

Glossary

abstract

In the visual arts, a work is considered abstract when the focus is more on elements such as color, line, shape, tone, and pattern and less on the representation of a subject that is immediately identifiable. Though the image may have a source in the natural world, its forms are typically simplified, distorted, or exaggerated in some way.

appropriation

In art, the use of pre-existing material—whether text, objects, or images—in a new work of art.

background

In art, the part of a pictorial representation that appears to be in the distance, behind the principal objects in the foreground.

chromogenic color print

A photograph in which the final image is made using colored dyes formed during processing. "Chromogenic" literally means "color forming." Also known as a C-print.

composition

The arrangement, structure, and organization of elements in a work of art.

cropping

In analog photography, cropping is the exclusion of certain elements or parts of an overall scene when creating a photograph. A photographer might crop an image at the time the photograph is taken (what is or is not captured on the negative), at the time of printing (typically using a frame device to print only a certain part of the negative), or afterward (by physically altering the dimensions of the print).

Cubism

An early twentieth-century art movement (c. 1907–14) founded by Spanish artist Pablo Picasso (1881–1973) and French artist Georges Braque (1882–1963). In Cubism, forms, volumes, and space are broken up into two-dimensional planes, fractured and faceted. The style can also involve the use of simultaneous, contrasting perspectives of a subject.

Dada or Dadaism

An early twentieth-century art and literary movement that developed, in part, in response to World War I. Dada artists confronted the horrors and absurdities of war with intentional irrationality and irreverence, creating art that questioned what art could be and challenging traditional aesthetics and values.

foreground

The part of a picture or scene that is nearest to the viewer.

genre painting

A painting that depicts scenes from everyday life.

hard-edge abstraction

A style of painting characterized by non-figurative, geometric abstraction, usually exhibiting bold, solid colors and a minimalist approach to form. Artists associated with this style include Ellsworth Kelly, Kenneth Noland, Ad Reinhardt, and Frank Stella.

mahl stick

A stick or thin pole, usually about a yard long, with a padded, ball-shaped cushion on one end. Held with one hand, the cushioned end is placed against a painting's stretcher or easel, while the far end supports and steadies a painter's other hand, so that small details in areas where the paint is still wet can be painted without touching the surface of the painting.

mizrah

The word *mizrah*, meaning east, is also an acronym formed from the initial letters of the Hebrew phrase "mitzad zeh ruach chaim" (from this side the spirit of life). *Mizrachs* are plaques that are placed on the eastern wall of homes and synagogues to indicate the direction of worship, toward Jerusalem (which for Jews living in the West is east).

mood

The feeling imparted by a work of art. This is a subjective quality that can relate to the scene pictured, the tonal qualities of how the photograph has been printed, or the viewer's personal interpretation of the image.

Nabis

A group of artists, writers, and musicians—including painters Pierre Bonnard, Maurice Denis, and Edouard Vuillard—working at the end of the nineteenth century in Paris. The Nabis were inspired by the work of Post-Impressionist painter Paul Gauguin to create a style that emphasized the decorative aspects of pattern and surface and the expressive possibilities of color.

Op Art

Op Art, short for optical art, was a movement in the 1960s in which artists created optical illusions and effects by experimenting with line, color, pattern, and form.

palette

A board used by artists to mix paints while painting. Also, the array of colors an artist uses.

perspective or point of view

In the visual arts, the vantage point from which the artist or viewer sees the subjects in a work of art. The term *perspective* can also refer to a sense of depth or the illusion of three-dimensional space created by an artist within a two-dimensional image.

photorealism

An approach to painting, drawing, or printmaking in which an artist working from a photographic source (either as a visual reference or sometimes projected for tracing) replicates its appearance in meticulous detail and with an uncanny degree of realism. The result is a painting that looks like a photograph (sometimes with an infinite depth of field) until the viewer gets really close to the picture plane. Photorealism also refers to an art movement focused on these techniques in the United States in the late 1960s and early 1970s.

pigment print

The general term for a print that uses a pigment—including gum, Fresson, carbon, and carbro—to produce an image.

polaroid

A trademark for a camera and film that produce instant photographs.

Pop Art

A movement that emerged in the United States during the late 1950s and 1960s. Pop Art focused on themes and subject matter lifted from popular culture, such as celebrity, music, mass-produced consumer goods, politics, and mass media.

portrait

A work of art that depicts a single individual or group of people.

representational art

Art that depicts subject matter that is recognizable and based on real life.

solarized prints/solarization

When the image in a negative or print is partially or fully reversed in tone. The darks become lights; the lights become darks. This effect is created by exposing the negative or print to white light during the development process.

still life

A work of art that depicts an arrangement of inanimate objects. Traditional examples include flowers, fruits, bowls, vases, and baskets.

Surrealism

A literary and artistic movement officially launched in 1924 with a manifesto written by French writer and poet André Breton. The movement comprised writers and artists who worked in different countries and in different styles but shared a common interest in the subconscious mind and dream imagery.

symbol/symbolism

An object or image that represents a larger idea.

symmetry

Correspondence in size, shape, and relative position of parts on opposite sides of a dividing line or around a center or axis.

Resources and Web Links

Dawoud Bey

thejewishmuseum.org/search/collection?keywords=Dawoud+Bey

- Chevlowe, Susan. *The Jewish Identity Project: New American Photography*. Exh. cat. New Haven: Yale University Press, 2005.

Ilse Bing

thejewishmuseum.org/collection/27468-new-york-me-and-the-elevated

- Berger, Maurice, et al. *Masterworks of the Jewish Museum*. Exh. cat. New York: The Jewish Museum, 2004, pp. 220–21.

Ross Bleckner

thejewishmuseum.org/collection/27476-double-portrait-gay-flag

- Anderson, Maxwell L. *American Visionaries: Selections from the Whitney Museum of American Art*. New York: Whitney Museum of American Art, 2002.
- Berger, Maurice, et al. *Masterworks of the Jewish Museum*. Exh. cat. New York: The Jewish Museum, 2004, pp. 238–39.
- Collins Goodyear, Anne, et al. *This Is a Portrait if I Say So: Identity in American Art, 1912–Today*, Bowdoin College Museum of Art. New Haven: Yale University Press, 2016.
- *MoMA Inside/Out Blog Post: MoMA Acquires the Rainbow Flag* www.moma.org/explore/inside_out/2015/06/17/moma-acquires-the-rainbow-flag/

Rineke Dijkstra

thejewishmuseum.org/search/collection?keywords=Rineke+Dijkstra

- Dijkstra, Rineke. *Israel Portraits*. Exh. cat. Herzliya and Tel Aviv: Herzliya Museum of Art and Sommer Contemporary Art Gallery, 2001, pp. 36–39.
- Goodman, Susan Tumarkin. *Dateline Israel: New Photography and Video Art*. Exh. cat. New Haven: Yale University Press, 2007, p. 15.

