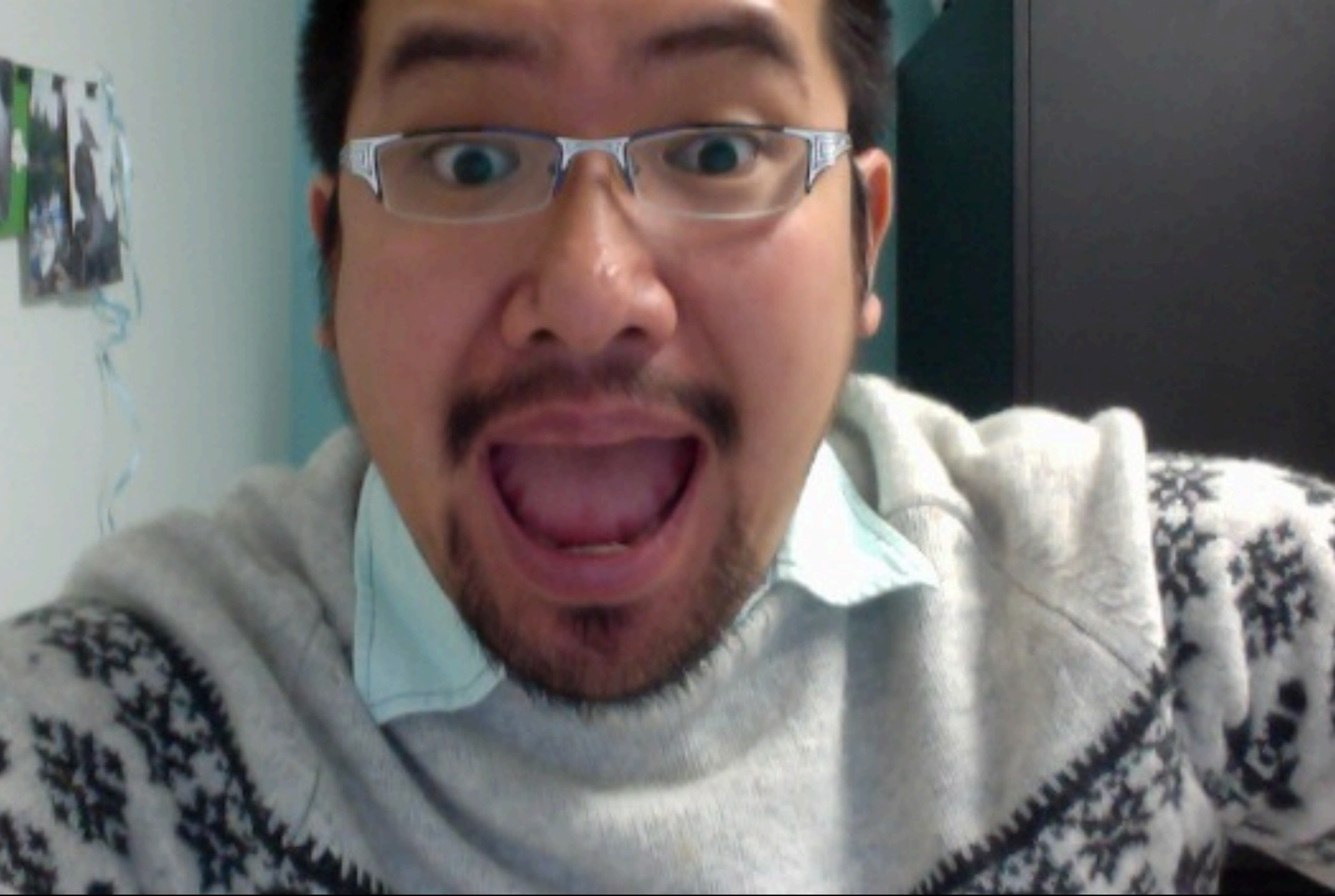


Hi.



