

Chapter 3

Where Does Art Belong?



Chapter Objective: In this chapter we will explore the placement of art in our human environment and the many factors that shape our access to and understanding of these artworks.

Supported Standards

National Arts Standards

- Anchor Standard #7. Perceive and analyze artistic work.
- Anchor Standard #9. Apply criteria to evaluate artistic work.

Anchor Questions

- Where does art belong?
- Who owns art?
- How is art experienced?
- What criteria do we use to evaluate art?

Introduction

We can find art ***everywhere***. In Wisconsin there are over 400 museums and galleries that display art. In the Milwaukee area there are new [murals](#) installed all the time, and over 50 [public sculptures](#) on view. Why should we look at art? Watch this [Smarthistory video](#).

What does it mean to belong? If we think about belonging as a human, it means [acceptance](#) as a member or part.

Read along with author Kevin Carroll [A Kids Book About Belonging](#). What does it mean for **artwork to belong**? Artwork belongs when it becomes a part of . . .



A museum collection



A park



A building



A person's private art collection



Introduction

The artists featured in this chapter made artwork with different intentions, to be viewed in a variety of locations by all sorts of people.

The Master of Coteta made [*Saint Julian of Toledo*](#) to be viewed in a church;



Where else? Work with your students to create a list of places where they encounter art.

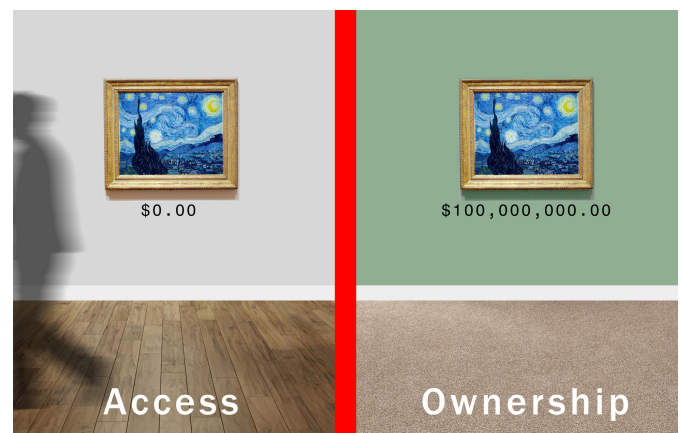


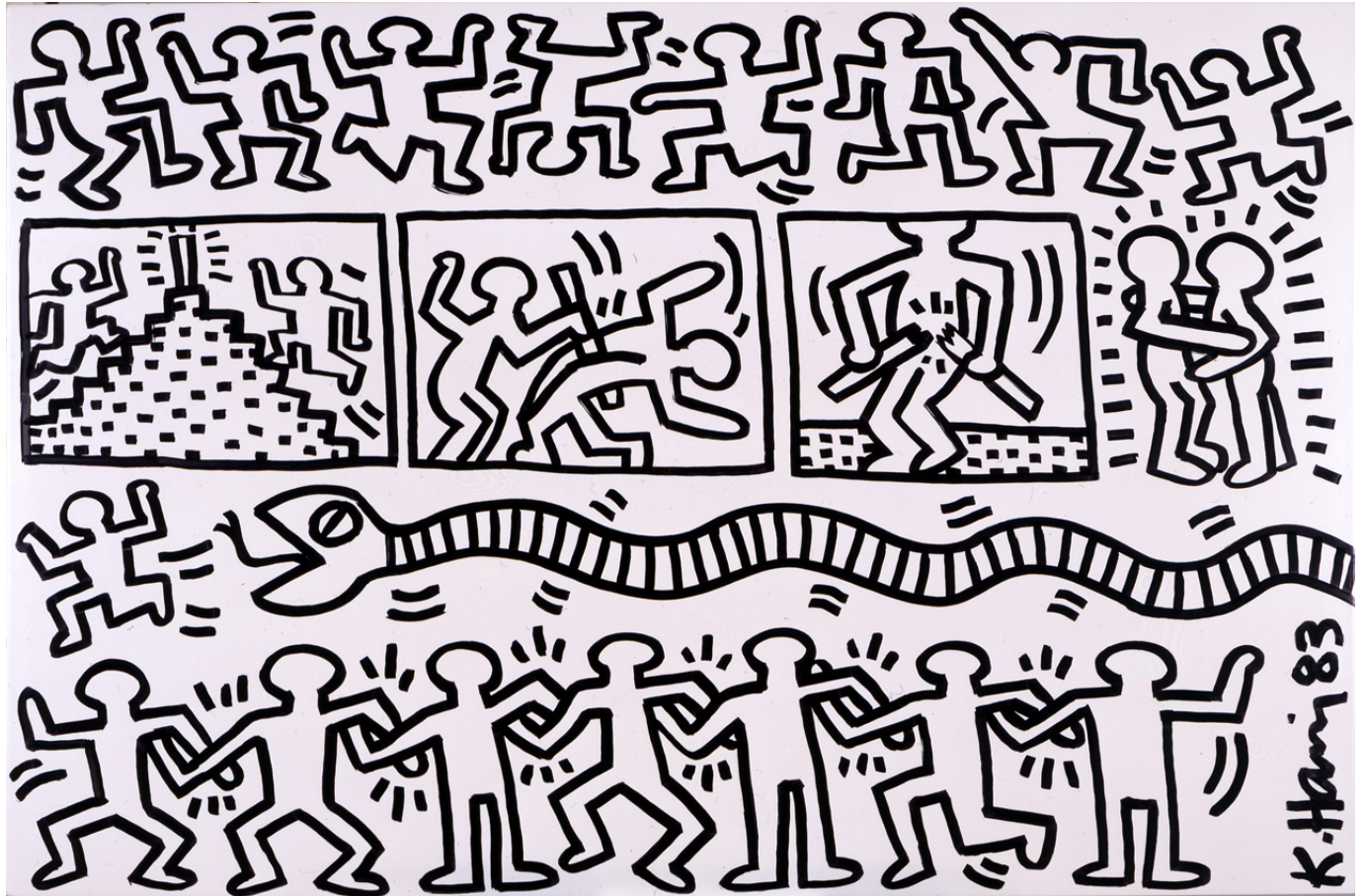
Keith Haring made artwork using nontraditional surfaces such as outdoor construction fencing, exterior walls, and pieces of foamcore for anyone to see;