Alex Katz

thejewishmuseum.org/collection/28211-anne

- Marshall, Richard. *Alex Katz*. Exh. cat. New York: Whitney Museum of American Art and Rizzoli International Publications, Inc., 1986.
- Strand, Mark, ed. *Art of the Real: Nine American Figure Painters*. New York: Clarkson N. Potter, 1983, pp. 124, 129.

Isidor Kaufmann

thejewishmuseum.org/collection/1701-man-with-fur-hat

- *Families and Feasts: Paintings by Moritz Daniel Oppenheim and Isidor Kaufman*. New York: Yeshiva University Museum, 1977, p. 17.

Lee Krasner

thejewishmuseum.org/collection/30935-self-portrait

- Hobbs, Robert. *From the Margins: Lee Krasner/ Norman Lewis, 1945–1952*. New York: Harry N. Abrams, Inc., Publishers, 1999.
- Levin, Gail. *Lee Krasner: A Biography*. New York: William Morrow, 2011.
- Landau, Ellen G. *Lee Krasner: A Catalogue Raisonné*. New York: Harry N. Abrams, Inc., 1995, pp. 25–26.

Moritz Daniel Oppenheim

thejewishmuseum.org/collection/30994-self-portrait

- *Families and Feasts: Paintings by Moritz Daniel Oppenheim and Isidor Kaufman*. New York: Yeshiva University Museum, 1977.
- Gingold, Barbara. *Moritz Oppenheim: The First Jewish Painter*. Exh. cat. Jerusalem: Ben-Zvi Printing Enterprises Ltd., 1983, no. III.9, pp. 24, 54.
- Goodman, Susan. *The Emergence of Jewish Artists in Nineteenth-Century Europe*. Exh. cat. New York: The Jewish Museum, 2001.
- Heuberger, Georg, and Anton Merk, eds. *Moritz Daniel Oppenheim: Jewish Identity in 19th-Century Art*. Cologne: Wienand, 1999, no. II.1, pp. 65, 352.
- Kleeblatt, Norman L. *The Paintings of Moritz Oppenheim: Jewish Life in 19th-Century Germany*. New York: The Jewish Museum, 1981.

Man Ray

thejewishmuseum.org/collection/28304-untitled-self-portrait-with-camera

- Klein, Mason. *Alias Man Ray: The Art of Reinvention*. Exh. cat. New Haven: Yale University Press, 2009
- Miller, Dana, ed. *Whitney Museum of American Art: Handbook of the Collection*. New York: Whitney Museum of American Art, 2015.
- *MoMA Highlights: 350 Works from the Museum of Modern Art, New York*. New York: Museum of Modern Art, 2004.

Larry Rivers

thejewishmuseum.org/collection/1469-portrait-of-vera-list

- Berger, Maurice, et al. *Masterworks of the Jewish Museum*. Exh. cat. New York: The Jewish Museum, 2004, pp. 224–25.

- Hunter, Sam. *Larry Rivers*. New York: Arthur A. Bartley Publishers, 1989

- Levy, David, et al. *Larry Rivers: Art and the Artist*. Boston: Little, Brown in association with the Corcoran Gallery of Art, 2002.

Ben Shahn

thejewishmuseum.org/collection/28120-maimonides

- Chevlowe, Susan. *Common Man, Mythic Vision: The Paintings of Ben Shahn*. Princeton: Princeton University Press, 1998, pl. 23.
- Diamond, James A. *Converts, Heretics, and Lepers: Maimonides and the Outsider*. Notre Dame: University of Notre Dame Press, 2007.
- Shahn, Bernarda Bryson. *Ben Shahn*. New York: Harry N. Abrams, 1972, p. 267.
- Soby, James Thrall. *Ben Shahn: Paintings*. New York: George Braziller Inc., 1963, p. 25, pl. 55, 55A.

Raphael Soyer

<http://thejewishmuseum.org/collection/27833-dancing-lesson>

- Goodrich, Lloyd. *Raphael Soyer*. New York: Harry N. Abrams, 1972, pp. 26–27.
- Kleeblatt, Norman L., and Susan Chevlowe, eds. *Painting a Place in America: Jewish Artists in New York, 1900–1945*. Exh. cat. New York: The Jewish Museum, 1991.

Nancy Spero

thejewishmuseum.org/collection/27880-masha-bruskina

- Berger, Maurice, et al. *Masterworks of the Jewish Museum*. Exh. cat. New York: The Jewish Museum, 2004, pp. 78–79.
- Bird, Jon, Jo Anna Isaak, and Sylvere Lotringer. *Nancy Spero*. London: Phaidon, 1996.

Thomas Sully

thejewishmuseum.org/collection/10068-sally-etting

- Berger, Maurice, et al. *Masterworks of the Jewish Museum*. Exh. cat. New York: The Jewish Museum, 2004, pp. 208–9.
- Brilliant, Richard. *Facing the New World: Jewish Portraits in Colonial and Federal America*. Exh. cat. Munich and New York: Prestel, 1997.
- Fabian, Monroe. *Mr. Sully, Portrait Painter*. Washington, D.C.: Smithsonian Institution Press, 1983.
- Rudolph, William Keyse, and Carol Eaton Soltis. *Thomas Sully: Painted Performance*. Exh. cat. Milwaukee: Milwaukee Art Museum, 2013.

Edouard Vuillard

thejewishmuseum.org/collection/33141-lucy-hessel-reading-lucy-hessel-lisant

- Brown, Stephen. *Edouard Vuillard: A Painter and His Muses, 1890–1940*. New Haven: Yale University Press, 2012.
- Salomon, Antoine, and Guy Cogeval. *Vuillard: The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels*. Vol. 2. Paris: Wildenstein Institute, 2003, no. VII-416.

Andy Warhol

thejewishmuseum.org/collection/30856-sigmund-freud

- Feldman, Frayda, and Jörg Schellmann. *Andy Warhol Prints: A Catalogue Raisonné*. New York: Ronald Feldman Fine Arts, Inc., 1989, nos. 226–35.
- Meyer, Richard. *Warhol's Jews: Ten Portraits Reconsidered*. Exh. cat. New York: The Jewish Museum, 2008, pp. 48–49.
- Andy Warhol: *Ten Portraits of Jews of the Twentieth Century*. Exh. cat. New York: The Jewish Museum, 1980.

Kehinde Wiley

thejewishmuseum.org/collection/33892-alios-itzhak-the-world-stage-israel

Nahson, Claudia, et al. *Kehinde Wiley: The World Stage: Israel*. Exh. cat. Culver City, CA: Roberts & Tilton, 2011.

