History and Response" section has objectives related to the artists of focus and the writing prompts related to the artworks of study. Students were able to successfully learn about the different Modern artists from the different movements and they were able to identify specific artworks by these artists. Along with these objectives students were also able to participate in discussions revolving around the artwork while using visual thinking strategy questions. These questions are listed in the presentation. Students were also very successful at being able to write about the themes of focus, the artist's mental state, and how their work reflects it. The "Visual Art and Product" section's objectives relate to the creation of the two visual products that students have to create along with the artist statements. Students in my class were successful with the creation of their visual products. Students were able to take moments and feelings from

their own lives and show them through paintings. They were also able to make connections with the focus artists work and their own.

When putting the student results together I had the opportunity to read through the students' written responses and artist statements. One of the things that I noticed when reading the students writing from the prompts given in class is that there were many narratives that were created about what could be happening in the paintings. In the narratives that the students were creating there are clear connections to events that have happened and even things that the students may have been exposed to during their own lives.

Some examples of art that students created that related to surrealist artist Leonora Carrington's work included dream and nightmare images. Students created art about their own nightmares. An example of this is the clown painting that student number one created, and this is shown in the results presentation. This student also created a piece of art that represents an emotional moment in her life. The heart painting that this student created represents the death of her mother because she passed away from a heart disease.

Students were also drawn to Pablo Picasso's work and created work inspired by him while using the color blue. Students also remembered that one of Picasso's friends passed away and this is something that some of them wrote about while writing their artist statements. There were references to Modern artists Edward Hopper and Norman Lewis that students discussed in their statements. Students used figures in their work to represent isolation and loneliness. Students also created abstract work using line, shape, and color.

While reading student number three's work I understood how difficult it must have been to create their work and write their artist statement. The work created by this student is

emotionally charged and about the murder of the student's brother. When reading the statement related to the images put in the artwork and the symbolism related to the sibling who passed away, I started to cry thinking about the pain this family went through. I was very proud that this student was able to create art about such an emotional event that happened in their life.

Student number's seven and eight also created emotional art about their lives and feelings. Student eight created a beautiful drawing on canvas of an arm with flowers growing out of it representing their struggle with self-harm and how they overcame this. The flowers growing out of their arm represent growth. This is very well described in the student's artist statement. Student number ten's work is inspired by Pablo Picasso and Leonora Carrington, but it also reminds me of Edward Hopper's work because of the small figures the student created that are surrounded by a landscape scene. I was impressed with student eleven's work, and the imagery created was inspired by Leonora Carrington. The first product represents images that scared this student as a younger child. The second image represents a nightmare the student had where they were drowning.

The *Modern Artist's Psyche: Making Meaning in Art through History* is a Modern art unit that can be used in the classroom with multiple grade levels, with modifications for younger students. It is a powerful unit when it comes to expressing emotions like despair and loneliness and it is a wonderful way for students to make connections in the classroom to Modern artists. Overall, the unit was successful, and the learning objectives were met because students were able to write about the art topics in class while reflecting through visual work by Modern artists. They were also able to create their own meaningful work. This is a new way of teaching art in the classroom, and I hope it helps other art teachers that need Modern art units that relate to deep, meaningful themes and strong learning outcomes.

Permissions

The following is a copy of the permissions document. The document was signed by both students and guardians, giving permission to use the students work in this thesis project.

Hello [REDACTED] families,

My name is Ms. Banks, and I am your scholar's art teacher. I am creating a curriculum for my thesis project in order to complete my masters at Lindenwood in Art History and Culture. For this project I am asking for permission to use your scholars' work in art class as exemplars. Scholar identification will be private. The work would include two paintings and some writing prompts responding to specific art works by the modern artists used for the project.

Project theme: How modern artists use themes like alienation, anxiety, and despair in their work. Scholars will be creating school appropriate work that relates to these themes. This is a great way for kids to express themselves through art.

If you give permission for your scholar's work to be used for this project, please sign below. There is a space for the guardian and the scholar's signature.

