



EDUCATOR GUIDE

B.J.O. Nordfeldt American Internationalist

B.J.O. Nordfeldt:
American Internationalist
from the Weisman Art Museum,
University of Minnesota,
on view at the Wichita Art Museum
from September 25
through January 16, 2022.

WICHITA ART MUSEUM



Learning is at the heart of the Wichita Art Museum. We want every student and teacher to have an enriching, dynamic museum experience. WAM **welcomes** all teachers and students to **embrace and engage** with the art museum as a **supportive** educational organization. Our goal is to create a specialized **learning environment** that enhances your classroom curriculum by building on students' curiosity, critical thinking, and visual literacy. Impressionist artist Pierre-Auguste Renoir once said, "The only way to understand painting is to go and look at it. And if out of a million visitors, there is even one to whom art means something—that is enough to justify museums."

The lessons in this guide are complementary to tours that are offered at the Wichita Art Museum. We encourage teachers to schedule a free tour of the exhibition so students may experience the works of art in person. Our tours are structured to foster closer looking, make connections, and ignite imagination and creativity—preparing students for the post-visit activities in this guide.

TOUR OPTIONS



Learning to Look (grades K-6)

Participate in interactive discussion through the galleries as students learn about basic elements of art, narrative ideas, historical context, and an introduction to looking at a work of art in depth.

American Portraits (grades 4-12)

Students will take an exploration of American portraiture by looking at WAM's collection as well as touring exhibitions. How do artists represent the world around them? How do artists choose to show people and create narrative?

Spaces and Places (grades 4-12)

Students will tour WAM's collection of American depictions of the land, cities, and seas—and touring exhibitions. This tour will incorporate several exhibitions and artists for a broad look into themes of the land and environment.

Each lesson plan is structured for a specific learning level, though all are easily adaptable for different skill levels and ages. Each lesson in this guide is aligned to state of Kansas standards. The standards for Visual Art are indicated at the beginning of each lesson. Each Visual Arts standard begins with a "VA" and then references a specific skill the lesson addresses. A complete list of Kansas Visual Arts Standards can be found here: ksde.org/Agency/Division-of-Learning-Services/Career-Standards-and-Assessment-Services/Content-Area-F-L/Fine-Arts-Dance-Media-Arts-Music-Theatre-Visual-Arts/Visual-Arts/Visual-Arts-Standards



TABLE OF CONTENTS

Exhibition Overview 4

Glossary of Terms 6

Crossword Puzzle worksheet 7

Crossword Puzzle answers 9

Maps of B.J.O. Nordfeldt's Travels 10

Timeline 15

Post-Visit Lesson Plans

Elementary grade levels (K-5)

Learning to Look: Exploring Colors in Printmaking 17

Intermediate grade levels (6-8)

American Portraits: Fostering Empathy through Portraiture 21

Secondary grade levels (9-12)

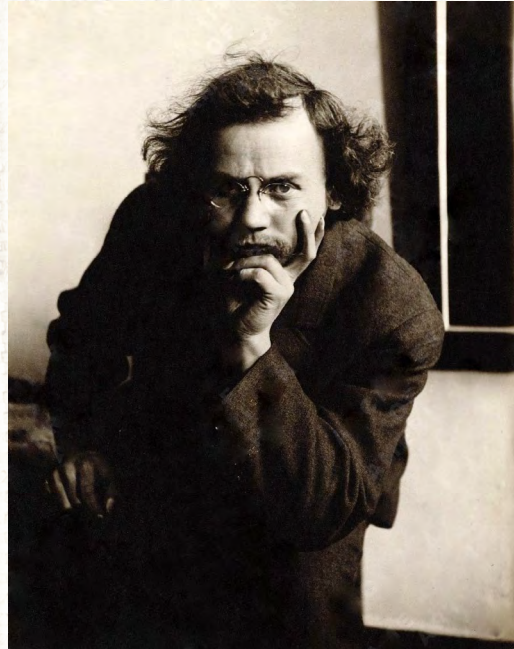
Spaces and Places: Emotional Landscapes 27

Additional Resources 33

Acknowledgments 34

Exhibition Overview

B.J.O. Nordfeldt: American Internationalist highlights the life's work of B.J.O Nordfeldt, an artist active in the early- to mid-20th century. Nordfeldt was born in Sweden and immigrated to the U.S. in his teens. He attended art school in both Chicago and Paris, and, like many of his contemporaries, felt the standards were too rigid. The 20th century brought forth many modern ideas, both in culture and art. Modern artists began rejecting the old ways of academic art, such as strict realism. Rather, they began formulating and experimenting with new values about art—the trend to break down artistic elements into a style of abstraction as well as emphasizing the materials and process to create art. Although he was traditionally trained, Nordfeldt searched for his own expressive voice. He traveled widely in adulthood, living in the U.K., Massachusetts, and New Mexico, to name a few. His nomadic lifestyle, in conjunction with an eagerness for change, inspired the wide variety of subjects and art styles in Nordfeldt's work.



This exhibition traces some of his significant movements in life. The exhibition organizes his artworks by the locations where they were created. Traveling captured his interest in landscape painting. There was always something new for him to paint—from deserts in the southwest, prairies in the Midwest, seascapes in the northeast, and more. His portraits also speak to his travels. He documented many people he met over the years as he settled in new places.

His movements in life correspond to his movements in artistic style, realistic to abstract. His color palette switched from realistic colors to bright, unconventional color choices. Always teaching and learning, Nordfeldt tried his hand at many styles. He was inspired by the post-impressionists who pushed the boundary of painting to convey feelings and emotions in their work. Nordfeldt's art documents what he saw in his travels and expresses his deep feelings associated with the people and places he encountered.

Nordfeldt is known for painting and printmaking. He was a member of several print societies and was a part of the group that adapted a new wood block printmaking process known as the “white-line” technique, which granted the artist more spontaneity with color choice in the printing process. Nordfeldt had ties to many other artists and was constantly pushing and experimenting with his work in various mediums. He also taught art in several places, including Wichita, at the Wichita Art Association, now known as Mark Arts. Through his teaching position and his key personal friendships in Wichita, Nordfeldt held close ties to the vibrant art scene in Kansas and to artists such as Birger Sandzen, C.A. Seward, William Dickerson, and Charles “Chili” Capps.



B.J.O. Nordfeldt American Internationalist

B.J.O. Nordfeldt: American Internationalist is organized by the Weisman Art Museum, University of Minnesota.

The Wichita presentation has been generously underwritten by presenting sponsor Lattner Family Foundation. The Trust Company of Kansas and DeVore Foundation are lead sponsors. Charles E. Baker and Judy Slawson Family Exhibition Fund provided additional major underwriting. Shaw Family Foundation and Sarah T. Smith are principal sponsors.

