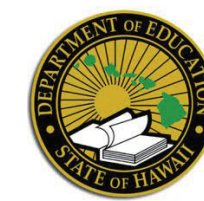


READ A WORK OF ART AS YOU WOULD READ A BOOK

Honolulu
Museum of Art



Teachers *Teaching* Teachers
THE PROFESSIONAL DEVELOPMENT CENTER
AT HANAHAU'OLI SCHOOL
Endowed by the
Clara & T.C. Cling Foundation

Art is a powerful pathway into the Hawai'i Common Core

Observe

Look closely and quietly.

Describe

What do you see?

Interpret

What do you think this painting is about and what makes you say that?

Connect

What does this remind you of? Why? What more do you want to know? Why?

Learn more at
HawaiiPublicSchools.org



ON THE COVER:

Theodore Wores
American (1859-1939)
The Lei Maker, 1901
Oil on canvas
35 5/8 x 29 in.



The Artist:

Theodore Wores

BORN IN SAN FRANCISCO IN 1859, to Hungarian-German parents, Theodore Wores went on to become a well-known California Impressionist painter. When he was 16, he attended the Royal Academy in Munich, Germany, then spent the next six years painting and traveling in Europe with his mentor, the American painter Frank Duveneck. By the time Wores returned to San Francisco in 1881, he had adopted Duveneck's method of using color to represent sunlight and shadow in paintings. Preferring bright colors, similar to the work of Impressionist artists in France at the time, Wores chose to paint outdoors—a practice called *plein air* painting—in addition to working on studio commissions. Wores was the first artist to seriously depict scenes and portraits from San Francisco's Chinatown. Over the next decade, he also lived and painted in Japan. On his way to Japan in 1892, his ship stopped for one day in Honolulu, which he captured with quick oil sketches. Wores vowed to return, and did in 1901. During Wores's 18-month stay in Hawai'i, he painted what is considered one of his best works—*The Lei Maker*, which was donated to the Honolulu Museum of Art in 1986.

The Artwork:

The Lei Maker

After only two days on O'ahu, the painter was quoted by the *Evening Bulletin* newspaper as saying, "...The flower girls on the street corners afford an abundance of material for paintings of originality and with wealth of local color...I think a series of pictures representing Hawaiian life would be looked upon in the art circles as an innovation." As he had done in Japan, Wores hoped to capture the daily life and spirit of the islands before it gave way to Western influence.

While Wores observed people making lei in downtown Honolulu, this painting was actually painted in a studio. The previous owners of this work have a photograph that shows the girl in the painting posing for Wores, holding an 'ilima lei. Wores' widow identified the girl in the portrait as Lizzie Victor. How might Lizzie Victor have felt while having her portrait painted?

Observe, Describe, Interpret, Connect (ODIC)

Four simple steps to engage with art:

The key to this looking strategy is to prompt students to describe and report as much as they see, with evidence from within the artwork.

You may be surprised what they come up with given the opportunity to just look.

The hardest part is allowing time to look on their own—resist the urge to share what you see or what you think they should see.

OBSERVE: Start by taking a minute or two to do some silent, close looking.

DESCRIBE: Have students describe what they see, using evidence from within the artwork.

What is the first thing you notice? Where do you see that? Think about the elements of portraiture (facial expression, eyes, gesture, clothing, setting and objects) as you describe what you see. Use quantity, size, and color words to better describe the elements.

INTERPRET: Have students interpret what they see by thinking about the time, place, mood, intention, and content of the painting.

CONNECT: Have students connect the artwork to their own lives to make it relevant.

Does this remind you of something from your own life? Can you relate to what's going on in this picture? What more do you want to know? If you could ask the artist one question about the image, what would it be?

Connecting to Standards

Analyze how two or more texts address similar themes or topics in order to build more knowledge or to compare the approaches the authors take.

CCSS.ELA-LITERACY.CCRA.R.9

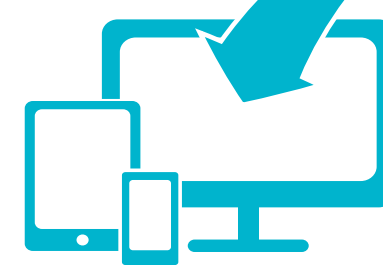
Understand and apply art materials, techniques and process in the creation of works of art and understand how the visual arts communicate ideas, feelings and experiences.

Hawaii Content and Performance Standards III
Fine Arts-Standard 1: Visual Arts

Sample prompts for writing and/or discussion:

- Why do you think Wores choose to do this particular portrait? What might you infer from the clothing, objects and setting?
- If you were going to paint a portrait that would capture Hawai'i today, what might you paint and why? What objects would you include? Where would the setting be? What type of clothing would be worn? Consider the six elements of portraiture (facial expression, eyes, gesture, clothing, setting, objects) as you discuss/write about or create your portrait.
- The Honolulu Museum of Art has several portraits by artists who tried to capture Hawai'i at a particular time and place. The previous two posters in the Common Core Poster Series (*Hawaiian Troubadour* and *Study of Hawaiian Fish*) were done by Hubert Vos. Ask students to compare and contrast two of the works using the six elements of portraiture, giving specific examples. Ask students which portrait they think best conveys the spirit of Hawai'i. Ask them to explain their opinion with details from the portraits.
- Wores wanted to "immortalize the vanishing spirit of Hawai'i." Explain what this means and whether you think Wores was successful in doing this. Use specific details from the magazine article "Lizzie" (found on the Honolulu Museum of Art website) and the painting in your response.

Visit honolulumuseum.org, click on **Learn** in the menu and go to **Teacher Resources**.



Honolulu Museum of Art

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