

Chapter 2

Who Makes Art?

Chapter Objective: In this chapter we will explore the essential question: who makes art?

Supported Standards

National Arts Standards

- Anchor Standard #2. Organize and develop artistic ideas and work.
- Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.

Anchor Questions

- How, when, and where is art made?
- What is creativity?
- What does it mean to be an artist?
- In what ways are we artists?
- What influences choice-making in art?
- What is unique about your artwork?
- Why make art?

Introduction

Between 2003 – 2004 the Pew Research Center explored how our society views the meaning of “**artist**” in a general population survey. [Their study](#) “showed that more than half (57%) of American adults say they engage in some type of artistic activity. About 28% of this creative group–32 million people–consider themselves artists. Some 32% of those who say they are artists (about 10 million people) say they get some form of compensation from their artistic endeavors.”



Demographic Makeup of the Artist Sample <i>How artists compare to the general population.</i>			
	All artists N=809	Paid Artists N=215	GP N=2013
Gender	%	%	%
Men	51	54	48
Women	49	46	52
Age			
18-29	32	27	19
30-49	42	51	40
50-64	17	17	23
65+	8	5	16
Race/Ethnicity			
White, non-Hispanic	66	75	73
Black, non-Hispanic	12	10	11
Hispanic	12	7	10
Other	7	4	5
Education			
No College	42	29	50
Some College	30	27	24
College Grad+	28	44	26
Income			
< \$30K	44	35	29
\$30-49,999K	20	30	21
\$50-74,999K	12	13	14
\$75K+	12	14	19

Source: Pew Internet & American Life Project Artists Callback Survey, November 3 – December 7, 2003 and Pew Internet & American Life Project Tracking Survey, November 18 – December 14, 2003. Margin of error is ±4% for the total artists sample, ±8% for Paid Artists and ±2% for the GP sample. In some cases, totals are not equal to 100% due to rounding or non-response.

Discuss with your students: Can you call yourself an artist if you are not paid to make art? We recommend exploring this [You Are An Artist pep talk](#) from [The Art Assignment](#) with your students.



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Utilize a lesson from Study.com: [Famous Artists Lesson Plans](#)



Karl Priebe (American, 1914–1976), [*Late Afternoon Arrangement*](#), 1950. Casein, 19 1/2 x 27 1/2 in. (49.5 x 69.8 cm). Gift of the Gimbel Brothers, Collection of the Haggerty Museum of Art, Marquette University, 55.23.



Jacob Lawrence (American, 1917–2000), [*Birth*](#), 1948. Tempera on board, 20 x 16 in. (50.8 x 40.6 cm). Museum purchase, the Mary B. Finnigan Art Endowment Fund, Collection of the Haggerty Museum of Art, Marquette University, 94.18.



Louise Nevelson (American, 1899–1988), [*Untitled*](#), 1973. Aquatint etching and collage, 37 x 26 in. (94 x 66 cm). Gift of Dr. and Mrs. Milton F. Gutglass, Collection of the Haggerty Museum of Art, Marquette University, 94.22.5.



Utagawa Hiroshige (Japanese, 1797–1858), [*Numazu \(no. 13\) from 53 Stations of the Tokaido Road*](#), 1855. Woodblock print, 14 x 9 5/8 in. (35.6 x 24.4 cm). Gift of the Marquette University Jesuit Community, Collection of the Haggerty Museum of Art, Marquette University, 98.22.1.



Honoré Daumier (French, 1808–1879), [Honoré Daumier, \[Camille - Hyacinthe\] Odilon Barrot](#), 1849.
Lithograph on newsprint, 14 1/4 x 9 7/8 in. (36.2 x 25.1 cm). Gift of Mr. and Mrs. Philip Pinsof,
Collection of the Haggerty Museum of Art, Marquette University, 00.301.2.



Tina Barney (American, b. 1945), *The Daughters*, 2002. Chromogenic color print, 48 x 60 in. (121.92 x 152.4 cm). Museum purchase with funds from George L. N. Meyer, Sr., Mrs. John C. Pritzlaff, Mr. Philip Fina and Mr. Ray H. Wolf (by exchange), Collection of the Haggerty Museum of Art, Marquette University, 2010.17.

Experience and Create

Who can become an artist?