Generous support has been provided by Ann and Martin Bauer, Berry Foundation, Donna J. Bunk, J. Eric Engstrom and Robert Bell, Rich and Joey Giblin, Carol and H. Guy Glidden, John and Karen Hageman, and Mary Sue Smith.

Charles E. Baker and Jim V. Phillips Exhibition Fund, Emily Bonavia, Harold and Evelyn Gregg, Norma Greever, Helen and Ed Healy, Terry and Lou Heldman, Anita Jones and Richard Hite, Delmar and Mary Klocke, Errol and Suzanne Luginbill, Tom and Mindy Page, Debbie and Ron Sinclair, Georgia and Keith Stevens, and Janice and Jeff Van Sickle are additional exhibition patrons.

2021 exhibitions and public programs are generously supported by the Downing Foundation. All museum exhibitions receive generous sponsorship from the Friends of the Wichita Art Museum and the City of Wichita.



GLOSSARY OF TERMS

Abstraction: When artworks stray from representational art. Artists can vary the amount of abstraction in their work, so it is still clear what they are representing, or so wholly abstract their work so it is nonrepresentational.

Artists Colony: When a collective or group of artists come together to stimulate the creative process. They often live together or work near one another. The colony's location is determined by the art schools or artists already living there or the location's natural beauty.

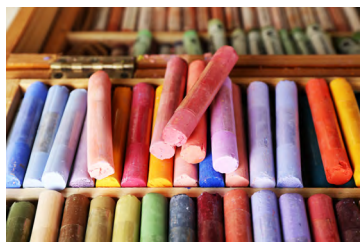
Art Style: How an artwork's visual distinctiveness becomes evident in the similarity of the artist's other artworks, an artistic movement, or time period.

Etchings: An engraving technique where a metal plate is coated with a wax or resin and, using a sharp tool, the artist carves into the coating exposing the metal beneath it. The plate is placed in an acid bath where the acid etches the exposed metal. The plate is dipped in for different lengths of time, depending on how deep the artist wants the lines. Finally, the plate is wiped clean and inked, where the ink fills in where the plate has been etched, then pressure is applied to transfer the ink to paper.

Genre: The category of an artwork that refers to its subject, such as a portrait, landscape, or still life. **Limited Color Palette:** when an artist uses a limited number of colors in their artwork. It helps foster color harmony, clarity, and simplicity in an artwork.

Medium: Medium can refer to the material an artist is creating with (oil paint, marble, ink) or the technique they are using to create art (painting, printmaking, sculpture).

Oil paint: Colored pigments added to a binder of oil and applied to a surface.



Pastels: A soft, chalky drawing material in a variety of colors. When applied with force, its colors become bright and have a chalky attribute. When used with a light touch, the colors are pale, and the texture is less dense.

Post-impressionism: After the impressionist movement, some artists experimented with more emotion rather than light and optical impressions. The most well-known post-impressionist artists include Vincent Van Gogh and Paul Cézanne. It is a broad definition encompassing multiple ways artists branched off from impressionism, but artistic qualities often include experimental, loose, and colorful brushstrokes depicting real-life in an abstracted way.

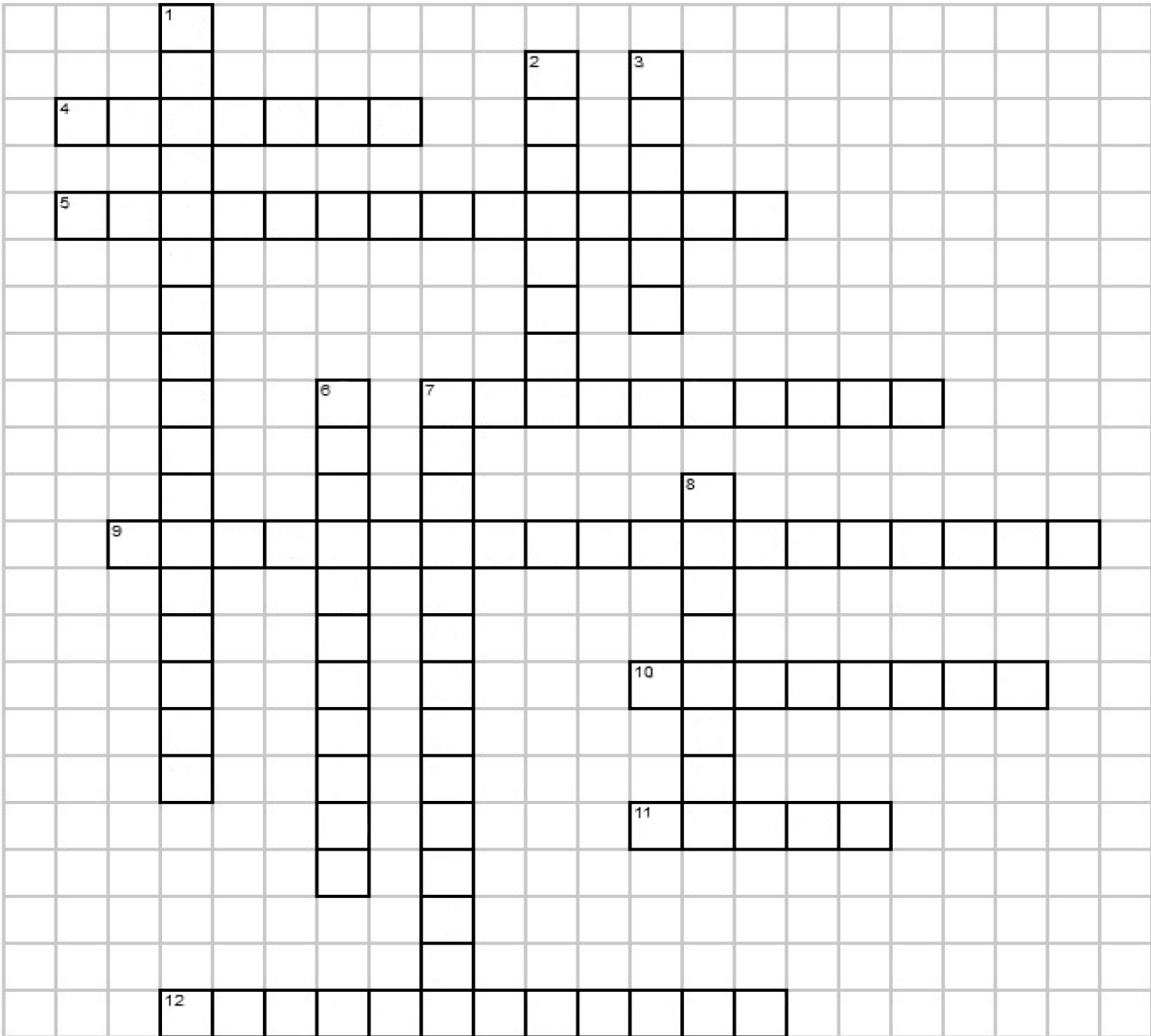
Watercolor: Colored pigments that are dissolved in water and applied to a surface, usually paper. The paint, if applied densely, can look opaque but typically is thinned through the water to allow for the white of the paper to show through.