Themes

Identity & Community Belonging

Explore how the following works of art relate to the above theme.

Dawoud Bey (American, b. 1953), *Jacob*, 2005. Inkjet print and audio, 51 1/8 × 40 1/4 in. (129.9 × 102.2 cm). Horace W. Goldsmith Foundation Fund, 2006-45a-b

Ross Bleckner (American, b. 1949), *Double Portrait (Gay Flag)*, 1993. Oil on canvas, 108 1/8 × 72 1/4 in. (274.6 × 183.5 cm). Francis A. Jennings Bequest, in memory of his wife, Gertrude Feder Jennings, 2000-15

Rineke Dijkstra (Dutch, b. 1959), *Abigael, Herzliya, Israel, April 10, 1999 and Abigael, Palmahim Israeli Air Force Base, Israel, December 18, 2000*, 2000-2001. Chromogenic color print, 35 1/2 × 28 1/2 in. (90.2 × 72.4 cm). Melva Bucksbaum Contemporary Art and Photography Acquisition Committee Funds, 2004-60b

Isidor Kaufmann (b. Hungary, 1853-1921), *Man with Fur Hat*, c. 1910. Oil on panel, 16 1/8 × 12 3/16 in. (41 × 31 cm). Gift of Lisl Weil Marx in memory of her husband Julius Marx and his brother Rudolf Marx, 1985-179

Kehinde Wiley (American, b. 1977), *Alios Itzhak (The World Stage: Israel)*, 2011. Oil and enamel on canvas, 115 × 80 in. (292.1 × 203.2 cm). Gift of Lisa and Steven Tananbaum Family Foundation in honor of Joan Rosenbaum, Director of the Jewish Museum from 1981-2011, 2011-31

Thomas Sully (American, b. England, 1783-1872), *Sally Etting*, 1808. Oil on canvas, 30 × 25 in. (76.2 × 63.5 cm). Gift of William Wollman Foundation, F 4610

Identity & Diversity

Explore how the following works of art relate to the above theme.

Dawoud Bey (American, b. 1953), *Jacob*, 2005. Inkjet print and audio, 51 1/8 × 40 1/4 in. (129.9 × 102.2 cm). Horace W. Goldsmith Foundation Fund, 2006-45a-b

Ross Bleckner (American, b. 1949), *Double Portrait (Gay Flag)*, 1993. Oil on canvas, 108 1/8 × 72 1/4 in. (274.6 × 183.5 cm). Francis A. Jennings Bequest, in memory of his wife, Gertrude Feder Jennings, 2000-15

Kehinde Wiley (American, b. 1977), *Alios Itzhak (The World Stage: Israel)*, 2011. Oil and enamel on canvas, 115 × 80 in. (292.1 × 203.2 cm). Gift of Lisa and Steven Tananbaum Family Foundation in honor of Joan Rosenbaum, Director of the Jewish Museum from 1981-2011, 2011-31

Moritz Daniel Oppenheim (German, 1800-1882), *Self-Portrait*, 1814-16. Oil on canvas, 38 11/16 × 32 7/8 in. (98.3 × 83.5 cm). Anonymous gift in memory of Curtis Hereld; Esther Leah Ritz Bequest; Fine Arts Acquisitions Committee Fund; Gift of Mr. and Mrs. George Jaffin, by exchange; and Abraham Aaroni and Ruth Taub Bequests, 2008-137

Lee Krasner (American, 1908-1984), *Self-Portrait*, c. 1930. Oil on linen, 30 1/8 × 25 1/8 in. (76.5 × 63.8 cm). Esther Leah Ritz Bequest; B. Gerald Cantor, Lady Kathleen Epstein, and Louis E. and Rosalyn M. Shecter Gifts, by exchange; Fine Arts Acquisitions Committee Fund; and Miriam Handler Fund, 2008-32

Identity & Stereotypes

Explore how the following works of art relate to the above theme.

Dawoud Bey (American, b. 1953), *Jacob*, 2005. Inkjet print and audio, 51 1/8 × 40 1/4 in. (129.9 × 102.2 cm). Horace W. Goldsmith Foundation Fund, 2006-45a-b

Kehinde Wiley (American, b. 1977), *Alios Itzhak (The World Stage: Israel)*, 2011. Oil and enamel on canvas, 115 × 80 in. (292.1 × 203.2 cm). Gift of Lisa and Steven Tananbaum Family Foundation in honor of Joan Rosenbaum, Director of the Jewish Museum from 1981-2011, 2011-31

Lee Krasner (American, 1908-1984), *Self-Portrait*, c. 1930. Oil on linen, 30 1/8 × 25 1/8 in. (76.5 × 63.8 cm). Esther Leah Ritz Bequest; B. Gerald Cantor, Lady Kathleen Epstein, and Louis E. and Rosalyn M. Shecter Gifts, by exchange; Fine Arts Acquisitions Committee Fund; and Miriam Handler Fund, 2008-32

Identity & Judaism/Jewish Tradition

Explore how the following works of art relate to the above theme.

Ross Bleckner (American, b. 1949), *Double Portrait (Gay Flag)*, 1993. Oil on canvas, 108 1/8 × 72 1/4 in. (274.6 × 183.5 cm). Francis A. Jennings Bequest, in memory of his wife, Gertrude Feder Jennings, 2000-15

Rineke Dijkstra (Dutch, b. 1959), *Abigael, Herzliya, Israel, April 10, 1999 and Abigael, Palmahim Israeli Air Force Base, Israel, December 18, 2000*, 2000–2001. Chromogenic color print, 35 1/2 × 28 1/2 in. (90.2 × 72.4 cm). Melva Bucksbaum Contemporary Art and Photography Acquisition Committee Funds, 2004–60b

Isidor Kaufmann (b. Hungary, 1853–1921), *Man with Fur Hat*, c. 1910. Oil on panel, 16 1/8 × 12 3/16 in. (41 × 31 cm). Gift of Lisl Weil Marx in memory of her husband Julius Marx and his brother Rudolf Marx, 1985–179

Ben Shahn (American, b. Lithuania, 1898–1969) *Maimonides*, 1954. Tempera on paper mounted on panel, 35 1/2 × 26 1/2 in. (90.2 × 67.3 cm). Bequest of Jacob and Bronka Weintraub, 2002–29

Nancy Spero (American, 1926–2009), *Masha Bruskina*, 1995. Acrylic on linen, 122 1/4 × 146 1/2 in. (310.5 × 372.1 cm). Fine Arts Acquisitions Committee Fund, Blanche and Romie Shapiro Fund, Kristie A. Jayne Fund, Sara Schlesinger Bequest, and Miki Denhof Bequest, 2002–12a–c

Raphael Soyer (American, b. Russia, 1899–1987), *Dancing Lesson*, 1926. Oil on canvas, 24 1/16 × 20 1/8 in. (61.1 × 51.1 cm). Gift of the Renee and Chaim Gross Foundation, 2008–225

Kehinde Wiley (American, b. 1977), *Alios Itzhak (The World Stage: Israel)*, 2011. Oil and enamel on canvas, 115 × 80 in. (292.1 × 203.2 cm). Gift of Lisa and Steven Tananbaum Family Foundation in honor of Joan Rosenbaum, Director of the Jewish Museum from 1981–2011, 2011–31

Identity & Social Consciousness and/or Activism

Explore how the following works of art relate to the above theme.