At the Haggerty we believe **anyone** can become an artist. Artistic traits appear in all people from all cultures throughout all of human history. Artists are curious. Artists love to solve problems. Artists enjoy experimenting. Artists are creative.

Do you need formal training to become an artist?

Some of the artists featured in this chapter went to “art school” such as Louise Nevelson. “Nevelson studied art full-time under Kenneth Hayes Miller and Kimon Nicolaides at the Art Students League.” ([Source](#)) Others had more informal training for instance, “Jacob Lawrence’s education in art was both informal – observing the activity and rhythms of the streets of Harlem – and formal, in after-school community workshops at Utopia House and later at the Harlem Art Workshop.” ([Source](#)) Honoré Daumier was not able to afford any real “art training”, “... obliged to earn a living from the age of twelve, [Honoré] started as a book dealer's helper and later ran errands for a firm of attorneys. Though he showed signs of a talent for drawing, his parents, perhaps fortunately, were unable to pay his way through the course of regular art training.” ([Source](#))

These artists, like all artists, came to art in different ways and at different points in their lives. What they all share is a **creative spark**.



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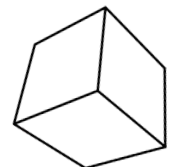
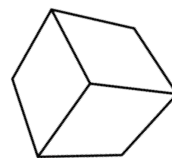
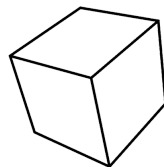
What is creativity?

BrainCraft’s video attempts to answer the mystery of creativity in this [video](#).

Experience and Create

To inspire your students creatively we recommend the **Art Dice Activity**.

- Start by printing each dice template page: Art Media, Drawing Media, Painting Media, Photography Media, Printmaking Media, Sculpture Media, Fiber/Textile Media, and the Just a few art elements and principles of design dice. (*You may want to make one class set, or one of each per student.*)
- Cut on the solid lines. Fold on the dotted lines. Then use the tabs to glue your dice together.
- Start by rolling the Art Media dice.
- Pick up the specific art media dice you rolled. For example: if you rolled “drawing” on the Art Media dice roll the Drawing Media dice to see what art material you will be drawing with.
- Next roll the Just a few art elements and principles of design dice. This will help you narrow the theme for your artwork.
- Now create! Make some art together as a class and be sure to make time for an art walk in your room so each student can see the many ways each student artist applied the theme and media to make their unique art.