“White-Line” Print: A wood block printing technique unique to the United States and developed in the Provincetown Artist Colony in Massachusetts in the early 1900s. One woodblock creates a multi-colored print in lieu of using separate blocks for each color (as in the traditional Japanese method). The artist carves out design grooves, then applies color one at a time to the raised areas. The carved-out lines end up as “white-lines” in the final design.

Woodblock Print: A print where the artist cuts pieces of the block of wood away, leaving an image or design upraised or “in relief.” The artist adds ink to the surface and presses the wood block to paper, leaving an impression. The resulting print is a mirror image of the design.

CROSSWORD PUZZLE



ACROSS

4. A soft, chalky drawing material in a variety of colors.
5. A multi-colored print where the artist carves out design grooves using only one woodblock, then applies color one at a time to the raised areas. (2 words)
7. Colored pigments that are dissolved in water and applied to a surface, usually paper.
9. An artist's choice that helps foster color harmony, clarity, and simplicity in an artwork. (3 words)
10. An engraving technique involving a metal plate, wax, and an acid bath.
11. The category of an artwork that refers to its subject, such as a portrait, landscape, or still life.
12. When a collective or group of artists come together to stimulate the creative process. They often live together or work near one another. (2 words)

DOWN

1. A trend in art that included multiple ways artists used experimental, loose, and colorful brushstrokes depicting real-life in an abstracted way. (Hyphenated word)
2. Colored pigments added to a binder of oil and applied to a surface. (2 words)
3. The material an artist is creating with (oil paint, marble, ink) or the technique they are using to create art (painting, printmaking, sculpture).
6. A style of art that is not realistic.
7. A print where the artist cuts pieces of the block of wood away, leaving an image or design upraised or "in relief." The artist adds ink to the surface and presses the wood block to paper, leaving an impression. The resulting print is a mirror image of the design. (2 words)
8. How an artist or a group of artists design and create their art, or follow a particular time or culture. (2 words)

CROSSWORD PUZZLE ANSWERS

			1	P																	
			O							2	O		3	M							
4	P	A	S	T	E	L	S			I		E									
			T							L		D									
5	W	H	I	T	E	L	I	N	E	P	R	I	N	T							
			M							A		U									
			P							I		M									
			R							N											
			E			6	A		7	W	A	T	E	R	C	O	L	O	R		
			S			S	B			O											
			S			S	O						8	A							
	9	L	I	M	I	T	E	D	C	O	L	O	R	P	A	L	E	T	T	E	
			O			R		B					T								
			N			A		L					S								
			I			C		O					10	E	T	C	H	I	N	G	S
			S			T		C					Y								
			M			I		K					L								
						O		P					11	G	E	N	R	E			
						N		R													
								I													
								N													
			12	A	R	T	I	S	T	C	O	L	O	N	Y						

B.J.O. NORDFELDT'S TRAVELS

Chicago, Illinois

Nordfeldt moved to Chicago from Sweden as a teenager with his family. Attended school at the Arts Institute of Chicago and later taught at the school. He lived in the artist colony of Jackson Park and found much inspiration from the city's bustling scene.

B.J.O. Nordfeldt, *Jackson Park—Chicago*, 1912. Oil on canvas, 30 x 20 inches. University of New Mexico Art Museum, Santa Fe, New Mexico, Bequest of Raymond Johnson





Provincetown, Massachusetts

Provincetown is one of the oldest art colonies in the US, where many artists draw inspiration from the seascape. Norfeldt spent three summers here, experimenting with watercolors and woodblock printing techniques.

B.J.O. Nordfeldt, *Sand Fleas*, 1916. Color woodcut, 14 x 11 inches. Metropolitan Museum of Art, New York, Gift of Mrs. B.J.O. Nordfeldt



ATLANTIC OCEAN



Santa Fe, New Mexico

At the recommendation of an artist-friend, Nordfeldt moved here and stayed for the next 20 years. He designed and built his home, exploring different crafts and experimenting with a new artistic style. Here, inspiration from the local Native American and Spanish cultures reflected the dramatic changes to his work, both in painting and printmaking.

B.J.O. Nordfeldt, *La Familia*, date unknown. Oil on canvas, 29 x 34 inches. Collection of the New Mexico Museum of Art, Santa Fe, New Mexico, Gift of Mr. and Mrs. Gerald Peters





Wichita, Kansas, and Minneapolis, Minnesota

Nordfeldt accepted teaching positions in the Midwest during the 1930s. Inspired by the changing seasons, he made many landscapes in oil paint and pastels. In Kansas, he encountered new printmaking techniques.

B.J.O. Nordfeldt, *Untitled (Farm Landscape)*, date unknown. Pastel, 12 x 16 inches. Weisman Art Museum, University of Minnesota, Minneapolis, Bequest of Emily Abbott Nordfeldt