Thank you,

Ms. Banks

[REDACTED]

Guardian Signature

Scholar Signature

My name is Ms. Banks, and I am your scholar's art teacher. I am creating a curriculum for my thesis project in order to complete my masters at Lindenwood in Art History and Culture. For this project I am asking for permission to use your scholars' work in art class as exemplars. Scholar identification will be private. The work would include two paintings and some writing prompts responding to specific art works by the modern artists used for the project.

Project theme: How modern artists use themes like alienation, anxiety, and despair in their work. Scholars will be creating school appropriate work that relates to these themes. This is a great way for kids to express themselves through art.

If you give permission for your scholar's work to be used for this project, please sign below. There is a space for the guardian and the scholar's signature.

Thank you,
Ms. Banks

Guardian Signature _____ Scholar Signature _____

Ganga _____ Mouush _____

My name is Ms. Banks, and I am your scholar's art teacher. I am creating a curriculum for my thesis project in order to complete my masters at Lindenwood in Art History and Culture. For this project I am asking for permission to use your scholars' work in art class as exemplars. Scholar identification will be private. The work would include two paintings and some writing prompts responding to specific art works by the modern artists used for the project.

Project theme: How modern artists use themes like alienation, anxiety, and despair in their work. Scholars will be creating school appropriate work that relates to these themes. This is a great way for kids to express themselves through art.

If you give permission for your scholar's work to be used for this project, please sign below. There is a space for the guardian and the scholar's signature.

jenna.banks@momentumacademystil.org

Thank you,
Ms. Banks

Guardian Signature _____ Scholar Signature _____

[Signature] _____ Pratavi _____

My name is Ms. Banks, and I am your scholar's art teacher. I am creating a curriculum for my thesis project in order to complete my masters at Lindenwood in Art History and Culture. For this project I am asking for permission to use your scholars' work in art class as exemplars. Scholar identification will be private. The work would include two paintings and some writing prompts responding to specific art works by the modern artists used for the project.

Project theme: How modern artists use themes like alienation, anxiety, and despair in their work. Scholars will be creating school appropriate work that relates to these themes. This is a great way for kids to express themselves through art.

If you give permission for your scholar's work to be used for this project, please sign below. There is a space for the guardian and the scholar's signature.

Thank you,
Ms. Banks

Guardian Signature _____ Scholar Signature _____

Jose Lopez _____ Juan Pedro _____

My name is Ms. Banks, and I am your scholar's art teacher. I am creating a curriculum for my thesis project in order to complete my masters at Lindenwood in Art History and Culture. For this project I am asking for permission to use your scholars' work in art class as exemplars. Scholar identification will be private. The work would include two paintings and some writing prompts responding to specific art works by the modern artists used for the project.

Project theme: How modern artists use themes like alienation, anxiety, and despair in their work. Scholars will be creating school appropriate work that relates to these themes. This is a great way for kids to express themselves through art.

If you give permission for your scholar's work to be used for this project, please sign below. There is a space for the guardian and the scholar's signature.

jenna.banks@momentumacademystil.org

Thank you,
Ms. Banks

Guardian Signature _____ Scholar Signature _____

Leah Sweetman _____ Nate Harter _____

My name is Ms. Banks, and I am your scholar's art teacher. I am creating a curriculum for my thesis project in order to complete my masters at Lindenwood in Art History and Culture. For this project I am asking for permission to use your scholars' work in art class as exemplars. Scholar identification will be private. The work would include two paintings and some writing prompts responding to specific art works by the modern artists used for the project.

Project theme: How modern artists use themes like alienation, anxiety, and despair in their work. Scholars will be creating school appropriate work that relates to these themes. This is a great way for kids to express themselves through art.

If you give permission for your scholar's work to be used for this project, please sign below. There is a space for the guardian and the scholar's signature.

jenna.banks@momentumacademystl.org

Thank you,
Ms. Banks

Guardian Signature _____
Suzanne

Scholar Signature _____
Paulette Wynniz

My name is Ms. Banks, and I am your scholar's art teacher. I am creating a curriculum for my thesis project in order to complete my masters at Lindenwood in Art History and Culture. For this project I am asking for permission to use your scholars' work in art class as exemplars. Scholar identification will be private. The work would include two paintings and some writing prompts responding to specific art works by the modern artists used for the project.