Dawoud Bey (American, b. 1953), *Jacob*, 2005. Inkjet print and audio, 108 1/8 × 72 1/4 in. (274.6 × 183.5 cm). Horace W. Goldsmith Foundation Fund, 2006–45a–b

Ross Bleckner (American, b. 1949), *Double Portrait (Gay Flag)*, 1993. Oil on canvas, 108 1/8 × 72 1/4 in. (274.6 × 183.5 cm). Francis A. Jennings Bequest, in memory of his wife, Gertrude Feder Jennings, 2000–15

Larry Rivers (American, 1923–2002), *Portrait of Vera List*, c. 1965. Paint, charcoal, wood, tape, Plexiglass, and aluminum window frame, 32 × 27 × 4 in. (81.3 × 68.6 × 10.2 cm). Gift of Vera G. List, 1984–21

Ben Shahn (American, b. Lithuania, 1898–1969) *Human Relations Portfolio*, 1965. Screenprints on paper, 22 1/8 × 16 7/8 in. (56.2 × 42.9 cm). Kristie A. Jayne Fund, 1999–169.3

Nancy Spero (American, 1926–2009), *Masha Bruskina*, 1995. Acrylic on linen, 122 1/4 × 146 1/2 in. (310.5 × 372.1 cm). Fine Arts Acquisitions Committee Fund, Blanche and Romie Shapiro Fund, Kristie A. Jayne Fund, Sara Schlesinger Bequest, and Miki Denhof Bequest, 2002–12a–c

Kehinde Wiley (American, b. 1977), *Alios Itzhak (The World Stage: Israel)*, 2011. Oil and enamel on canvas, 115 × 80 in. (292.1 × 203.2 cm). Gift of Lisa and Steven Tananbaum Family Foundation in honor of Joan Rosenbaum, Director of the Jewish Museum from 1981–2011, 2011–31

Identity & Feminism and/or Representations of Women

Explore how the following works of art relate to the above theme.

Ilse Bing (American, b. Germany, 1899–1998), *New York—Me and the Elevated*, 1936. Gelatin silver print, 7 3/8 × 11 1/8 in. (18.7 × 28.3 cm). Purchase: Mr. and Mrs. George Jaffin Fund, 2000–7

Rineke Dijkstra (Dutch, b. 1959), 2000–2001. Chromogenic color print, 35 1/2 × 28 1/2 in. (90.2 × 72.4 cm). Melva Bucksbaum Contemporary Art and Photography Acquisition Committee Funds, 2004–60b

Alex Katz (American, b. 1927), *Anne*, 1990. Screenprint on aluminum, 68 × 21 × 1/8 in. (172.7 × 53.3 × 0.4 cm). Jula Isenburger Bequest Fund, Funds from an Anonymous Donor, William Rand Fund, and the Fine Arts Acquisitions Committee Fund, 2003–6

Lee Krasner (American, 1908–1984), *Self-Portrait*, c. 1930. Oil on linen, 30 1/8 × 25 1/8 in. (76.5 × 63.8 cm). Esther Leah Ritz Bequest; B. Gerald Cantor, Lady Kathleen Epstein, and Louis E. and Rosalyn M. Shecter Gifts, by exchange; Fine Arts Acquisitions Committee Fund; and Miriam Handler Fund, 2008–32

Larry Rivers (American, 1923–2002), *Portrait of Vera List*, c. 1965. Paint, charcoal, wood, tape, Plexiglass, and aluminum window frame, 30 1/8 × 25 1/8 in. (76.5 × 63.8 cm). Gift of Vera G. List, 1984–21

Nancy Spero (American, 1926–2009), *Masha Bruskina*, 1995. Acrylic on linen, 122 1/4 × 146 1/2 in. (310.5 × 372.1 cm). Fine Arts Acquisitions Committee Fund, Blanche and Romie Shapiro Fund, Kristie A. Jayne Fund, Sara Schlesinger Bequest, and Miki Denhof Bequest, 2002–12a–c

Thomas Sully (American, b. England, 1783–1872), *Sally Etting*, 1808. Oil on canvas, 30 × 25 in. (76.2 × 63.5 cm). Gift of William Wollman Foundation, F 4610

Portraiture & Experimental Materials and Media

Explore how the following relate to the above theme.

Ross Bleckner (American, b. 1949), *Double Portrait (Gay Flag)*, 1993. Oil on canvas, 108 ½ × 72 ¼ in. (274.6 × 183.5 cm). Francis A. Jennings Bequest, in memory of his wife, Gertrude Feder Jennings, 2000-15

Man Ray (b. Emmanuel Radnitzky; American, 1890-1976), *Untitled (Self-Portrait with Camera)*, 1930, printed c. 1935. Solarized gelatin silver print, 4 ¾ × 3 ½ in. (12.1 × 8.9 cm). Photography Acquisitions Committee Fund, Horace W. Goldsmith Fund, and Judith and Jack Stern Gift, 2004-16

Larry Rivers (American, 1923-2002), *Portrait of Vera List*, c. 1965. Paint, charcoal, wood, tape, Plexiglass, and aluminum window frame, 32 × 27 × 4 in. (81.3 × 68.6 × 10.2 cm). Gift of Vera G. List, 1984-21

Nancy Spero (American, 1926-2009), *Masha Bruskina*, 1995. Acrylic on linen, 122 ¼ × 146 ½ in. (310.5 × 372.1 cm). Fine Arts Acquisitions Committee Fund, Blanche and Romie Shapiro Fund, Kristie A. Jayne Fund, Sara Schlesinger Bequest, and Miki Denhof Bequest, 2002-12a-c

Andy Warhol (American, 1928-1987), *Sigmund Freud*, from *Ten Portraits of Jews of the Twentieth Century*, 1980. Screenprint on paper, 40 × 32 in. (101.6 × 81.3 cm). Gift of Lorraine and Martin Beitler, 2006-64.7