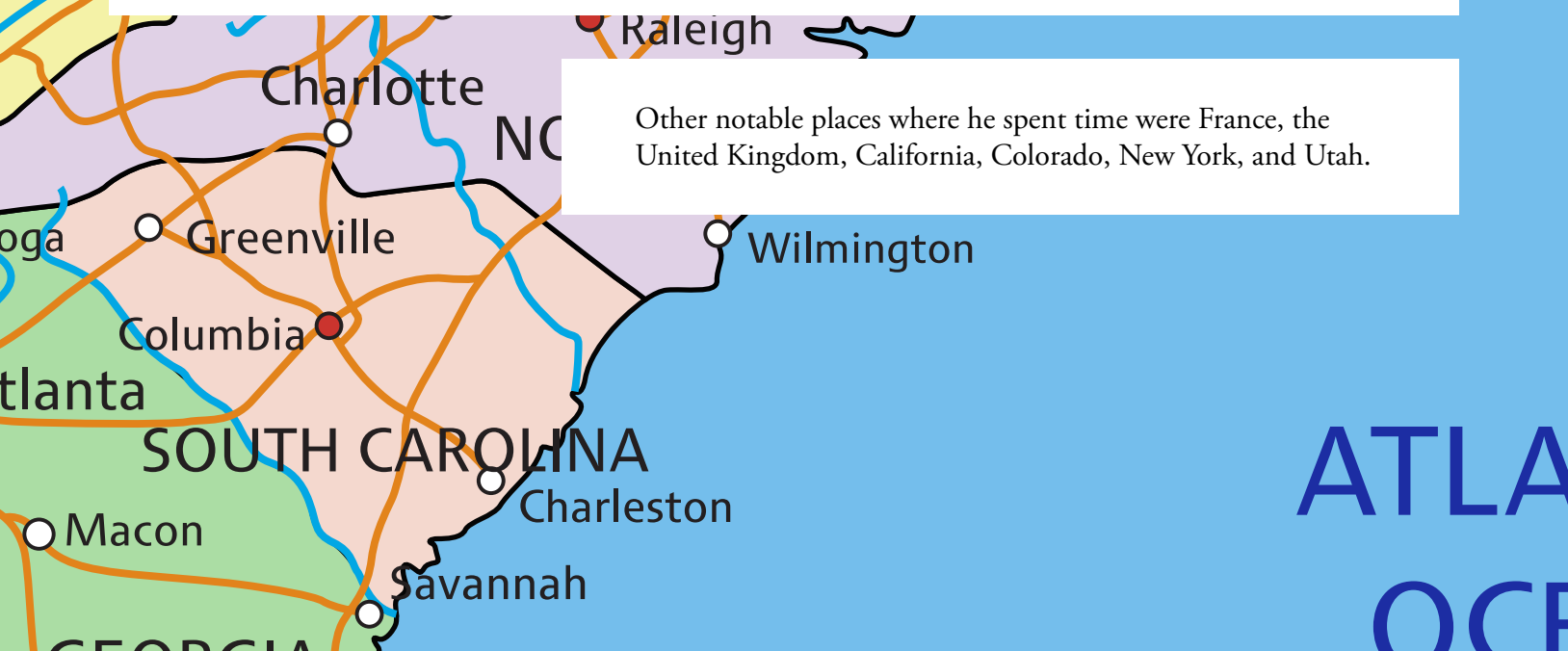
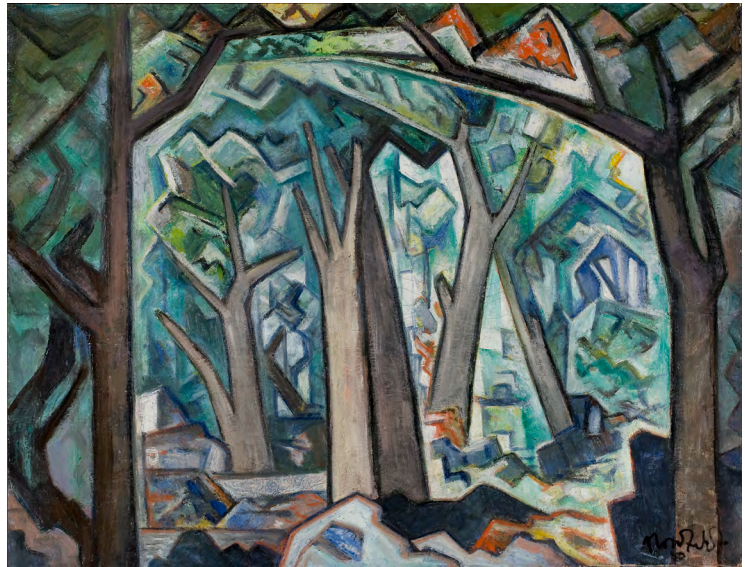




Lambertville, New Jersey

Nordfeldt made a 90-acre farm his home for the last 18 years of his life in Lambertville, a small town close enough to the art scene of New York City but nicely secluded for him to work with natural settings and light to inspire him. Here, in the latter part of his life, his work reflected a more abstracted style to capture the power of nature.

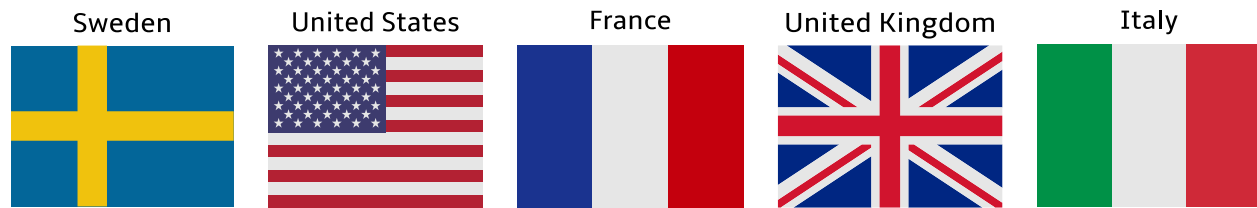
B.J.O. Nordfeldt, *Green Woods*, 1950. Pastel, 40 1/4 x 52 inches. Weisman Art Museum, University of Minnesota, Minneapolis, Bequest of B.J.O. Nordfeldt



Other notable places where he spent time were France, the United Kingdom, California, Colorado, New York, and Utah.

ATLA
OCE

CHRONOLOGY



- 1878** Born in Tulstrog, Sweden
- 1891** Moves to Chicago with his family at about the age of 14
- 1893** *World's Columbian Exposition takes place in Chicago, a world's fair to celebrate the 400th anniversary of Christopher Columbus's ships reaching North America*
Juicy Fruit chewing gum created
- 1895** *First theatre showing of motion pictures in Paris*
- 1899** Enrolls at the Art Institute of Chicago
- 1900** Travels to France and England to further studies
Chicago's population grows to 1.7 million
- 1903** Returns to Chicago and takes up residency in the Jackson Park Arts District
The Wright Brothers make first sustained manned flight in a gasoline-powered aircraft
Henry Ford manufactures first car on the market, the Model-A, and it is first purchased by a Chicago dentist
- 1906** Wins International Print Exhibition in Milan
- 1907** Moves to New York and spends summer months in Massachusetts
Times Square Ball Drop begins to celebrate the New Year in New York City
- 1908** Returns to Europe; takes a job in Sweden to illustrate for *Harper's Magazine*
- 1909** Travels abroad and marries Margaret Doolittle
American explorer Robert Peary is the first to reach the North Pole
- 1911** Returns to the U.S. and has his first solo exhibition in Chicago
- 1912** Becomes the set and costume designer at the Chicago Little Theatre
The RMS Titanic sinks in the North Atlantic Ocean
- 1913** Leaves Chicago for Paris
- 1914** Leaves Paris to move to New York
Becomes a founding member of the Provincetown Players, an experimental theatre group
World War I erupts when Austria-Hungary declares war on Serbia