Project theme: How modern artists use themes like alienation, anxiety, and despair in their work. Scholars will be creating school appropriate work that relates to these themes. This is a great way for kids to express themselves through art.

If you give permission for your scholar's work to be used for this project, please sign below. There is a space for the guardian and the scholar's signature.

jenna.banks@momentumacademystl.org

Thank you,
Ms. Banks

Guardian Signature _____
Alisa

Scholar Signature _____
Anna Goring
😊

My name is Ms. Banks, and I am your scholar's art teacher. I am creating a curriculum for my thesis project in order to complete my masters at Lindenwood in Art History and Culture. For this project I am asking for permission to use your scholars' work in art class as exemplars. Scholar identification will be private. The work would include two paintings and some writing prompts responding to specific art works by the modern artists used for the project.

Project theme: How modern artists use themes like alienation, anxiety, and despair in their work. Scholars will be creating school appropriate work that relates to these themes. This is a great way for kids to express themselves through art.

If you give permission for your scholar's work to be used for this project, please sign below. There is a space for the guardian and the scholar's signature.

jenna.banks@momentumacademystl.org

Thank you,
Ms. Banks

Guardian Signature _____
Jodi Chuleas

Scholar Signature _____
Ava Starks

My name is Ms. Banks, and I am your scholar's art teacher. I am creating a curriculum for my thesis project in order to complete my masters at Lindenwood in Art History and Culture. For this project I am asking for permission to use your scholars' work in art class as exemplars. Scholar identification will be private. The work would include two paintings and some writing prompts responding to specific art works by the modern artists used for the project.

Project theme: How modern artists use themes like alienation, anxiety, and despair in their work. Scholars will be creating school appropriate work that relates to these themes. This is a great way for kids to express themselves through art.

If you give permission for your scholar's work to be used for this project, please sign below. There is a space for the guardian and the scholar's signature.

jenna.banks@momentumacademystl.org

Thank you,
Ms. Banks

Guardian Signature _____
Albarta Guevara

Scholar Signature _____
Violeta Padraquez-Guevara

My name is Ms. Banks, and I am your scholar's art teacher. I am creating a curriculum for my thesis project in order to complete my masters at Lindenwood in Art History and Culture. For this project I am asking for permission to use your scholars' work in art class as exemplars. Scholar identification will be private. The work would include two paintings and some writing prompts responding to specific art works by the modern artists used for the project.

Project theme: How modern artists use themes like alienation, anxiety, and despair in their work. Scholars will be creating school appropriate work that relates to these themes. This is a great way for kids to express themselves through art.

If you give permission for your scholar's work to be used for this project, please sign below. There is a space for the guardian and the scholar's signature.

jenna.banks@momentumacademystl.org

Thank you,
Ms. Banks

Guardian Signature _____ Scholar Signature _____

[Handwritten Signature] _____ *Carlyga P. P. P.* _____

My name is Ms. Banks, and I am your scholar's art teacher. I am creating a curriculum for my thesis project in order to complete my masters at Lindenwood in Art History and Culture. For this project I am asking for permission to use your scholars' work in art class as exemplars. Scholar identification will be private. The work would include two paintings and some writing prompts responding to specific art works by the modern artists used for the project.

Project theme: How modern artists use themes like alienation, anxiety, and despair in their work. Scholars will be creating school appropriate work that relates to these themes. This is a great way for kids to express themselves through art.

If you give permission for your scholar's work to be used for this project, please sign below. There is a space for the guardian and the scholar's signature.

jenna.banks@momentumacademystl.org

Thank you,
Ms. Banks

Guardian Signature _____ Scholar Signature _____

[Handwritten Signature] _____ *Maria Richards* _____

My name is Ms. Banks, and I am your scholar's art teacher. I am creating a curriculum for my thesis project in order to complete my masters at Lindenwood in Art History and Culture. For this project I am asking for permission to use your scholars' work in art class as exemplars. Scholar identification will be private. The work would include two paintings and some writing prompts responding to specific art works by the modern artists used for the project.