and Henri de Toulouse-Lautrec created promotional outdoor posters such as [*Jane Avril*](#), highlighting a French can-can dancer's performance.



In the next sections we will consider how ownership and access inform where artwork belongs.





Keith Haring (American, 1958–1990), [*Untitled*](#), 1983. Ink on foamcore, 40 1/4 x 60 1/2 in. (102.2 x 153.7 cm). Gift of the artist, Collection of the Haggerty Museum of Art, Marquette University, 83.12.1.

Art in Context

Explore murals through Keith Haring's work.

Murals Map



[Click here](#) to see where Keith Haring's murals can be found around the world!

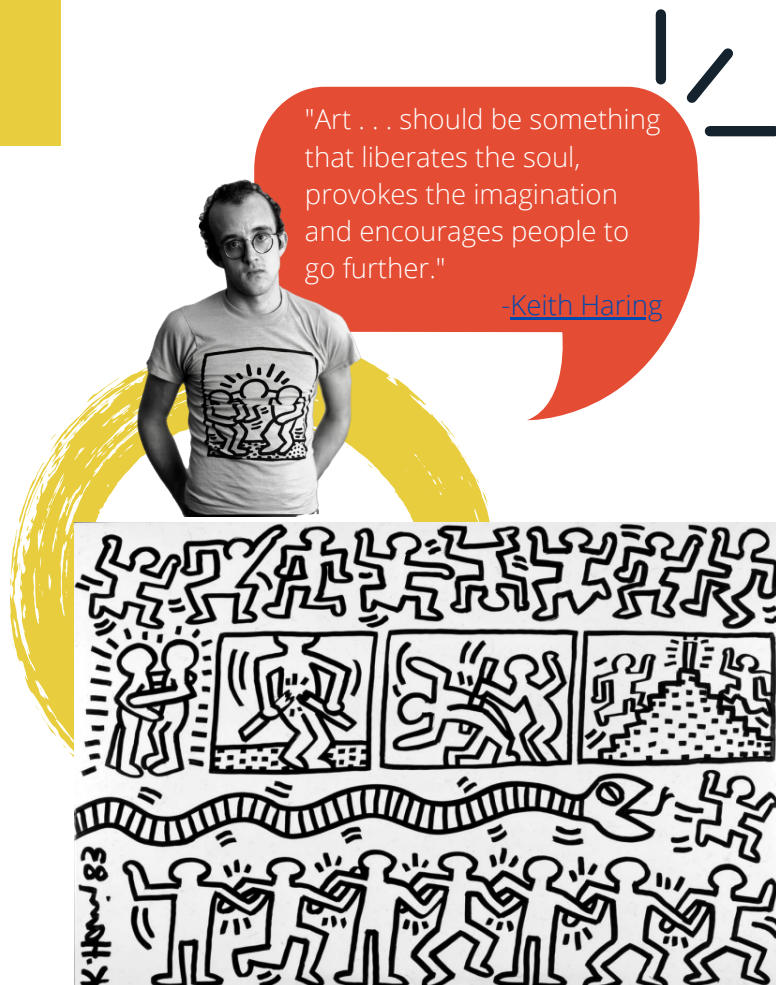
Why did Keith Haring create murals?