1917 Employed as an Assistant District Camoufleur for the U.S. Shipping Board in San Francisco, designing camouflage for merchant ships

United States enters World War I

1919 Moves to Santa Fe, New Mexico

1920 *Santa Fe becomes a bustling, thriving art colony with artists including Marsden Hartley, Andrew Dasburg, and Georgia O'Keeffe*



1921 Joins Taos Society of Artists

1926 Becomes partner in the Spanish and Indian Trading Company in Santa Fe

1927 *Charles Lindbergh pilots the first nonstop trans-Atlantic flight*

1928 *Walt Disney's Mickey Mouse first appears*

1929 *First Academy Awards for motion pictures*

1929 *U.S. Stock market crashes, and the Great Depression begins*

1931 Teaches for a semester at Utah State College

At 102 stories tall, the Empire State Building becomes the world's tallest building

1933 Teaches for a semester at the Minneapolis School of Art

Franklin D. Roosevelt is elected to U.S. presidency and begins the New Deal, a policy to help offset the effects of the Great Depression

1934 Begins a teaching position at the Wichita Art Association that continues for three years
Starts a job with the WPA (Works Progress Administration) making lithographs

1936 Travels back to Europe

1937 Moves to Lambertton, New Jersey, where he will live until the end of his life

1939 *Diesel-powered trains start the gradual replacement of steam-powered engines*
World War II begins with Germany invading Poland

1941 Becomes a guest professor at the University of Texas

Japan attacks Pearl Harbor in Hawaii, and the United States enters the war

1944 Accepts a teaching position at the Minneapolis School of Art and marries Emily Abbott

1945 *First atomic bomb is dropped on Hiroshima, Japan*
United Nations, the world's global organization is formed

1955 Dies of a heart attack at age 77

Rosa Parks is arrested after refusing to give up her seat on a bus in Alabama

LEARNING TO LOOK: EXPLORING COLORS IN PRINTMAKING

Elementary grades levels (K-5) This lesson can easily be adapted for upper grades

Artwork: B.J.O. Nordfeldt, *Sand Fleas*, 1916. Color woodcut, 12 x 11 inches. Metropolitan Museum of Art, New York, Gift of Mrs. B.J.O. Nordfeldt

Essential Question: How does an artist use the elements of art—line and color—to create an artwork?



B.J.O. Nordfeldt, *Sand Fleas*, 1916. Color woodcut, 14 x 11 inches. Metropolitan Museum of Art, New York, Gift of Mrs. B.J.O. Nordfeldt

STANDARDS

VA:Cr2.1.PKa: Through experimentation, build skills in various media and approaches to art making.

VA:Cr2.1.1a: Explore uses of materials and tools to create works of art or design.

VA: Cr1.2.2a: Make art or design with various materials and tools to explore personal interests, questions, and curiosity.

VA: Cr1.2.3a: Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process.

VA:Cr2.1.4a: Explore and invent art-making techniques and approaches.

VA:Cr2.1.5a: Experiment and develop skills in multiple art-making techniques and approaches through practice.ould be truly colored in the same manner

CONNECT

In the early 1900s, Nordfeldt spent his summers in Provincetown, Massachusetts, one of America's oldest art colonies. The beauty of the shoreline—the sea, sand dunes, lighting, and colors—inspire many artists today. While working and spending his time in Provincetown, Nordfeldt began experimenting with new printmaking techniques and utilized the “white-line” process, allowing him to create a multi-colored print with just one carved block of wood. In this way, he could paint the woodblock using watercolors in whatever colors he chose and could change the colors without having to carve multiple blocks. His work could be more explorative and spontaneous in this fashion as he had to work fast before the watercolors dried. Prints of this new technique resulted in being one-of-a-kind, for no two prints could be truly colored in the same manner.

Questions for the students:



What colors and lines do you see? Make a list of the colors and kinds of lines you find.

What is going on in this picture?

Does it remind you of anything?

How does it make you feel?



Next, have students look at Nordfeldt's two prints, *Monday Morning* alongside *Sand Fleas*. Ask them to find similar colors and lines in both artworks.

B.J.O. Nordfeldt, *Monday Morning*, 1916. Color woodcut, 12 x 11 inches. Metropolitan Museum of Art, New York, Gift of Mrs. B.J.O. Nordfeldt

Artists use color in many ways; using a limited color palette has many benefits in artmaking. Sometimes artists can arrange color in satisfactory or pleasant ways to bring harmony to their artworks. Color can also be organized to create contrasts that suggest energy or motion. Color opposites (such as red and green) will appear to vibrate in our eyes when they are next to each other. Conversely, artists can use similar colors—tonal equivalents—to make a picture calm. With a limited number of colors, using tonal equivalents can increase clarity and help the viewer focus on the emotions conveyed in the artwork.

CREATE

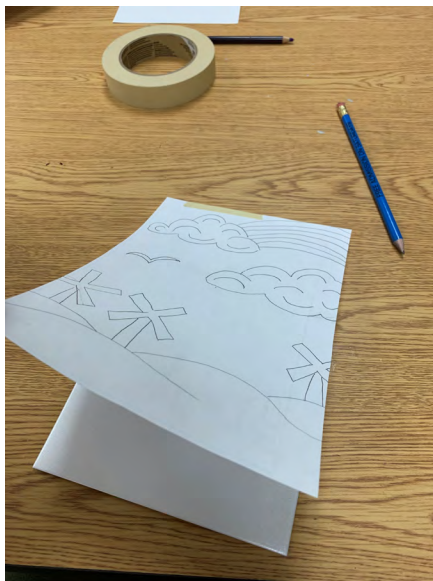
White-Line Print Design

Materials

Printer or copy paper
Pencil
Styrofoam plate
Masking tape
Dull colored pencil
Washable markers
Printing paper or cardstock (at least 80 lbs.)
Spray bottle
Clean damp sponge
Brayer roller



Method



- 1) Beforehand, cut the copy or printer paper to the same size as the Styrofoam plates. Guide your students to draw a design onto their paper. Inspiration can come from anywhere! Inform your students that it should be a simplified drawing, like a coloring page, so the “white-line” technique will be visible in the artwork.
- 2) Instruct your students to attach the final design to the back side of the foam plate in a hinge-like fashion using masking tape, making sure it is not covering any of the design
- 3) Once secured in place, have your students trace over the drawing using a dull (too sharp will poke holes into the foam plate) colored pencil. Using a color will help them see which lines they have already traced over, ensuring that every line is traced.
- 4) Remove the top paper and have the students go back over the lines again with the dull colored pencil, this time tracing directly onto the foam plate. This helps to deepen the lines into the foam plate and will assist in giving it the crisp, white line look in the final artwork.
- 5) Have your students choose a limited palette by selecting up to four markers to color their plate. Using a limited palette is an excellent way for students to think about color choice and theory.
- 6) Students will then use the markers to color the foam plate. Make sure the whole plate is colored, including backgrounds. Leave nothing white and saturate the surface well. Make sure not to color too hard on the surface to avoid unwanted dents, or that the marker is not dried out.