Project theme: How modern artists use themes like alienation, anxiety, and despair in their work. Scholars will be creating school appropriate work that relates to these themes. This is a great way for kids to express themselves through art.

If you give permission for your scholar's work to be used for this project, please sign below. There is a space for the guardian and the scholar's signature.

jenna.banks@momentumacademystl.org

Thank you,
Ms. Banks

Guardian Signature _____ Scholar Signature _____

[Handwritten Signature] _____ *Amy Nguyen* _____

My name is Ms. Banks, and I am your scholar's art teacher. I am creating a curriculum for my thesis project in order to complete my masters at Lindenwood in Art History and Culture. For this project I am asking for permission to use your scholars' work in art class as exemplars. Scholar identification will be private. The work would include two paintings and some writing prompts responding to specific art works by the modern artists used for the project.

Project theme: How modern artists use themes like alienation, anxiety, and despair in their work. Scholars will be creating school appropriate work that relates to these themes. This is a great way for kids to express themselves through art.

If you give permission for your scholar's work to be used for this project, please sign below. There is a space for the guardian and the scholar's signature.

jenna.banks@momentumacademystl.org

Thank you,
Ms. Banks

Guardian Signature _____ Scholar Signature _____

[Handwritten Signature] _____ *Kathia Loke - Thomas* _____

My name is Ms. Banks, and I am your scholar's art teacher. I am creating a curriculum for my thesis project in order to complete my masters at Lindenwood in Art History and Culture. For this project I am asking for permission to use your scholars' work in art class as exemplars. Scholar identification will be private. The work would include two paintings and some writing prompts responding to specific art works by the modern artists used for the project.

Project theme: How modern artists use themes like alienation, anxiety, and despair in their work. Scholars will be creating school appropriate work that relates to these themes. This is a great way for kids to express themselves through art.

If you give permission for your scholar's work to be used for this project, please sign below. There is a space for the guardian and the scholar's signature.

jenna.banks@momentumacademystl.org

Thank you,
Ms. Banks

Guardian Signature _____
Robert Johnson

Scholar Signature _____
Bence Stokes

My name is Ms. Banks, and I am your scholar's art teacher. I am creating a curriculum for my thesis project in order to complete my masters at Lindenwood in Art History and Culture. For this project I am asking for permission to use your scholars' work in art class as exemplars. Scholar identification will be private. The work would include two paintings and some writing prompts responding to specific art works by the modern artists used for the project.

Project theme: How modern artists use themes like alienation, anxiety, and despair in their work. Scholars will be creating school appropriate work that relates to these themes. This is a great way for kids to express themselves through art.

If you give permission for your scholar's work to be used for this project, please sign below. There is a space for the guardian and the scholar's signature.

jenna.banks@momentumacademystl.org

Thank you,
Ms. Banks

Guardian Signature _____
V. U.

Scholar Signature _____
Anita Holden

My name is Ms. Banks, and I am your scholar's art teacher. I am creating a curriculum for my thesis project in order to complete my masters at Lindenwood in Art History and Culture. For this project I am asking for permission to use your scholars' work in art class as exemplars. Scholar identification will be private. The work would include two paintings and some writing prompts responding to specific art works by the modern artists used for the project.

Project theme: How modern artists use themes like alienation, anxiety, and despair in their work. Scholars will be creating school appropriate work that relates to these themes. This is a great way for kids to express themselves through art.

If you give permission for your scholar's work to be used for this project, please sign below. There is a space for the guardian and the scholar's signature.

jenna.banks@momentumacademystl.org

Thank you,
Ms. Banks

Guardian Signature _____
Mark

Scholar Signature _____
Jack Bennett

My name is Ms. Banks, and I am your scholar's art teacher. I am creating a curriculum for my thesis project in order to complete my masters at Lindenwood in Art History and Culture. For this project I am asking for permission to use your scholars' work in art class as exemplars. Scholar identification will be private. The work would include two paintings and some writing prompts responding to specific art works by the modern artists used for the project.