Activities

Aim: To create a self-portrait that reveals something about your interests or hobbies

Artworks: Ilse Bing’s *New York—Me and the Elevated*, Lee Krasner’s *Self-Portrait*, Moritz Daniel Oppenheim’s *Self-Portrait*, and Man Ray’s *Untitled (Self-Portrait with Camera)*

Materials: Pencil, charcoal, or colored pencils; paper

Grades: K–12

Curriculum Connections: Autobiography, memoir, personal writing, journaling, self-portraiture, drawing

Procedure:

1. As a class, discuss the self-portraits by Bing, Krasner, Oppenheim, and Ray. All four artists created images showing themselves at work, using the tools of their trade. Making art can be a vocation or a hobby. Either way, it is often a passion.
2. Ask each student to create a self-portrait showing their own passion or hobby. (For example, they might choose to draw themselves as a musician, student, soccer player, visual artist, etc.) Tell them to think carefully about their pose and facial expression, as well as how they will use the background space to emphasize this aspect of their identity.
3. Share the drawings as a class. Did the drawings coincide with hobbies, passions, and pursuits that students already knew were a part of their peers’ identities? Or were students surprised by what their classmates chose to present?

Aim: To generate a dialogue-based piece of creative writing inspired by a selection of artworks

Artworks: Lee Krasner’s *Self-Portrait* and Moritz Daniel Oppenheim’s *Self-Portrait*

Materials: Paper and pen

Grades: 7–12

Curriculum Connections: Creative writing, coming-of-age literature, biography, character development/character sketches, dramatic dialogue

Procedure:

1. As a class, discuss the self-portraits painted by Oppenheim and Krasner. Oppenheim was about fifteen years old when he painted his likeness; Krasner was about twenty-two. Both were beginning their artistic careers.

2. Ask students to imagine a meeting between these two artists. What do you think they might say to each other? What advice might they give one another? Do you think they would be competitive, supportive, encouraging, timid, outgoing?
3. Have students write, in dialogue format, an imagined exchange between Krasner and Oppenheim at the time each was coming into his/her own as an artist.
4. Ask students to share their dialogues with the class. What is the tone of the different dialogues? Do the artists sound anxious, enthusiastic, optimistic, etc.?

Aim: To get inside a character’s head by creating an imagined, internal monologue

Artworks: Dawoud Bey’s *Jacob*, Lee Krasner’s *Self-Portrait*, Moritz Daniel Oppenheim’s *Self-Portrait*, and Kehinde Wiley’s *Alios Itzhak (The World Stage: Israel)*

Materials: Paper and pen

Grades: 7–12

Curriculum Connections: Creative writing, biography, autobiography, character development/character sketches, internal monologues, portraiture

Procedure:

1. As a class, discuss the portraits/self-portraits of Bey, Krasner, Oppenheim, and/or Wiley. What clues do the artists give about their own or their subject’s emotional state or identity?
2. Ask your students to write a first-person internal monologue from the perspective of the sitter. These monologues should be based on the facial expressions, gestures, and poses of the sitters, as well as any other visual clues offered by the portraits. Consider the following: How might the sitter be feeling? What might be weighing on the sitter’s mind? What is the sitter’s attitude? What is the sitter looking at? Where is the sitter, and how might this affect her/his thoughts?
3. Ask for volunteers to read their monologues aloud. Ask them to explain how they developed the character during this exercise. Which details came from the image? Where did they extrapolate, embellish, or imagine circumstances beyond the visual clues offered by the image?

Aim: To create an object-based, symbolic self-portrait

Artwork: Ross Bleckner’s *Double Portrait (Gay Flag)*

Materials: Found objects or drawing supplies such as colored pencils or markers

Grades: 5–12

Curriculum Connections: Symbolism, autobiography, personal essays, personal writing, journaling, memoir

Procedure:

1. As a class, discuss Bleckner's *Double Portrait (Gay Flag)*. What does it mean to create an object-based portrait? How might Bleckner have gone about selecting which aspects of his identity he wanted to represent in this work? If you were to create your own Double Portrait using objects and symbols, which two aspects of your identity would you choose to highlight? Why those two? Which objects and/or symbols would you choose to represent those aspects?
2. Ask students to create a self-portrait using Bleckner's process. They should create a personal symbol mash-up, integrating the two symbols/objects. Depending on preference, time, and access to resources, you can choose to do this activity as a drawing or a found-object sculpture.
3. Ask students to share their works with the class. Have them try to decipher the symbols and determine which aspects of their peers' identity they might represent. Do the symbols/objects communicate their significance and meaning on their own? Do they require explanation from the artist?
4. How would you compare the experience of creating an object/symbolic self-portrait to creating a representational one? What are the challenges and limitations of each process? What were you able to communicate through an object-based/symbolic self-portrait that a likeness would not have captured?

Aim: To experiment with creating an appropriated, text-based self-portrait

Artwork: Nancy Spero's *Masha Bruskina*

Materials: Computers, Internet connection, printers, printer paper, Xerox machine, colored pencils, and paper (optional)

Grades: 10–12

Curriculum Connections: European history, World War II/Holocaust history, political studies, social justice, feminist art history, revisionist art history, autobiography, biography, personal essays, personal writing, journaling, memoir, appropriation art

Procedure:

1. Discuss Nancy Spero's portrait of Masha Bruskina and her use of appropriated text to convey a sense of Bruskina's identity.

2. Ask students to use this work as a point of departure for creating a text collage to describe themselves. Ask them to cull appropriated text from personal ephemera that includes comments from friends and family. (For example, teachers' comments on papers or report cards, birthday cards, friends' Facebook posts about them, friends' tweets, email excerpts).
3. Next, have students create either a collage, by printing/copying the source texts and cutting and gluing them on a support, or a text-drawing, by rewriting the text with colored pencil or marker. Tell students to consider the composition and arrangement of the text, color of the text, font type, and size.
4. Ask students to reflect on the extent to which the resulting description of them is about the perceptions others have of their identity. To what extent does it convey their own perceptions? (Remind students that while they used the words of others, they had control of what to include/exclude.)

Aim: To create an appropriated text-based portrait of a contemporary or historical hero

Artwork: Nancy Spero's *Masha Bruskina*

Materials: Magazines, newspapers, blog printouts, etc.