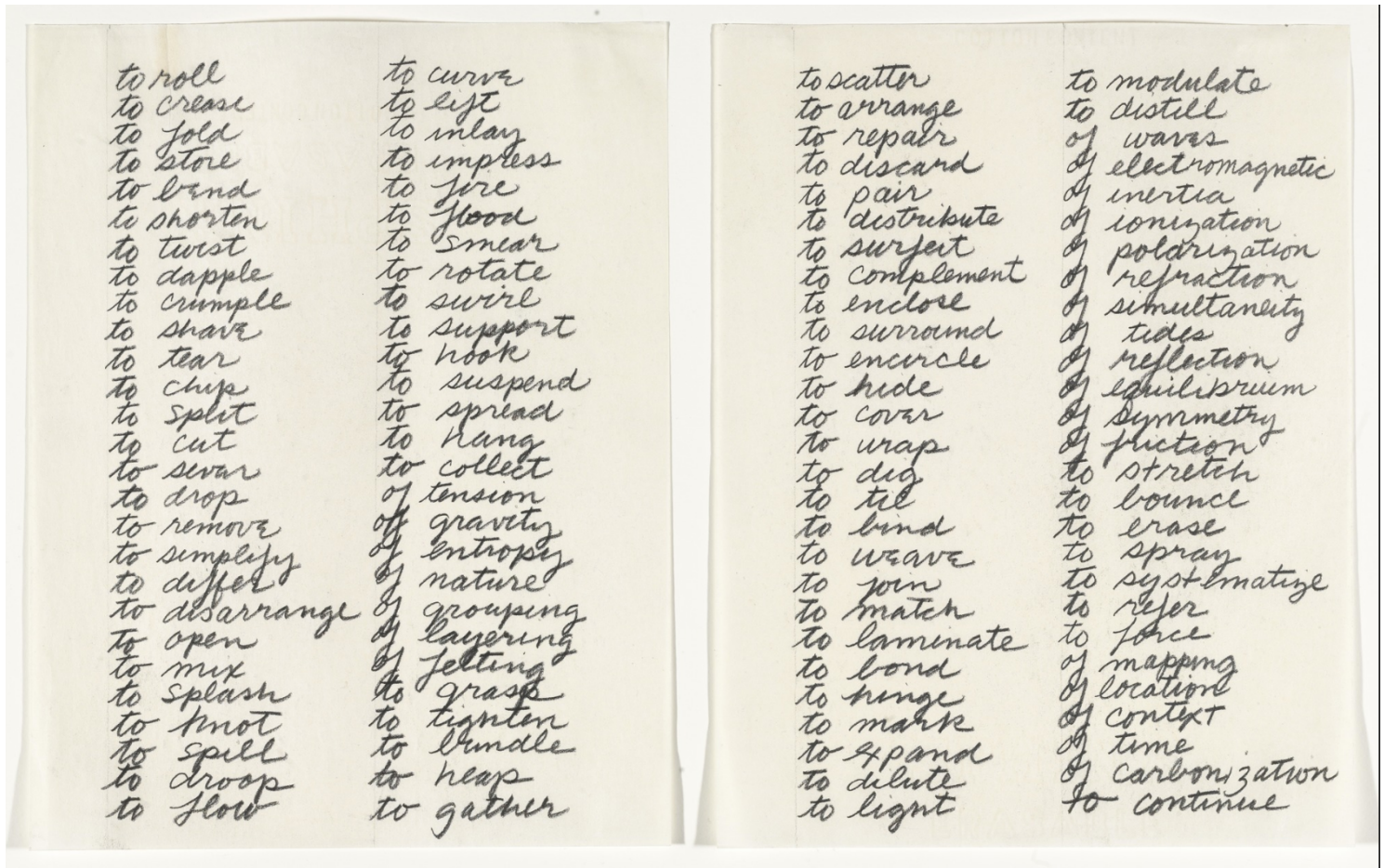
This Japanese [printmaking process video](#) gives a calming and detailed overview of just one technique on the printmaking dice.



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Make It Personal

Now that we have become artists, let's investigate who artists make art for. Artist Richard Serra answers "Why make art?" in this [video](#). Serra famously said, "Drawing is a verb." In his work [Verblist](#) he compiled a series of what he called "actions to relate to oneself, material, place, and process." How many of these art verbs have your students done in class?



Richard Serra (American, b. 1938), *Verblist*, 1967–68. Pencil on two sheets of paper, 10 x 8 1/2" (25.4 x 21.6 cm) (each), Gift of the artist in honor of Wynn Kramarsky, 843.2011.a-b



Make It Personal

How does art affect you? To explore the role of artist vs. audience we recommend MAM's [Art Confrontation activity](#).

Select a work of art to “live” with for a week from this curriculum.



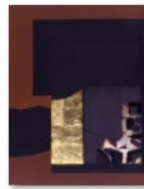
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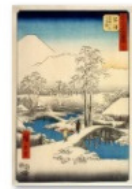
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2010.17.jpg

This activity is an extended critique; make sure you bring your students together to discuss how their perception changed after a week.

Before you live with your Haggerty artwork, review [all elements and principles of art](#) and the [Contemporary Elements of Art](#) with your students. This will help equip your students with the vocabulary they need to discuss each artwork.



To dig a bit deeper, watch the [Who Decides What Art Means?](#) video or check out the Frist Art Museum [Politics of Seeing](#) curriculum.



Open Studio

Organizations and resources

Local

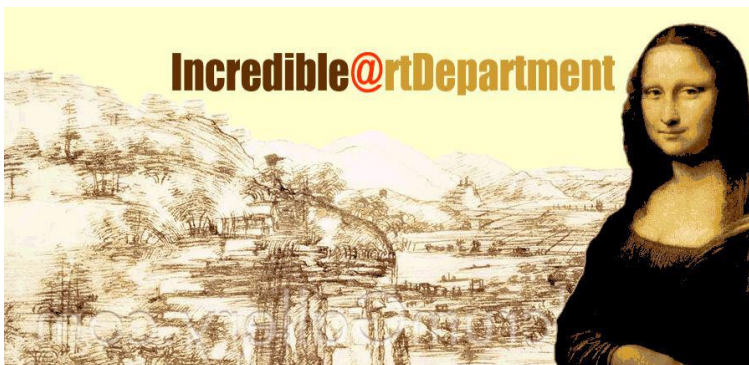


[Arts @ Large](#) has engaged Milwaukee's students, their families, and the community in arts-rich experiential learning since 2001. Check out one of its events or programs, including Music Under the Stars, Family Arts Day, art workshops, and an art lending library.