Keith Haring liked to create work that would be seen by all types of people. He first started making murals with chalk in the [subways of New York](#) as a way to bring art to people who don't go usually go to museums. These designs quickly helped him gain recognition as an artist.

Museums all around the world have [Haring's work](#) in their collections. Haring was most inspired by his public artworks, which carried [messages](#) about topics he cared most about and wanted to educate others on.

Mural Making

Murals can be made with paint, chalk, posters, wheatpaste, and more—the options are endless! Murals are usually put on walls in public spaces, so an artist should always consider how the community will interact with the design. Check out this guide on [how to look at public art](#).



"Art . . . should be something that liberates the soul, provokes the imagination and encourages people to go further."

-[Keith Haring](#)



Master of Coteta (Spanish, late 1400s–early 1500s), [*Saint Julian of Toledo*](#), ca. 1500. Oil on panel, 54 x 18 in. (137.16 x 45.72 cm). Gift of Mrs. Lillian R. Berkman, Collection of the Haggerty Museum of Art, Marquette University, 84.7.1.

Art in Context

Explore 15th-century Spain through the Master of Coteta's work.



Francisco Pizarro

Hernán Cortés



Spanish Conquistadors

After Christopher Columbus explored the islands now known as the Bahamas in 1492, Spain desired wealth and power.

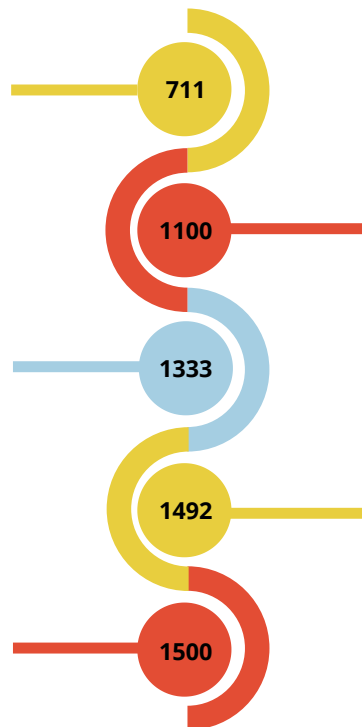
Rulers sent explorers, known as conquistadors, in search of new lands. Pictured above are the two most famous Spanish conquistadors, [Hernán Cortés](#) and [Francisco Pizarro](#).



Islam rule in Spain began in 711 after the Iberian Peninsula was invaded by Muslim forces. Christians were present and tolerated, but were not in positions of power.

The [Alhambra](#) was established as a royal palace, one of the best-known representations of Islamic art from this time in history.

This was also the start of the Spanish Golden Age: a growth in art and literature in Spain. The Master of Coteta created the painting [Saint Julian of Toledo](#). Julian was a saint who studied at a cathedral School, a school for high-ranking positions in the Christian church, in Toledo.



The fall of Islam in Spain began due to rising conflict between Muslim rulers.

Islam lost complete power in Spain, and Christian rulers ordered conversion—changing religions—and used harsh punishments if disobeyed. The Spanish conquest of the Americas, bringing their influence overseas, accelerated during this time.



Mezquita de Córdoba

This [mosque](#) was transformed into a cathedral in the 13th century. Compare and contrast the architecture with the [Toledo Cathedral](#). How are Islamic and Christian religious buildings similar and different?



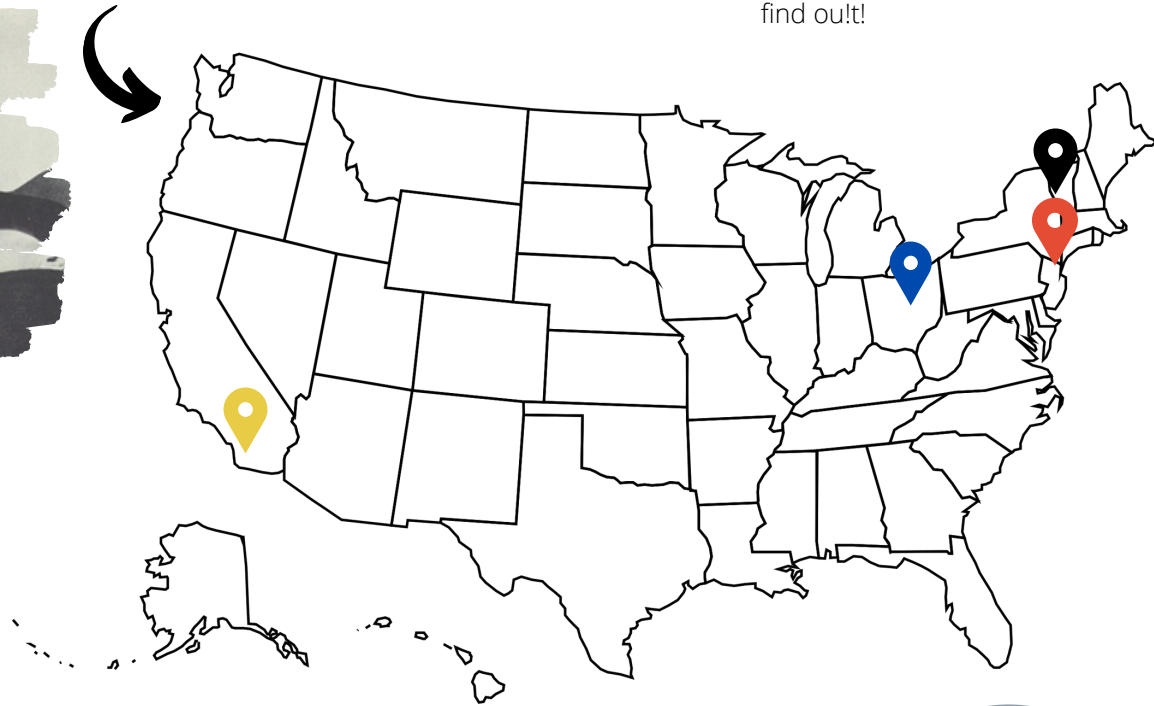
Ralph Steiner (American, 1899–1986), [*Rural American Baroque \(Rocking Chair\)*](#), 1929/1949.
Gelatin silver print, 7 5/8 x 9 5/8 in. (19.4 x 24.4 cm). Gift of Therese and Murray Weiss,
Collection of the Haggerty Museum of Art, Marquette University, 89.20.11.