Grades: 7–12

Curriculum Connections: Biography, European history, World War II/Holocaust history, political studies, social justice, current events, feminist art history, revisionist art history, appropriation

Procedure:

1. Discuss Spero's portrait of Masha Bruskina and her use of appropriated text to convey Bruskina's identity.
2. Ask your students to create a text-based collage portrait of a contemporary or historical figure they consider a hero of a cause they support.
3. Have students look for and appropriate text about this figure from magazines, newspapers, blogs, etc.
4. Ask students to make a text-based collage to represent this figure, giving careful consideration to the composition and arrangement of the text. Ask them to explore using excerpts, individual words, and even repetition of the same text.
5. Ask students to share their text portraits with the class. Who did they choose to represent and why? Reflect on the experience of culling your texts: Was it difficult to find good texts? Were you overwhelmed by the number of texts to choose from? Were you surprised by the types of

descriptions you found? Were you able to find texts to represent all the aspects of the identity of your chosen hero?

Aim: To create a piece of personal writing on an important life transition

Artwork: Rineke Dijkstra's *Abigael*, Herzliya, Israel, April 10, 1999 and *Abigael*, Palmahim Israeli Air Force Base, Israel, December 18, 2000

Materials: Paper and pen

Grades: 7–12

Curriculum Connections: Autobiography, personal writing, journaling, coming-of-age literature,

Procedure:

1. Discuss Dijkstra's two portraits of Abigael. Taken together, these images convey a sense of transition in Abigael's life—what she was like before and after her compulsory service in the Israeli military.
 2. Ask students to reflect on the following: Is there an experience or event that was transitional for you? In what ways did it cause your identity to evolve? Did you perceive the change immediately? Over time? Only in hindsight? Did others point out the change to you?
 3. Ask students to write a short essay to reflect on that transitional experience and how it impacted their sense of identity.
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Aim: To imagine a setting for a character in order to develop a narrative

Artwork: Alex Katz's *Anne*

Materials: Pencil or colored pencils

Grades: 4–12

Curriculum Connections: Creative writing, narrative writing, drawing, film, literary genres studies

Procedure:

Discuss Katz's *Anne* with your class. Katz has cut *Anne* out and left her without a setting, except for that of the gallery wall. Explain to students that they are going to create a setting for *Anne* in order to suggest a narrative. Taking a cue from the genres of literature and film, brainstorm the different types of stories *Anne* might be inserted into. (For example, historical, personal, romantic, horror, absurdist, comedic, dramatic, surreal, political, mythical, action-adventure, etc.)

1. Ask students to choose one type of narrative from the list they generated.
 2. Ask students to draw *Anne* on a piece of paper, keeping all major details true to Katz's original work. Remind students to draw *Anne* at a relatively small scale so there is enough room for a setting around her and perhaps space for other characters.
 3. Ask students to create a setting that will make *Anne* a character in the type of narrative they have chosen. Make sure they take into account how *Anne*'s pose, facial expression, and clothing correspond to the setting.
 4. Ask students to share their drawings and explain the narratives they have developed.
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Aim: To create a personal place-as-self-portrait drawing or photograph

Artworks: Ilse Bing's *New York—Me and the Elevated* and Edouard Vuillard's *Lucy Hessel Reading*

Materials: Pencil or colored pencils, paper; or camera

Grades: 2–12

Curriculum Connections: Autobiography, personal essays, personal writing, photography, drawing

Procedure:

1. Discuss Bing's *New York—Me and the Elevated*. Bing's figure occupies just a small fraction of the composition; most of the photograph is devoted to New York City. Bing, who was visiting from Germany when she made this portrait, clearly felt a connection to the cityscape. Discuss Vuillard's *Lucy Hessel Reading*, where Vuillard gives as much attention to the setting as he does to the figure.
 2. As a class, discuss how the New York cityscape reflects something about Bing's identity? How does Hessel's bedroom relate to her identity? How might a space or place tell your story or offer insight into your identity?
 3. Ask students to choose a space of personal significance and either draw or photograph it.
 4. Ask students to share their image and reflect on which place they chose and why.
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Aim: To explore the roles of fashion and style in our expression of identity

Artworks: Dawoud Bey's *Jacob*, Alex Katz's *Anne*, Isidor Kaufmann's *Man with Fur Hat*, Thomas Sully's *Sally Etting*, Kehinde Wiley's *Alios Itzhak (The World Stage: Israel)*

Materials: Smartphone

Grades: 9–12

Curriculum Connections: Autobiography, personal essays, personal writing, journaling, photography, new media

Procedure:

1. Discuss some of the artworks listed. Discuss how the subjects' outfits and fashion sensibility convey certain ideas about their identities.
2. Ask your students if they feel their fashion choices constitute a personal statement. What do your clothes reveal about you?
3. Ask students to take a selfie in an outfit that expresses something about their identity.
4. Upload the selfies to a single platform that can be shared with the class (Tumblr, a PowerPoint presentation, etc.). Ask students to reflect on and discuss the following: What does your outfit say about you? What does it reveal about your identity? What might it conceal?

Aim: To create a piece of personal writing in response to a famous quotation

Artwork: Ben Shahn's Maimonides

Materials: Paper and pen

Grades: 6–12

Curriculum Connections: Autobiography, memoir, personal essays, personal writing, philosophy, psychology, Jewish studies

Procedure:

1. Discuss Shahn's Maimonides. Maimonides is often cited for his many adages and philosophical reflections. Shahn chose to include this one in his portrait: "Teach thy tongue to say 'I do not know,' and thou shalt progress."
2. Discuss this quotation as a class. What do you think it means?
3. Ask students to write an essay about a time in their lives when they said "I do not know" and grew or changed as a result.
4. Ask for volunteers to share their essay, or a summary of it, and their take away from the experience they wrote about.

Aim: To reflect on the way we share our identity with the world and reflect on life-of-the-mind aspects of identity

Artwork: Ben Shahn's Maimonides

Materials: Computers, printers, Internet connection, paper, glue

Grades: 9–12

Curriculum Connections: Autobiography, memoir, personal essays, personal writing, photography, new media, psychology

Procedure:

1. Discuss Shahn's Maimonides. Maimonides was a noted thinker, philosopher, Jewish scholar, physician, and writer. His works on Jewish law and ethics are still studied, and he is often cited for his adages. Shahn chose to include this one in his portrait of Maimonides: "Teach thy tongue to say 'I do not know,' and thou shalt progress." We know about who Maimonides was from the writings he left us.
2. In the twenty-first century, nearly everyone is able to share their thoughts, personal musings, and philosophies with a large audience through such social media (Twitter, Instagram, Facebook, and blogs).
3. Ask students to comb through their own social media, thinking about the opinions, musings, personal philosophies, pearls of wisdom, and worldviews they have shared with their friends and followers.
4. Create a collage from a selection of text-based and visual posts that form a life-of-the-mind self-portrait. When selecting posts to include, ask students to consider the following: What do these posts reveal about you? How do you think about, reflect upon, process, and experience the world?