7) Before printing onto the cardstock or printing paper, the paper needs to be damp. Use a spray bottle on a fine mist setting, and spray at least six inches away from the paper. Be sure to spray the front and back of the paper. Use a clean, damp sponge to make the paper evenly moist, giving it a “shiny” look.

8) Have students align the dampened paper on top of their colored foam plate. Hold in place, and gently roll using a brayer roller, to lift the color off the printing plate (optionally, press gently with hands if you do not have rollers available). While holding the plate in place, peek beneath each corner, ensuring you have transferred all the color off the foam sheet. Re-press any bald areas if you desire.



EXPAND

For advanced students, you can do this method with linoleum or rubber printing blocks. Use watercolors instead of markers for tonal variation and blending of colors. You can also transfer one color area at a time to create color layering. For more ideas, watch:

“White-Line” Printing Technique:

<https://www.youtube.com/watch?v=ZDkqBukHquw>

AMERICAN PORTRAITS: FOSTERING EMPATHY THROUGH PORTRAITURE

Intermediate grade levels (6-8)

Artworks: Portrait paintings by B.J.O. Nordfeldt (see pages 22 and 23)

Essential Question: What can you learn about a person by viewing their portrait?

STANDARDS

VA:Re8.1.6a: Interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject matter, characteristics of form and structure, and use of media to identify ideas and mood conveyed.

VA:Re8.1.7a: Interpret art by analyzing artmaking approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.

VA:Re7.1.8a: Explain how a person's aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others.

VA:Re8.1.8a: Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art-making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.

CONNECT

From the earliest recorded history, the human figure has been a subject of art. When the focus of an artwork is a specific person, it is called a portrait. A portrait often tries to present an accurate depiction of what a person looks like and, to some degree, other aspects of that person's personality. How does an artist portray a person they are painting? B.J.O. Nordfeldt was an artist who traveled widely and encountered many different people. He was a part of many professional arts organizations, such as the Provincetown Players (an experimental theatre group), Chicago Society of Etchers, and Taos Society of Artists. He painted many portraits of the people he encountered in life, acting as a record of his travels and experiences. Some of his portraits are realistic renditions while others show Nordfeldt's experimentation in more modern, abstract styles. The backgrounds and details of some of his portraits reveal glimpses into the sitter's personal life. The sitters for his portraits were all from different social classes and ethnicities. He often paid particular attention to their individual attributes so his subjects could be portrayed accurately.



CREATE

Character Profiles

Materials

Paper
Pencils
Digital or printed images of the artworks
Looking at a Portrait: Character Profile worksheet

Method

- 1) Have your students select one of the portrait paintings by B.J.O. Nordfeldt featured on the following page(s).
- 2) Using the worksheet, instruct students to build a character profile using visual evidence from the portrait they have selected.
- 3) Use your character profile to write a well-organized paragraph about the individual in the portrait painting.
- 4) Have students share their writings with others. Can others pick out which portrait was the subject of the writing? Facilitate a conversation about what information can or cannot be accurately deduced from a portrait.

EXPAND

Nordfeldt was a member of two theatre groups, one in Chicago and one in Provincetown. Have students develop another profile, using another portrait. Then develop a scenario or scene that includes the two characters interacting. Working with a partner, act out your scene.



B.J.O. Nordfeldt, *Portrait of Clara*, 1911. Oil on canvas, 71 5/8 x 32 3/16 inches. Weisman Art Museum, University of Minnesota, Minneapolis, Gift of Mr. and Mrs. John P. Gaardsmoe Jr. Abbott Nordfeldt



B.J.O. Nordfeldt, *La Familia*, date unknown. Oil on canvas, 29 x 34 inches. Collection of the New Mexico Museum of Art, Santa Fe, New Mexico, Gift of Mr. and Mrs. Gerald Peters



B.J.O. Nordfeldt, *Boy with Hat*, 1916. Oil on canvas, 24 x 20 inches. Weisman Art Museum, University of Minnesota, Minneapolis, Bequest of Emily Abbot Nordfeldt



B.J.O. Nordfeldt, *Portrait of Barney Gallant*, 1912. Oil on canvas, 26 x 24 inches. Private collection



B.J.O. Nordfeldt, *Portrait of Ms. Smith*, ca. 1935. Oil on canvas, 42 x 34 inches. Private collection, Courtesy Gerald Peters Gallery, Santa Fe, New Mexico



B.J.O. Nordfeldt, *Seated New Mexican with Light Blue Coat*, 1928. Oil on canvas, 36 x 29 1/4 inches. Weisman Art Museum, University of Minnesota, Minneapolis, Gift of Emily Abbott Nordfeldt



B.J.O. Nordfeldt, *Man with Brown Suspenders*, 1937. Oil on canvas, 40 x 32 inches. Peters Family Art Foundation, Santa Fe, New Mexico