Art in Context

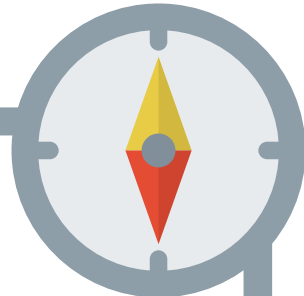
Use this map to explore Ralph Steiner's major life events.

United States






Where is Ralph Steiner's art? Click on the map pins to find out!!



Artist Quote: "Eventually I discovered for myself the utterly simple prescription for creativity; [be intensely yourself](#). Don't try to be outstanding; don't try to be a success; don't try to do pictures for others to look at—just please yourself."



Many of this artist's important events took place in the United States. Let's take a closer look!

-  **Cleveland, Ohio, 1899** - Ralph Steiner was born in Cleveland. Cleveland was code-named "Hope," as it was an important destination for escaped slaves on their way to Canada using the [Underground Railroad](#)! The Underground Railroad ended just 36 years before Steiner was born.
-  **New York, New York, 1921-22** - After earning a degree in chemical engineering, Steiner enrolled at the [Clarence H. White School of Photography](#). He met many artists in New York City, including [Alfred Stieglitz](#) and [Margaret Bourke-White](#)!
-  **Los Angeles, California, 1943** - Steiner worked on several films during his stay in Hollywood during the 1940s. He was working as a writer, producer, and director!
-  **New York, New York** - After four years in Hollywood, he moved back to New York where he continued to work in photography. He retired from working as a freelance and fashion photographer in 1962. You can see more of his work [here](#).
-  **Hanover, New Hampshire, 1986** - At the age of 86, Ralph Steiner passed away due to cancer. His wife Caroline said he "emphasized enjoyment of the visual world around him in very positive pictures."



Henri de Toulouse-Lautrec (French, 1864–1901), [*Jane Avril*](#), 1895. Lithograph, 48 1/8 x 34 1/4 in. (122.24 x 86.99 cm). Gift of Sandra and Sheldon Ausman, Collection of the Haggerty Museum of Art, Marquette University, 96.21.5.

Art in Context

Use this timeline to explore the major events that shaped Henri de Toulouse-Lautrec's life.

Fun Fact: Henri de Toulouse-Lautrec was highly influenced by the Japanese art style called Ukiyo-e. Learn more [here](#).



Explore [Montmartre!](#)

Beginnings

[Henri de Toulouse-Lautrec](#)* was born in Albi, France, to the Count and Countess of Toulouse.

Gaining notoriety

Shortly after moving to Montmartre, Toulouse-Lautrec met Aristide Bruant, a singer and composer. Bruant asked the artist to [create illustrations for his cabaret, Mirliton](#) and he quickly began to receive commissions.

Widespread reach

Soon after creating his poster [Moulin Rouge, La Goulue](#), Toulouse-Lautrec switched from painting to [lithography](#). This allowed his work to be distributed more widely than a painting.

1864

1878

1883

1889

1891

1901

Lifelong illness

After an accident that broke his thigh bone, Toulouse-Lautrec became more interested in art. Throughout his life the artist suffered from many health issues.