Project theme: How modern artists use themes like alienation, anxiety, and despair in their work. Scholars will be creating school appropriate work that relates to these themes. This is a great way for kids to express themselves through art.

If you give permission for your scholar's work to be used for this project, please sign below. There is a space for the guardian and the scholar's signature.

jenna.banks@momentumacademystl.org

Thank you,
Ms. Banks

Guardian Signature _____
Jeff

Scholar Signature _____
Emily Clatter

My name is Ms. Banks, and I am your scholar's art teacher. I am creating a curriculum for my thesis project in order to complete my masters at Lindenwood in Art History and Culture. For this project I am asking for permission to use your scholars' work in art class as exemplars. Scholar identification will be private. The work would include two paintings and some writing prompts responding to specific art works by the modern artists used for the project.

Project theme: How modern artists use themes like alienation, anxiety, and despair in their work. Scholars will be creating school appropriate work that relates to these themes. This is a great way for kids to express themselves through art.

If you give permission for your scholar's work to be used for this project, please sign below. There is a space for the guardian and the scholar's signature.

jenna.banks@momentumacademystl.org

Thank you,
Ms. Banks

Guardian Signature _____ Scholar Signature _____

Maria G *Kobari Biah*

My name is Ms. Banks, and I am your scholar's art teacher. I am creating a curriculum for my thesis project in order to complete my masters at Lindenwood in Art History and Culture. For this project I am asking for permission to use your scholars' work in art class as exemplars. Scholar identification will be private. The work would include two paintings and some writing prompts responding to specific art works by the modern artists used for the project.

Project theme: How modern artists use themes like alienation, anxiety, and despair in their work. Scholars will be creating school appropriate work that relates to these themes. This is a great way for kids to express themselves through art.

If you give permission for your scholar's work to be used for this project, please sign below. There is a space for the guardian and the scholar's signature.

jenna.banks@momentumacademystl.org

Thank you,
Ms. Banks

Guardian Signature _____ Scholar Signature _____

Musdalpe U (Unlabeled) *Kenia (Unlabeled)*

My name is Ms. Banks, and I am your scholar's art teacher. I am creating a curriculum for my thesis project in order to complete my masters at Lindenwood in Art History and Culture. For this project I am asking for permission to use your scholars' work in art class as exemplars. Scholar identification will be private. The work would include two paintings and some writing prompts responding to specific art works by the modern artists used for the project.

Project theme: How modern artists use themes like alienation, anxiety, and despair in their work. Scholars will be creating school appropriate work that relates to these themes. This is a great way for kids to express themselves through art.

If you give permission for your scholar's work to be used for this project, please sign below. There is a space for the guardian and the scholar's signature.

jenna.banks@momentumacademystl.org

Thank you,
Ms. Banks

Guardian Signature _____ Scholar Signature _____

J Schuman *Nikiya Acers*

My name is Ms. Banks, and I am your scholar's art teacher. I am creating a curriculum for my thesis project in order to complete my masters at Lindenwood in Art History and Culture. For this project I am asking for permission to use your scholars' work in art class as exemplars. Scholar identification will be private. The work would include two paintings and some writing prompts responding to specific art works by the modern artists used for the project.

Project theme: How modern artists use themes like alienation, anxiety, and despair in their work. Scholars will be creating school appropriate work that relates to these themes. This is a great way for kids to express themselves through art.

If you give permission for your scholar's work to be used for this project, please sign below. There is a space for the guardian and the scholar's signature.

jenna.banks@momentumacademystl.org

Thank you,
Ms. Banks

Guardian Signature _____ Scholar Signature _____

Lakita Justice *Kalean Ho!*

My name is Ms. Banks, and I am your scholar's art teacher. I am creating a curriculum for my thesis project in order to complete my masters at Lindenwood in Art History and Culture. For this project I am asking for permission to use your scholars' work in art class as exemplars. Scholar identification will be private. The work would include two paintings and some writing prompts responding to specific art works by the modern artists used for the project.