[Milwaukee Film](#) offers many options for learning through its Educator Services programs. Educators have the opportunity to learn how to leverage film as a powerful teaching tool and develop their own unique film-related curriculum. Check out the Educator Fellows program or the film curriculum archive.



National



[The Incredible Art Department](#)

envisions a world where everyone has access to the arts both in school and in the community. It believes that the arts are an essential component for a quality education, and it has a large variety of lesson plans available.



[Let's Make Art](#) video channel.



Art in Action



Organize a classroom visit led by a HMA educator.

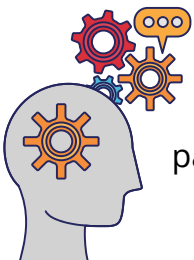
Lesson 1: Students will view [*Untitled*](#) by Louise Nevelson to learn about collage. This artwork will frame conversations about what it means to be an artist and how each artist is unique. In this lesson, students will draw a silhouette self-portrait. Students will also begin to collect collage materials that represent them as artists including images of colors, textures, products, hobbies, or even places they identify with.

Lesson 2: Students will explore [*Numazu \(no. 13\) from 53 Stations of the Tokaido Road*](#) by Utagawa Hiroshige. This artwork will guide students in reflections on the relationship between artist and their surroundings as a means of inspiration. In this lesson students will continue to work on their self-portraits. They will fill the inside of their silhouette self-portrait with original drawings of people, places or objects that shape their own surroundings.

Lesson 3: Students will explore three artworks [*The Daughters*](#), [*Late Afternoon Arrangement*](#) & [*Birth*](#). These artworks will inspire conversations about each artists' art making process. In this lesson, students will finish their self-portraits by adding their collage materials on the outside of their silhouette.

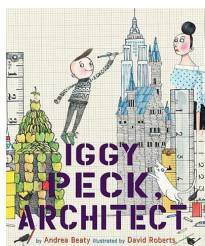
Lessons can be scaffolded to meet the needs of any grade level.

Choose to do one lesson, or all three! Visit the Haggerty Museum of [Art's Educators webpage](#) to get started.



Book Recommendations

Books for kids.

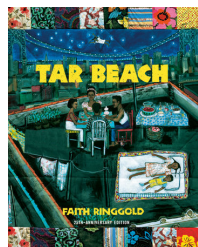
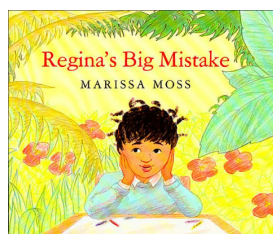


[Iggy Peck Architect](#)

Author: Andrea Beaty
Illustrator: David Roberts

[Regina's Big Mistake](#)

Author: Marissa Moss

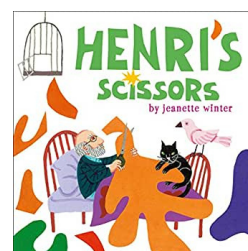


[Tar Beach](#)

Author and Illustrator: Faith Ringgold

[Henri's Scissors](#)

Author and Illustrator: Jeanette Winter



Click on each book title to follow along with a virtual reading.

For more book ideas, check out [Start with a Book's recommendations](#).

Books for teens.

[We Are Artists: Women Who Made Their Mark on the World](#)

Author: Kari Herbert

[Real Artists Don't Starve: Timeless Strategies for Thriving in the New Creative Age](#)

Author: Jeff Goins

[Splat!: The Most Exciting Artists of All Time](#)

Author: Mary Agnes Richards

[You Are an Artist](#)

Author: Sarah Urist Green

Check out [The Art of Education's list of recommended high-school art room books](#).