Insights

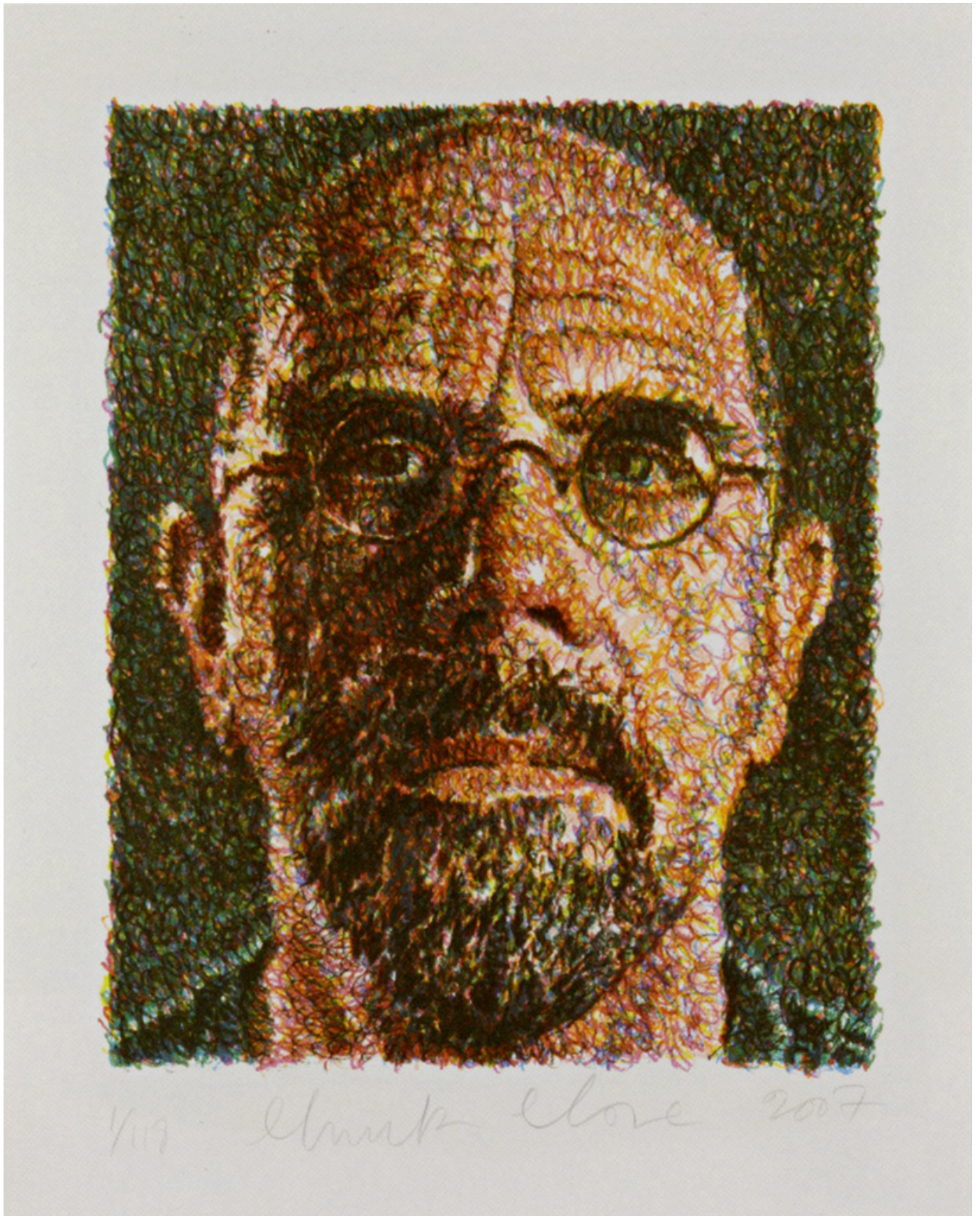
Jane Avril was hired by the Moulin Rouge to dance in 1889. Learn more about Avril and her friendship with Toulouse-Lautrec [here](#).



Death

Henri de Toulouse-Lautrec passed away in Saint-André-du-Bois at the young age of 36.

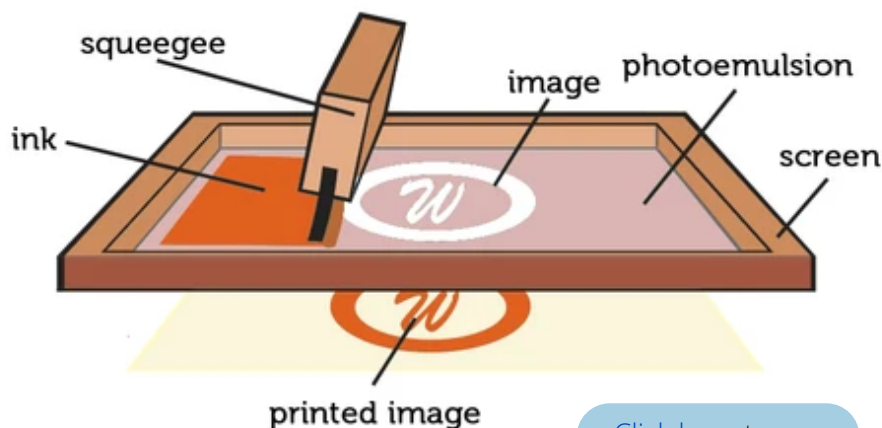
*Some adult content discussed.