Project theme: How modern artists use themes like alienation, anxiety, and despair in their work. Scholars will be creating school appropriate work that relates to these themes. This is a great way for kids to express themselves through art.

If you give permission for your scholar's work to be used for this project, please sign below. There is a space for the guardian and the scholar's signature.

jenna.banks@momentumacademystl.org

Thank you,
Ms. Banks

Guardian Signature

Eduardo Ortiz

Scholar Signature

Ian Ortiz

Figures



Figure 1. Edward Hopper. *Office at Night*, oil on canvas, 1940, Minneapolis, Minnesota, Walker Art Center.



Figure 2. Edward Hopper. *Nighthawks*, oil on canvas, 1942, The Art Institute of Chicago.



Figure 3. Edward Hopper. *Hotel by a Railroad*, oil on canvas, 1952, The Hirshhorn and Sculpture Garden.



Figure 4. Norman Lewis. *March on Washington (Part of Procession Series)*, oil on fiberboard, 1930s to the 1970s, Pennsylvania Academy of Fine Arts in Philadelphia.



Figure 5. Norman Lewis. *Untitled*, oil on fiberboard, 1960 to 1964, Pennsylvania Academy of Fine Arts in Philadelphia.



Figure 6. Norman Lewis. *Abstraction*, oil on canvas, 1965, Pennsylvania Academy of Fine Arts in Philadelphia.



Figure 7. Pablo Picasso. *Crouching Woman*, oil on canvas, 1902, Barcelona, Spain.



Figure 8. Pablo Picasso. *The Old Guitarist*, oil on panel, 1903, Barcelona, Spain.



Figure 9. Pablo Picasso. *The Tragedy*, oil on wood, 1903, Barcelona, Spain.



Figure 10. Leonora Carrington. *Self Portrait (Inn of the Dawn Horse)*, oil on canvas, 1938, The Metropolitan Museum of Art.



Figure 11. Leonora Carrington. *Sunday*, lithograph, 1978, The Metropolitan Museum of Art.



Figure 12. Leonora Carrington. *The House Opposite*, oil on canvas, 1945, The Metropolitan Museum of Art.

Bibliography

- Andrijauskas, Antanas. "The Sources of the Psychology of Art and It's Place among the Disciplines that Study Art and Creativity." *Arts* 11, no. 5 (2022): 1-20.
<https://www.mdpi.com/2076-0752/11/5/96>.
- Baird, Daniel. "Picasso: Painting the Blue Period." *Visual Art* 40, no. 3 (2022): 146-147.
<https://web.s.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=14&sid=60828276-2172-4063-b82a-34cfee024125%40redis>.
- Bennett, Jill. "Visual Communication and Mental Health." *Visual Communication* 22, no. 1 (2023): 46-70. <https://journals.sagepub.com/doi/full/10.1177/14703572221130451>.
- Berkow, Ita. *Edward Hopper A Modern Master*. Singapore: New Line Books Limited, 2018.
- Bowles, J., Kathy. "The Color of Trauma." *Afterimage* 48, no. 2 (2021): 9-32.
<https://web.s.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=8&sid=60828276-2172-4063-b82a-34cfee024125%40redis>.
- Chadwick, Whitney. "Leonora Carrington: Evolution of a Feminist Consciousness." *Woman's Art Journal*, 7 (1986): 37-42. <https://www.jstor.org/stable/1358235?seq=4>.
- Charman, Helen and Michaela Ross. "Contemporary Art and the Role of Interpretation: Reflections from Tate Modern's Summer Institute for Teachers." *International Journal of Art and Design Education* 25, no. 1 (2006): 28-41.
<https://web.s.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=9&sid=9a827d89-a0e7-4243-8c8b-72ac56a0f3c6%40redis>.
- Cowling, Elziabeth. *Picasso Challenging the Past*. London: Yale University National Gallery, 2009.
- D'Alleva, Anne. *Methods and Theories of Art History*. London: Laurence King Publishing Ltd., 2013.
- Doss, Erika. "Modernism and Emotional Restraint, American Art." *The University of Chicago Press on behalf of the Smithsonian American Art Museum* 29, no. 3 (2015): 2-27.
<https://www.jstor.org/stable/10.1086/684918>.
- "Edward Hopper Master of Silence." *USA Today Magazine*, January 2008.
<https://web.p.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=5&sid=c3c84220-802b-4681-9e3e-214e1ec233e5%40redis>.