Aim: To reflect on what one values in a portrait (in terms of style and content)

Artworks: All those in this guide

Materials: Paper and pen

Grades: 4–12

Curriculum Connections: Creative writing, formal analysis, art criticism, persuasive writing

Procedure:

1. Ask students to reflect on the portraits they explored in this guide. Have them participate in the following thought exercise: Which of the artists in this guide would you

commission to make your portrait, and why? Ask students to consider style, technique, process, approach, level of abstraction, symbolism, degree of interaction with sitter, etc.

2. Have students write a letter to their chosen artist proposing the commission and conveying some requirements or requests. Before writing the letter, students should think about the following: What do you like about the artist's work? What concerns do you have about how you are portrayed? What do you want revealed about your identity? What do you want highlighted? What do you want left out? What aspects of the portrait will you leave up to the artist? What aspects do you want to be in control of? (For example, your pose or setting.)
3. Ask for volunteers to share their commission proposals with the class. Surveying the choices of the whole class, is there a most sought-after artist? If so, what do you make of that? Does it say anything about the class's collective taste or interest in portraiture?

Aim: To explore the potential of a genre scene (scene of everyday life) to serve as a group portrait and as an expression of collective identity

Artwork: Raphael Soyer's *Dancing Lesson*

Materials: Cameras, SmartBoard, or LCD projector

Grades: 7–12

Curriculum Connections: Photography, new media, personal essays, personal writing

Procedure:

1. Discuss Soyer's *Dancing Lesson*. How can this be considered a group portrait? What does it reveal about Soyer's family and their individual and collective identities?
2. Ask students to try to capture some naturalistic or unposed group portraits of their families. Ask them to document family moments in the home or elsewhere over the course of a week using a camera or smartphone.
3. At the end of the week, ask them to select a single image that they feel best captures something about the identities of their family members as individuals and/or collectively.
4. Ask students to write a short essay to explain the story behind the image. What significance does the image have for them? What do they feel it conveys about their family?
5. Share a slideshow of the class's photographs and ask for volunteers to share their essays.

Aim: To write an essay exploring the causes students believe in

Artworks: Ben Shahn's *Human Relations Portfolio* and Nancy Spero's *Masha Bruskina*

Materials: Paper and pen

Grades: 7–12

Curriculum Connections: Essay writing, persuasive writing, social justice, activism, current events, political studies, political science

Procedure:

1. Discuss Shahn's *Human Relations Portfolio* portraits and Spero's *Masha Bruskina*. The causes we support and believe in are part of who we are, part of what defines us.
2. Ask students to write an essay about the causes that are most important to them. These issues/concerns/causes may be connected to current events, the environment, the school, local, or global community; they be related to temporary or enduring conditions/problems, etc. Why are these causes important to you? How do you support them?
3. Ask for volunteers to share their essays with the class.

Aim: To pay homage to an important historical figure with portraiture

Artworks: Ben Shahn's *Human Relations Portfolio* and *Maimonides* and Nancy Spero's *Masha Bruskina*

Materials: Pencil, charcoal, colored pencils; or collage sources (for text and/or images)

Grades: 7–12

Curriculum Connections: European history, American history, biography, symbolism, drawing, collage

Procedure:

1. Discuss Shahn's *Human Relations Portfolio* portraits and *Maimonides* and Spero's *Masha Bruskina*. Andrew Goodman, James Cheney, and Michael Schwerner fought for African Americans' civil rights, most specifically for voting rights; *Masha Bruskina* fought against the Nazis.
2. Ask students to reflect on an historical figure they admire, someone who has made an impression on them, and has had an impact on their life or way of thinking. What is it about this person that they relate to?

3. Ask students to create a portrait of that person, either as a drawing or a collage. Encourage them to think about how they will convey the different aspects of their chosen figure's identity, especially those traits with which they most connect. Encourage students to think back to the approaches artists in this guide have used for portraits. Let students know that they can pick and choose strategies or invent new ones to develop their own style.

Aim: To reflect on how the objects we use and the places we spend time in (both real and virtual) express aspects of our identity

Artworks: All those in this guide

Materials: Paper and pen

Grades: 5–12

Curriculum Connections: Autobiography, personal essays, personal writing, new media, psychology

Procedure:

In conjunction with your class's ongoing exploration of identity, ask students to consider the following:

1. How do your personal affects/belongings and the places and spaces you frequent reveal aspects of your identity? Think about and take notes on what someone could learn about your identity from the following sources: your bedroom; the contents of your purse/pocketbook/backpack; the contents of your computer hard drive; the contents of your smartphone; your mp3 player; your outfit and accessories; your Instagram, Twitter, and/or Facebook accounts/posts.
2. Share some of these reflections together as a class.

Aim: To emulate an artist's process, experiment with appropriation, and explore connections between form and content

Artworks: Kehinde Wiley's *Alios Itzhak (The World Stage: Israel)*

Materials: Cameras or smartphones, printouts, Internet access, magazines, newspapers, art books

Grades: 8–12

Curriculum Connections: Autobiography, personal essays, personal writing, photography, collage, new media, appropriation

Procedure:

1. As a class, discuss Wiley's *Alios Itzhak (The World Stage: Israel)*. Wiley appropriates the poses of "colonial masters, the former bosses of the Old World," from existing paintings. And he appropriates backgrounds from sources that connect culturally and geographically to his sitter. Tell students they will be creating self-portraits adopting Wiley's process.
2. First, they should select (from the Internet or from a periodical) an image on which to base their pose. They can choose an empowered pose, in the spirit of Wiley's work, or any other pose. The pose does not have to come from an artwork but could come instead from a photograph of a contemporary or historical figure with whom the student connects in some way. (For example, they might choose the pose of an Olympian on the medal stand, that of an admired President during a speech, that of a singer during a performance, etc.) Ask them to print or cut out the image for reference.
3. Ask students to have someone photograph them in the pose they have selected. Have students print and cut out their photograph so that their figure is isolated.
4. Next, ask students to mine the Internet, magazines, art books, and other sources to select a background for their self-portrait. The background can be any other image that relates to the student's identity, culturally or geographically.
5. Ask students to collage/photomontage their portrait on top of a printout or color copy of the selected background image.
6. Ask students to write a short essay about how they chose their source pose and background image. What do your chosen pose and background image say about you? Reflect on whether the ideas expressed are overt, subtle, ambiguous, or somewhere in between.
7. Share images and essays with the class.