Chuck Close (American, b. 1940), [*Self-Portrait*](#), 2007. Color screenprint, 39 x 30 in. (99.1 x 76.2 cm). Gift of Mary and Michael J. Tatalovich, Collection of the Haggerty Museum of Art, Marquette University, 2009.16.

Art in Context

Explore screenprinting through Chuck Close's work.



[Click here](#) to see the process of screenprinting in action!

Screenprinting

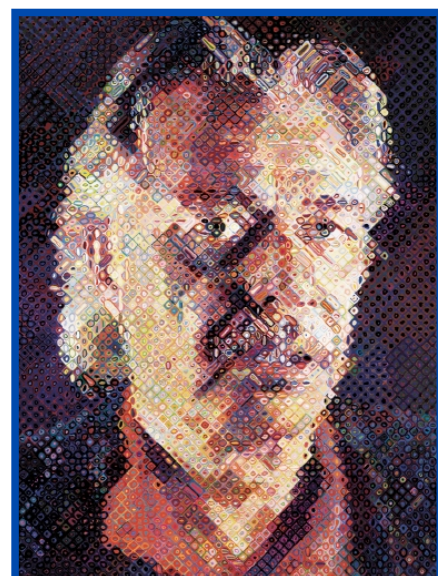
Screenprinting is an art making process where a mesh screen is used to create colored prints. The screen is coated with a thick liquid called [photo emulsion](#) that hardens when it is exposed to UV light. This creates a stenciled image the ink can't push through. You can create as many prints as you want using screenprinting!



Fun Fact: Chuck Close was inspired by Jackson Pollock when he visited the [Seattle Art Museum](#)

How does Chuck Close make art?

Chuck Close has both learning and physical [disabilities](#), but he doesn't let that limit him. He has developed a variety of techniques to create his art. Close uses a variety of art media including screenprinting, painting, drawing, and mixed media to create portraits of family, friends, fellow artists, or himself. He often takes a lot of time with the help of assistants to get to the finished piece. Learn more [here](#).



Experience and Create

Who decides where artworks belong? Or what artwork can be shown to the public in a museum, a park, or on a building? This is where the idea of **“ownership”** comes into play. Does art belong to the artist who created it, the public, or the organization that holds it in a collection? What about copies or images of the artwork? What if the artist sells the artwork? *El País* published an article in 2017 that explores these questions, [“Who Does Art Belong To?”](#) “When works are on display and accessible to the public this helps diffuse questions over ownership because what is important is that they can be seen by as many people as possible,” says Gabriele Finaldi, director of the National Gallery in London. This thinking falls in line with the idea that the art should be shown there because more people can enjoy it.” A museum may hold the artwork in its collection, but many issues come to the surface when discussing “ownership,” including how it acquired the artwork, when it acquired the artwork, how old the artwork is, and who made the artwork.

We will use Chuck Close’s [Self-Portrait](#), made in 2007, as an example. In 2009 Mary and Michael J. Tatalovich gave Self-Portrait to the Haggerty as a gift. [Chuck Close](#) is a [contemporary artist](#). Contemporary art is the art of today, produced in the second half of the 20th century or in the 21st century. Close is still alive, he turned 80 on July 5, 2020. He still owns the [copyright](#) to all of his artworks. So even though Self-Portrait “belongs” in the Haggerty’s collection, and we can display this artwork in the museum whenever we want, we would need his permission to use a copy or image of it to print or share on a poster or any promotional materials. Any artwork made before January 1, 1924, is in the [public domain](#). When an artwork is in the public domain, it means that the public owns it, and anyone can use copies or images of it. Close’s *Self-Portrait* will not move to the public domain until 70 years after his death.

Copyright laws change over time, and public domain rules differ from country to country. Did you know some lawyers specialize in [art law](#)? Learn more with the [Can I Use That Picture?](#) flow chart. Try out one of these [three great lessons on copyright](#) with your student artists.



Experience and Create

Copyright and public domain impact where an image of artwork is viewed and used. Anyone can use a copy of *Mona Lisa*, made by Leonardo da Vinci in 1503, to make socks, a coffee cup, or calendar, but you would need to ask permission to use a copy of Keith Haring's [*Untitled*](#) to do the same as it was only made in 1983.

Activity: It's Up for Debate!

Do artworks belong on socks? Use one of the [debate lessons here](#) with your students.



Every artist has different ideas on where their artwork belongs; [this article](#) explores the views of artist Hilma af Klint.