- Farrington, Lisa. *African American Art a Visual and Cultural History*. New York: Oxford University Press, 2017.
- Goodrich, Lloyd. *Edward Hopper*. New York: Harry N. Abrams Inc., Publishers in association with the Whitney Museum of American Art, 1976.
- Harris, Juliette. "Norman Lewis- Tarin Fuller a Stormy, Very Loving Relation." *International Review of African American Art*, (2005): 12-16.
<https://web.s.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=12&sid=077c276c-4e3e-4239-b319-21374a9b67da%40redis>.
- Ingo, F. Walther. *Pablo Picasso 1881-1973*. Benedikt Taschen, 1993.
- Kuspit, Donald. *Signs of Psyche in Modern and Post-Modern Art*. Cambridge: Cambridge University Press, 1993.
- Markel, Michelle and Amanda Hall. *Out of This World the Surreal Art of Leonora Carrington*. New York: Balzer and Bray, Harper Collings Publishers, 2019.
- McCarthy, Naomi. "A Game Approach to Art Appreciation for Children: Encountering Artworks with a Spirited, Plucky, Brave, and Daring Disposition: Practice Based Article." *Australian Art Education* 39, no. 1 (2018): 146-159.
<https://web.s.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=7&sid=8265a6e8-7f0a-4cd2-a8ba-d0c8773ff9dd%40redis>.
- Nochlin, Linda. "Edward Hopper and the Imagery of Alienation." *Art Journal* 41, no. 2, (1981): 136-141.
<https://web.s.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=4&sid=80c4db56-cc4c-4059-bd7c-5814b9e0620a%40redis>.
- Nolte-Yupari, T., Samantha. "Everything into one Place: Beginning Teachers and the K-12 Space Taskscape." *Nazareth College of Rochester* 58, no. 3 (2017): 222-233.
<https://web.s.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=4&sid=8265a6e8-7f0a-4cd2-a8ba-d0c8773ff9dd%40redis>.
- Parker, Meghan. *Teaching Artfully*. California: Ted Adams, 2021.
- Papanicolaou, M., Linda. "Artist Statements for Assessment and Student Growth." *Arts and Activities* 161, no. 4 (2017): 9-9.
<https://web.s.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=11&sid=60828276-2172-4063-b82a-34cfee024125%40redis>.
- Sims, S., Lowery. *Commonwealth Art by African Americans in the Museum of Fine Arts*. Boston: MFA Publications, 2015.
- Slater, Tom. "Fear of the City 1882-1967: Edward Hopper and the discourse of anti-urbanism."

Social & Cultural Geography 3, no. 2 (2002): 135-154.

<https://web.p.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=1&sid=c806da43-7bc8-4569-8608-253eda09f92d%40redis>.

Spector, Jack. "Art and Psyche, a study in psychoanalysis and aesthetics." *Journal of Aesthetics and Art* 45, (1986): 91-94.

<https://web.p.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=5&sid=7e285d00-be69-44d3-bcdb-22659f355b9d%40redis>.

Walton, Neil. "Anton Ehrenzweig, The Artist Teacher and a Psychoanalytic Approach to School Art Education." *International Journal of Art and Design Education* 38, no. 4 (2019): 832-

839. <https://web.s.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=6&sid=359308c1-7e8b-4f12-b272-ab4106bf152c%40redis>.