Aim: To explore issues of creative control in portraiture

Artworks: Dawoud Bey's *Jacob* and Rineke Dijkstra's *Abigael, Herzliya, Israel, April 10, 1999* and *Abigael, Palmahim Israeli Air Force Base, Israel, December 18, 2000*

Materials: Cameras, access to a printer

Grades: 9–12

Curriculum Connections: Autobiography, biography, photography, psychology

Procedure:

1. Discuss Bey's portrait of Jacob and Dijkstra's portraits of Abigael. Discuss the artists' processes and the degree to which each controls the sitter's pose, setting, clothing, and other compositional elements and content in the photograph. Do you think we would learn more/less about the sitter if the artist had controlled more of these elements?
2. Ask students to pair up. Let them know that they will be creating portrait diptychs, two-part artworks, of each partner. Each student will be photographed twice, once where she/he gets to exercise creative control of the image and once where their partner, the photographer, does. (The process will need to be repeated so that each student in the pair experiences the role of photographer and sitter.)
3. Encourage students to consider their goals for the image. What are they trying to reveal about the sitter, about themselves?
4. Present the diptychs to your class. How similar/different do the portraits within each diptych look? What does one image reveal that the other does not? What does one image emphasize that the other does not? Ask students to reflect on their choices for composing their images—both in the role of photographer and sitter. Did having to photograph their partner inform their decisions about how to sit for their own portrait?

Aim: To explore gender issues in the art world

Artwork: Lee Krasner's *Self-Portrait*

Materials: Access to essays cited below

Grades: 11–12

Curriculum Connections: Gender studies, feminism, feminist art history, essay writing, art criticism, film

Procedure:

1. As a class, discuss Krasner's *Self-Portrait*.
2. Share with your class that Krasner married Jackson Pollock, a major postwar artists. There are many reasons that help explain why Pollock's work is widely known and exhibited while Krasner's is significantly less so. Making sure to be transparent about this plurality of reasons, ask your students to consider gender difference and sexism as possible contributing factors to the disparity in their critical and popular reception. Share the following Krasner quotation in the context of this conversation: "I couldn't run out and do a one-woman job on the sexist aspects of the art world, continue my painting, and stay in the role I was in as Mrs.

Pollock." How does this remark resonate with your class's opinions on this topic?

3. As an extension to this conversation, consider folding in the following related commentaries about gender discrimination (historically and in the present moment) in the art, film, and literary worlds:
 - Read "Shakespeare's Sister" by Virginia Woolf, a section from her essay "A Room of One's Own." ww3.haverford.edu/psychology/ddavis/psych214/woolf.room.html (This may be done as an individual reading assignment or as a read-aloud activity.) Consider Woolf's arguments and how some of her points might be relevant to an understanding of Pollock and Krasner's relative levels of public recognition.
 - Read art historian Linda Nochlin's seminal essay "Why Have There Been No Great Women Artists?" and discuss it as a class. You might consider reading Nochlin's updated version, published in 2015: artnews.com/2015/05/30/why-have-there-been-no-great-women-artists/ (Please note: This is an academic essay and may require some prior engagement with gender studies and/or art history knowledge.)
 - Read the following New York Times article about the current debate about sexism in the film industry: nytimes.com/2015/11/22/magazine/the-women-of-hollywood-speak-out.html?_r=0

Aim: To experiment with strategies for abstracting a portrait

Artworks: Andy Warhol's *Sigmund Freud*, Larry Rivers's *Portrait of Vera List*, and Ben Shahn's *Maimonides*

Materials: Photographic portraits, vellum, colored pencils, pencils, paperclips

Grades: 4–12

Curriculum Connections: Drawing, abstraction

Procedure:

1. Discuss the portraits of *Sigmund Freud*, *Vera List*, and *Maimonides* listed above. Discuss the various strategies artists use for abstracting their subjects. (Focusing on line/contour, shapes, colors, texture; simplifying; exaggerating features; obscuring features, etc.)
2. Ask students to try their hand at abstracting from a representational portrait. They can use magazine images, color computer printouts, or even their own school portraits as sources for the original (starting) image. (We recommend that the image is at least 5 by 7 in.)

3. Ask students to cover the image with a sheet of vellum, attaching it with a paperclip so it stays in place.
4. Next, ask students to abstract the underlying portrait using a selection of the strategies evident in the works by Warhol, Rivers, and Shahn. Encourage them to also develop their own ways of abstracting.
5. Share the resulting works with the class.

Aim: To use a portrait to learn more about the sitter's identity

Artwork: Andy Warhol's *10 Portraits of Jews of the Twentieth Century*

Materials: Paper, pencil, access to online and/or library research materials

Grades: 6–12

Curriculum Connections: European history, American history, Jewish history, essay writing

Procedure:

1. Discuss Warhol's *10 Portraits of Jews of the Twentieth Century*.
2. In a *New York Times* review of the Jewish Museum's exhibition of *Warhol's Jews: 10 Portraits Reconsidered*, art critic Ken Johnson noted: "What the series reflects, however, is the distinctively modern experience of knowing many famous people but rarely knowing in any depth what they are famous for. Lots of people know the name Gertrude Stein, but how many have actually read anything she wrote? I'll bet Warhol himself never read Martin Buber or knew anything about Brandeis's legal philosophy. I wouldn't be surprised if he never read Kafka or Freud."
- Ask students to take this as a challenge. Pick one or more of the figures from *Ten Portraits of Jews of the Twentieth Century* (Sarah Bernhardt, Gertrude Stein, Golda Meir, the Marx Brothers, Franz Kafka, George Gershwin, Sigmund Freud, Albert Einstein, Martin Buber, and Louis Brandeis). Rather than just asking students to research this figure, ask them to read or watch something written or performed by the person selected. What did you learn about that person through his/her own work?
- As an extension of this activity, ask students to select a famous (past or present) artist, poet, author, philosopher, psychologist, performer, or celebrity they've always wanted to learn more about. Ask them to research this figure and read/watch something by them.
- Have students share their discoveries with the class.

Aim: To create ID cards that reflect what you want others to perceive about you

Artworks: All those in this guide

Materials: Paper, pencils, colored pencils

Grades: 5–12

Curriculum Connections: Autobiography, personal writing, drawing, appropriation

Procedure:

1. Ask your class to reflect on their initial brainstorm about the different factors that make an individual's identity. Ask them to also reflect on the works of art you have explored in this guide and their takeaway about how image and text can (or sometimes cannot) express and communicate these aspects of one's identity. Tell students that they will create an ID card. If your school provides student ID cards, these can be used as templates. Alternatively, you can use your state's driver's license as the template. Ask students to create (draw and write up) an ID card that presents the qualities they would want someone they are just meeting to know about them.
2. Ask them to be creative. Let them know that the tone can be serious, pragmatic, even humorous. Ask them to consider the following: What information from the original ID will they keep? What will they get rid of? What information will they add about themselves? Will there still be a picture? Will there be multiple pictures? What aspects of their identity will they share and why? Which aspects of their identity do they prefer to keep private and not include?
3. Share and compare students' ID cards.