Make It Personal

Most museums can only display a small portion of their full collection at any one given time; this limits the public's access to art. Imagine having 100 t-shirts but only wearing five of them, while the rest sit safely in your dresser drawers. Learn more about famous artworks being "locked away" [here](#).

How does the meaning of art change when we encounter it in different environments? Environments impact how art is experienced, which can inform your reaction to an artwork. You might find a sculpture during a summer walk. Perhaps you hear birds chirping, you are wearing sunglasses, and you have a friend with you to talk about this sculpture.

Have your students close their eyes and imagine this scene. How would their response to the sculpture change if they were alone when they found this sculpture during a winter walk?

As humans we have basic senses: sight, hearing, smell, taste, and touch. "The sensing organs associated with each sense send information to the brain to help us understand and perceive the world around us." ([Source](#))



See



Hear



Taste



Touch



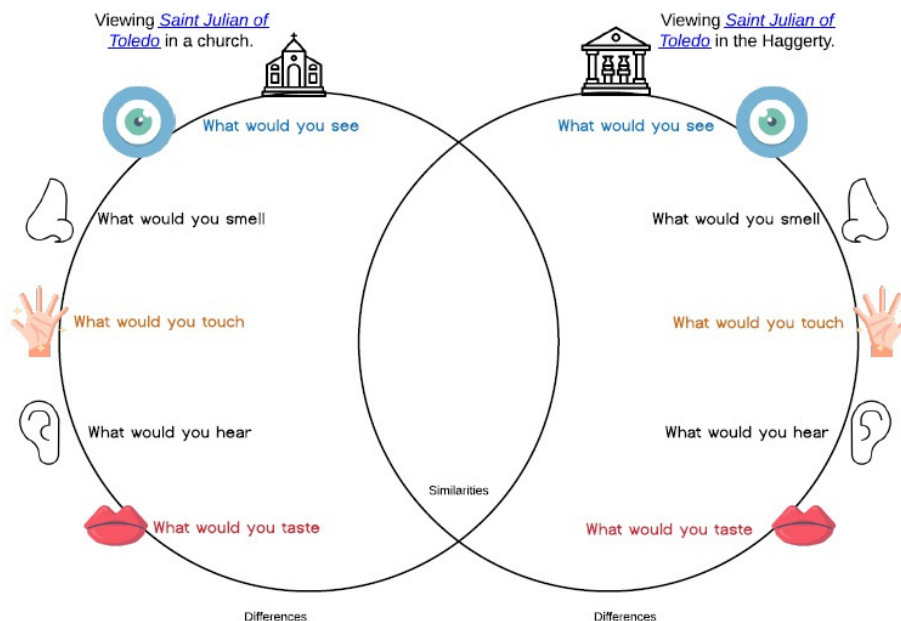
Smell



Make It Personal

Activity: Art and Your Five Senses

- Use the Master of Coteta's [Saint Julian of Toledo](#) as an example. Start by showing this artwork to your students as a group. Use [Visual Thinking Strategies](#) with your students to investigate this artwork. What do we see in this artwork? What do you see that makes you say that? What more can we find?
- This artwork was made to be viewed in a church. How would your five senses be engaged similarly or differently if they experienced this artwork in a church as opposed to a museum like the Haggerty?



- Print a [Venn diagram sheet](#) for all your students or do this activity as a class.



Make It Personal

The most visited museum in the world is [the Louvre](#) in Paris. It welcomes over nine million visitors each year.

That is a lot of art viewers! Why do we have museums? Watch this [TED-Ed video](#). Who decides what artwork is worthy of being displayed in a museum, outside in the community, or on a building?



Many museum employees work together to select what artworks get [acquired](#) and displayed. A [curator](#) is responsible for assembling, cataloging, managing, and presenting the museum's collection. A [registrar](#) is responsible for creating and implementing policies and procedures that take care of the museum's collection. A designer or [preparator](#) creates the frames and display stands for the artwork to be installed in the gallery as well as the labels and promotional materials for an art exhibition. A [museum educator](#) makes interpretive materials to help people learn from and engage with artwork in new ways.

To display artwork outdoors in the community, we must start with who owns the land or building. A private business or building/home owner might [commission](#) an artist to create a sculpture or mural. If the land is owned by Milwaukee County Parks, an artist would need to submit an art proposal to be evaluated by Parks staff. If the artwork is installed near or on a part of the street, an [underpass](#), or a bridge, the Wisconsin Department of Transportation must approve a permit.

Some artists might ask the local community what art they would like to see in their neighborhood; some might not. What kind of artwork would you commission for your home, backyard, or school?



Open Studio

Organizations and resources

Local: Milwaukee has many arts and culture institutions!