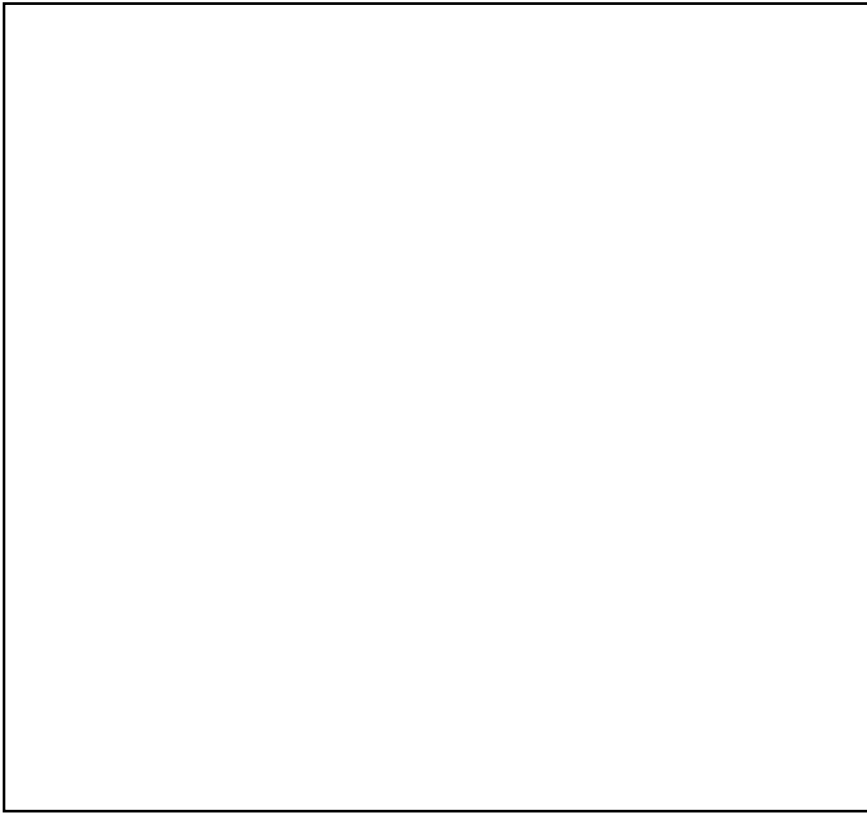


B.J.O. Nordfeldt, *Self-Portrait*, 1940. Oil on canvas, 32 x 26 inches. Weisman Art Museum, University of Minnesota, Minneapolis, Bequest of Emily Abbott Nordfeldt

Looking at a Portrait: Character Profile

Create a **NEW** name for your portrait _____

Draw a picture of the artwork.



Give a brief description of the character's physical appearance.

Age

Residence

Occupation

Hobbies

In the boxes below, fill in adjectives you think describe this person's personality. Write how you know this by looking for visual evidence in the work of art.

“I was considering what was the most fundamental thing in painting, and I believe that it is abstract form. That is the structure of the idea-bones—not the infernal likeness, but just the absolute shapes that would give the emotional part.”

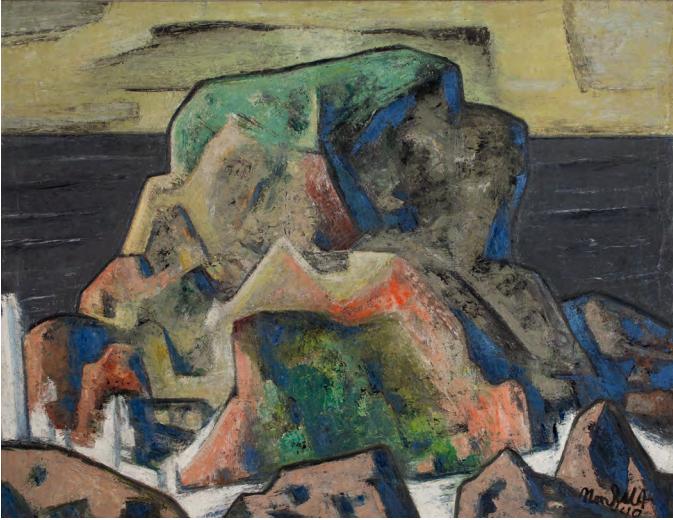
—Artist B.J.O. Nordfeldt

SPACES AND PLACES: EMOTIONAL LANDSCAPES

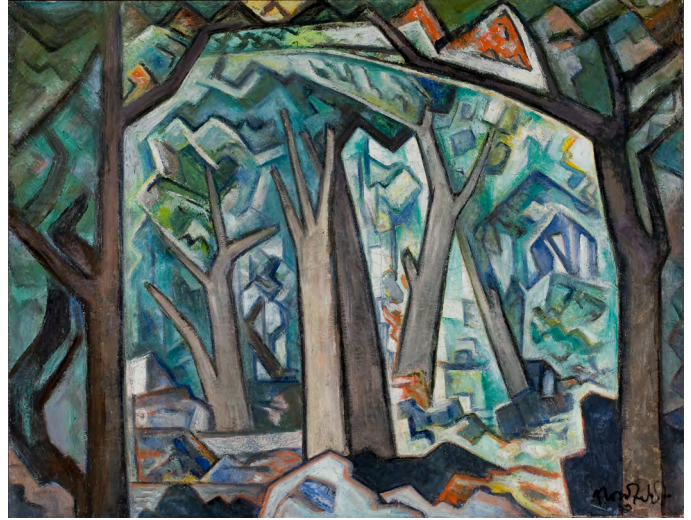
Secondary grade levels (9–12)

Artworks: *Rock Forms*, *Green Woods*, *Untitled (Farm Landscape)*, *Jackson Park—Chicago*

Essential Question: How can the careful use of design elements convey emotion in a work of art?



B.J.O. Nordfeldt, *Rock Forms*, 1949. Oil on canvas, 35 1/8 x 45 3/4 inches. Weisman Art Museum, University of Minnesota, Minneapolis, Bequest of Emily Abbott Nordfeldt



B.J.O. Nordfeldt, *Green Woods*, 1950. Pastel, 40 1/4 x 52 inches. Weisman Art Museum, University of Minnesota, Minneapolis, Bequest of B.J.O. Nordfeldt



B.J.O. Nordfeldt, *Untitled (Farm Landscape)*, date unknown. Pastel, 12 x 16 inches. Weisman Art Museum, University of Minnesota, Minneapolis, Bequest of Emily Abbott Nordfeldt

(RIGHT) B.J.O. Nordfeldt, *Jackson Park—Chicago*, 1912. Oil on canvas, 30 x 20 inches. University of New Mexico Art Museum, Santa Fe, New Mexico, Bequest of Raymond Johnson



STANDARDS

VA:Cr1.1.Ia: Use multiple approaches to begin creative endeavors.

VA: Cr1.2.Ia: Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.

VA:Re7.1.Ia: Hypothesize ways in which art influences perception and understanding of human experiences.

VA: Cr1.2.IIa: Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.

VA:Cr3.1.IIa: Engage in constructive critique with peers, then reflect on, reengage, revise, and refine works of art and design in response to personal artistic vision.

VA:Re7.1.IIa: Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.

VA: Re7.2.IIa: Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.

CONNECT

Looking at art often elicits an emotional response through the use of color, line, rhythm, and texture. In this way, we can equate the elements of art to a language we can “read” and understand. B.J.O. Nordfeldt drew much of his inspiration from the varied landscapes in Arizona, California, Illinois, Kansas, Massachusetts, Minnesota, New Jersey, New Mexico, New York, and Texas. Capturing the natural beauty and his deep personal feelings for these vastly different regions was a primary focus for his artwork. As he traveled and worked, he experimented with different techniques and styles, often drawing from the artists or artworks he encountered in his travels. One such artist who inspired Nordfeldt was Paul Cézanne, a French post-impressionist who used flat planes of color and bold outlines. Adapting a more abstracted approach to his work with a simplified focus on lines, shapes, colors, and materials helped Nordfeldt emphasize natural beauty and capture the mood or atmosphere associated with his visits to these places. These artworks serve as a metaphor for personal feelings and can be a powerful way to express and explore emotions. For students, making their own landscape art can serve as a metaphor, gently bridging the realm of emotions as well as broadening and grounding to the connections of the greater world.

