



# Oakland Museum of California

A kid's guide created by ArtDadSF and brought to you by 510Families.com

Find these 16 works in the top floor art gallery.

## After Hours

Use the rounded forms to draw on the big piece of paper.  
Turn on the sculpture with the wicker "button."  
Notice the sculpture is connected by rounded shapes.  
Put on the head phones and listen to the sounds.

Think about it: When do restaurants get busy and slow down? Does this repeat daily like a circle?

## Scab

Look at the shadows and all the different shades of gray.  
Notice how all 4 men are right in the center of the picture and there is no else around.  
Does the "scab," or man who is being beaten, seem wide awake or as if he has already suffered a lot of punishment already?  
Look at how far back the man's fist is cocked.

Think about it: How does the artist feel about the way these men are handling losing their jobs to a temporary worker (a scab)

## Gun and Knife Memory Board

Beat the Clock: set your iPhone timer or watch for 30 seconds and list as many things as you can see on the board as possible!

Think about it: Reflect on what kind of things you might include on your own Memory Board.

## "Living a Good Life" Lounge

Try and make a sculpture out of the pieces of wood on the table. Uses the fancy joints to connect them all. Maybe you could make a chihuahua!

Think about it: what do these joints and types of wood make you think architects and designers were hoping to achieve during the Arts and Crafts movement?

### **Hill of the Sun, San Anselmo and Nocturnal Street Scene**

Compare and contrast these two paintings

What time of day is it in each of them?

Are there any people in the paintings?

What color do you mostly see in **Nocturnal**?

What color do you mostly see in **Hill of the Sun**?

Is there red any either of the paintings?

What do you notice about how the color changes in the sky in both paintings?

Think about it: Even though these paintings seem very different, they both emphasize something very specific about the way people saw the western United States in the early 20th century. What do you think that is?

### **Just a Matter of Time**

Read the description on the wall.

Stand right underneath them and look up at the heavy hammers and sharp sickles.

Wait for one of the clocks to go off.

Think about it: This is about waiting for a bad government to finally fail and then dealing with the consequences of that failure. Does this artwork suggest that it will be a good thing or a bad thing when that government fails?

### **Small Fridge #5**

Try the following thought experiment:

What is a real small fridge about? What do you use it for? Where can you find one?

What is this painted imitation of a small fridge about? What do you use it for? Where can you find one?

Think about it: The difference between what these two types of small fridges are "about" is why one is art and the other is not!

### **15 April 1962**

Is this a happy painting?

Are those "figures" smiling or screaming?

What do you notice about the actual brushstrokes in this painting?

Think about it: Frank Lobdell (the painter) was a soldier during World War II. What do you think this painting is trying to show you about what it means to be in a war?

### **Woman in Profile**

Try to forget the lady is there. Block her out with your hands or the gallery map.  
look at all the lines and see all the different types of shapes made by them.  
How many shapes can you find?

Think about it: The artist, Richard Diebenkorn, eventually eliminated all people from his paintings and made the background of paintings like this the main element. Do you think having a figure in a painting is important?

### **Proteas Series VI and Women in a Landscape**

Stand just behind and to the left of **Proteas Series VI** and look at **Women in a Landscape**. Try to have both works in your line of sight.

Compare the colors.

Compare the subject (what they are about)

Compare the way the way the brushstrokes are applied and how the sculpture is sculpted.

Think about it: Both artists are from the Bay Area and share similar ideas on how their art should look. Do you think the Internet makes geography a less important factor in how artists share ideas?

### **Draw your own selfie!**

Have a seat in front of the touch screen next to the giant wall of self-portraits.

You can use the grid on the mirror to match the grid on the screen.

Think about it: You could try to draw a perfect copy of yourself or you can borrow ideas from artists over the past 100 years.

Make yourself into a Picasso painting - mix up the elements in your face (eyes on top of each other, mouth upside down, ears where your nose should be, etc.)

Make yourself into Marsden Hartley painting - use symbols that represent your interests or goals instead of facial features.

Make yourself into a Chuck Close painting - in each square in the grid, draw circles with different shades of your skin tone, eventually forming the shape of your face, so that when you view them altogether they mix to make your face perfectly (this is definitely difficult!)

### **1957 Ford**

Is this a painting or a photograph?

How can you tell?

Think about it: The artist was a photorealist. He painted boring scenes of clean streets and white houses, and clean cars with exact precision. Why would he choose to use his skill to paint something so ordinary? Do you think he's trying to tell us something about things we might overlook on a daily basis?

### **Urban Square**

Stand in front of the painting.

Spin around three times (be careful not to get too dizzy and bump into the other works of art!)

Now use the painting to help you regain your balance.

Think about it:

What is it about this painting that would have made you feel off-balance even if you hadn't spun around?

Does that line down the center (the corner of the tall building continuing through to the space between the theater and the building next to it) help at all to keep you from falling on your face?

Do you think the artist sees cities as a calm places or full of chaos?

### **Untitled (Barry McGee)**

Sit down on the white box in front of the giant red mural.

Imagine this is outside next to an abandoned lot on a boarded up building.

Think about it: Barry McGee was a graffiti guy before museums started buying his works. Are people who make graffiti really artists? Does putting a work with graffiti inside a museum change its meaning?

Thanks for playing!