[Latino Arts](#) is dedicated to bringing cultural awareness, artistic educational experiences, and high-quality programming to the Greater Milwaukee and southeastern Wisconsin community, featuring Hispanic artists from throughout the world.

[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.



[The Milwaukee Art Museum](#) collects and preserves 30,000 works of art, presenting art to the community as a vital source of inspiration and education. We recommend their teacher resources.

For over 30 years, [Walker's Point Center for the Arts](#) has been a cultural staple of the Walker's Point neighborhood and a powerful advocate for underrepresented artists in Milwaukee and beyond. It is one of the city's oldest and most beloved community art spaces (founded in 1987).



[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.



[The Milwaukee Mural Map](#), an interactive resource for Milwaukee's outdoor murals. Check out the [Milwaukee Arts & Culture Map](#) to find even more local art resources.

Art in Action



Organize a classroom visit led by a HMA educator.

Lesson 1: Students will explore Keith Haring's [Untitled](#) to discuss where we find art in our local community. This work will serve as inspiration for an art-making activity. In this lesson, students will envision and draw maps of a city, from their imagination. Each city will include locations for the display of artwork, a key, and symbols to highlight areas of interest.

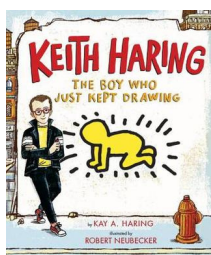
Lesson 2: Students will use Keith Haring's [Untitled](#) and Master of Coteta's [Saint Julian of Toledo](#) to learn about the concepts of copyright and ownership. In this lesson, students will design and draw their own characters, inspired by the works of Haring and Coteta. These characters will be created with color pencils and markers and will form part of a collaborative artwork in lesson 3.

Lesson 3: Students will be introduced to a variety of critique methods and will collaboratively create a list of criteria to evaluate artworks. Students will test their criteria in a critique of [Self-Portrait](#) by Chuck Close. Afterward, students will use the designs they started in lesson 2, to re-create their characters on a larger scale as part of a collaborative painting with their classmates. All characters will be part of one large artwork! Time allowing, students will practice their critiquing skills one last time to review their collaborative masterpiece.



Book Recommendations

Books for kids.



[Keith Haring: The Boy Who Just Kept Drawing](#)

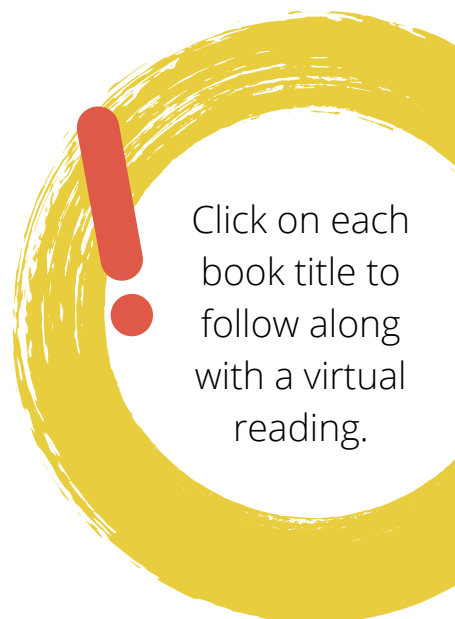
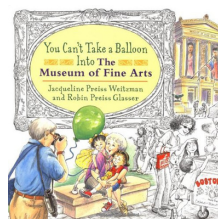
Author: Kay A. Haring

Illustrator: Robert Neubecker

[You Can't Take a Balloon into the . . . \(series\)](#)

Author: Jacqueline Preiss Weitzman

Illustrator: Robin Preiss Glasser (the author's sister!)



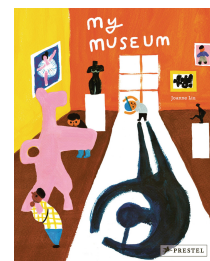
[Studio: A Place for Art to Start](#)

Author: Emily Arrow

Illustrators: James Buchanan
and Melissa Buchanan

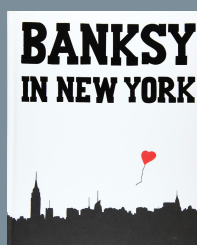
[My Museum](#)

Author: Joanne Liu



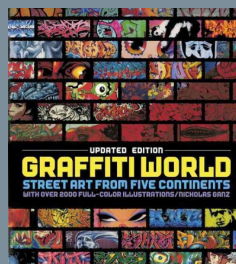
[For more book ideas, check out Artsy's "The Best New Children's Books for Budding Art Lovers."](#)

Books for teens



[Banksy in New York](#)

Author: Ray Mock



[Graffiti World: Street Art from Five Continents](#)

Author: Nicholas Ganz

Book for teachers

Article: ["Beyond Cultural Labeling. Beyond Art Versus Craft"](#)

Author: Margo Jefferson

[Where Art Belongs](#)
Author: Chris Kraus