Questions for the students:



What colors do you see? What shapes and lines are present?

What mood do you feel looking at this artwork? Why?

Do these places remind you of somewhere you have visited? Where?

In what ways is this painting realistic?

In what ways is it abstract?

CREATE

A Memorable Place

Materials

Cardstock paper

Conveying Emotion through Artistic Elements worksheets: **Color** (p. 30) and **Lines/Shapes** (p. 31)

Various media: paint, pencils, markers, pastels

Picture of a special place


Rough draft paper

Pencils

Watercolor, Bristol, or other paper suitable for the final artwork

Method

- 1) Make copies of the attached worksheets onto cardstock.
- 2) Divide your students into working groups and have each group complete one or both worksheets. Instruct the students to work together to decide which material to use and how to convey each emotion suggested on the worksheet. They can start with the color that best conveys the emotion, but have them also consider its application. Students will fill in the adjacent column with their artistic choices for each emotion.
- 3) After the groups have finished, participants will cut out their artwork, leaving behind the label of the corresponding emotion.
- 4) Have groups switch their artwork with another group so the other group can guess which cutout goes with which emotion.
- 5) Bring the class together to discuss the similarities and differences in how each emotion was conveyed. Can they make any conclusions about how people respond to specific colors, shapes, or lines?
- 6) Now that students have experimented with line, shape, color, and materials to convey emotions, have students think about a place they have visited and how it made them feel.
- 7) Have them search for an image of that location. It can be a personal photo or one from the web.
- 8) With the image in front of them, students can list emotions and think about why they felt those emotions in that location. Maybe they felt insignificant because of the tall peaks or calm because of the waves.
- 9) Ask students to pick one predominant emotion for inspiration, and direct them to narrow their focus to a few aspects of the landscape—specific rock formations, ripples in the water, clouds in the sky, texture of the buildings, etc.—to simplify the characteristics of the landscape.
- 10) Have the students make rough sketches of the focused features, trying out different lines, shapes, or patterns to explore an abstracted style for their work.
- 11) Next, students will choose the medium or media to capture the essence of their emotion. Which materials resonate most with their feelings? When making their final composition, encourage less focus on realistic portrayal and more focus on the emotional qualities of an abstracted landscape.

- 
- 12) End the lesson with a conversation about the process. Ask these questions:
Did anything that emerged in your work surprise you?
Did the work go as planned, or did it seem to emerge on its own?
How would you title your artwork?

EXPAND

After completing the lesson, have students respond to their own artwork by writing a simple poem, such as a cinquain (<https://poetryteatime.com/blog/writing-a-cinquain-poem>). Additionally, students can share a song that comes to mind when recalling their memorable landscape. Explore other contemporary landscape artists, such as Andy Goldsworthy.

How would you convey these emotions through COLOR?

LONELINESS	
FRUSTRATION	
SURPRISE	
CONFUSION	
DELIGHT	
JEALOUSY	

How would you convey these emotions through LINE or SHAPE?

LONELINESS	
FRUSTRATION	
SURPRISE	
CONFUSION	
DELIGHT	
JEALOUSY	

ADDITIONAL RESOURCES

Books:

Come Look with Me: Exploring Landscape Art with Children by Gladys S. Blizzard (grades K–3)

Guides children on how to look at landscape art in a new way, featuring 12 landscape paintings with guiding questions.

Paul Cézanne: A Painter's Journey by Robert Burleigh (grades 4–8)

Teaches about the artist's life and asks readers to take an in-depth look at the artist's growth and goals, using examples of his work.

The History of Printmaking, Voyages of Discovery by Scholastic Books (grades 4–6)

A complete and thorough history of printmaking, from ancient times to modern times.

The Fundamentals of Drawing Landscapes: A Practical and Inspirational Course by Barrington Barber (grades 6–adult)

An effective resource guide for learning and improving drawing skills, with an easy-to-follow format and beautiful illustrations.

Andy Goldsworthy: A Collaboration with Nature by Andy Goldsworthy (grades 8–adult)

A visual guide for the artist's outdoor sculptures created with natural elements such as rocks, twigs, snow, ice, and more.

Portrait Revolution: Inspiration from around the World for Creating Art in Multiple Mediums and Styles by Julia L. Kay (grades 9–12)

This book features portraits by numerous artists and is a great source of inspiration with tips and insights from artists internationally.

B.J.O. Nordfeldt: American Internationalist by Gabriel P. Weisberg (grade 12–adult)

The exhibition's companion catalogue, *B.J.O. Nordfeldt: American Internationalist*, is available in the Museum store at WAM. It features a biography, essays on the artist's life and work, and full color reproductions of the artworks in the exhibition.

Websites:

Weisman Art Museum, *Artful Writing Activity*: <https://wam.umn.edu/education/artful-writing/artwork/b-j-o-nordfeldt-green-woods-1950/>

Smithsonian American Art Museum: <https://americanart.si.edu/artist/b-j-o-nordfeldt-3568>

Sullivan Goss, An American Gallery: <https://www.sullivangoss.com/artists/b-j-o-nordfeldt-1878-1955>

PBS *Antiques Roadshow* appraisal of Nordfeldt's 2-sided painting: <https://www.pbs.org/wgbh/roadshow/season/12/baltimore-md/appraisals/b-j-o-nordfeldt-two-sided-oil-painting-ca-1915--200701A49/>

ACKNOWLEDGMENTS

The Wichita Art Museum offers free admission every Saturday all year long thanks to Colby Sandlian of Sandlian Realty.

Youth Education Programs are sponsored by Lynne Ruffin-Smith Charitable Foundation.

2021 exhibitions and public programs are generously supported by the Downing Family Foundation.



The Wichita Art Museum's Youth Education Organizational Development Program was supported in part by the Kansas Creative Arts Industries Commission, which receives support from the National Endowment for the Arts, a federal agency.

Wichita Art Museum

1400 West Museum Boulevard
Wichita, Kansas 67203

wichitaartmuseum.org/learn

For more information or questions,
email education@wichitaartmuseum.org.

MUSEUM HOURS

Closed on Monday
Tuesday–Saturday: 10 am–5 pm
Sunday: Noon–5 pm