Willy Lee – wlee@carleton.edu



10

+



0.5

0.00001901325



4

+



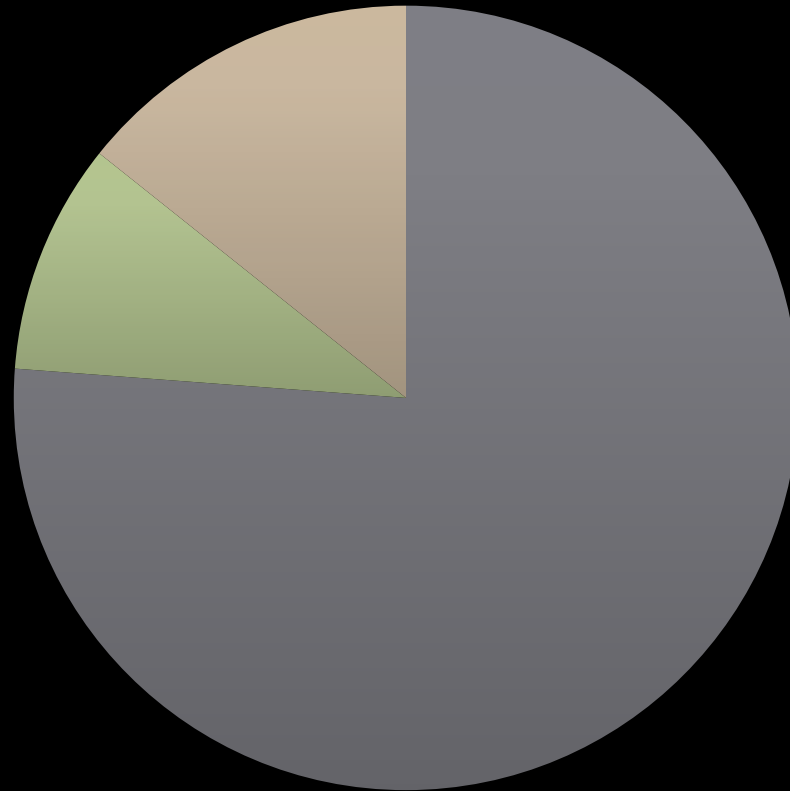
10

+



0.5

Sneak Peek: The Takeaway



■ You ■ Me ■ Us

MINNEAPOLIS INSTITUTE OF ART. MINNEAPOLIS, MINN.



Minneapolis Institute of Arts



1997 Era Museum Kiosks

Curriculum Materials: Amazing Animals in Art

Art

Exhibits

Events

Learn

Teach

- [ArtsConnectEd](#)
- [MN Standards](#)
- [ArtsNetMinnesota](#)
- [Sense of Place](#)
- [Find Yourself](#)
- [Face to Face](#)
- [Get the Picture](#)
- [World Ceramics](#)
- [World Mythology](#)
- [Art in America](#)
- [Amazing Animals](#)
- [Grace Hartigan's Bill](#)

Visit

Join

Shop

Search the collection



Introduction to Amazing Animals



Throughout the ages, animals have been a source of fascination to humans. Whether loyal companions, fearsome foes, or means of sustenance, animals with their grace, vigor, beauty, and mystery have inspired people to create works of art. Indeed, in our earliest human records--cave paintings produced thousands of years ago--images of animals are depicted.

The eight works of art in this set include images of animals from diverse cultures of the world and periods of history. Illustrating the strong and enduring connection between humans and animals are works such as a horse made for a Chinese tomb, a leopard made to symbolize an African ruler, and a bear created to promote an American product.

The set explores the reasons why artists create images of animals, considering such motives as scientific investigation, religious beliefs, social customs, storytelling, advertising, and personal artistic expression. It also features a broad range of media, providing an opportunity to study techniques used in painting, printmaking, photography, sculpture, and ceramics. A vessel made from the red clay of ancient Peru offers an interesting contrast to the fine white porcelain used to make tea cups in 19th-century France. Finally, through the works in this set, students are invited to examine the wondrous qualities of animals that have engaged the skills and imaginations of artists throughout history.



[Introduction](#) ~ [Index of Images](#) ~ [Glossary](#) ~ [Amazing Animals Activities](#)

1997 Era Websites

get the picture

Welcome to **Get the Picture: Thinking About Photographs**. Here you'll find pictures made by seven photographers whose work is in the permanent collection of The Minneapolis Institute of Arts. Learn about great photographs and the approaches these photographers used to make them. Just choose a photograph below to begin.

CHOOSE A PHOTO TO BEGIN.



➤ 1 EVA FUKA



➤ 2 JEROME LIEBLING



➤ 3 ALFRED STIEGLITZ



➤ 4 CARL R. POPE, JR.



CHOOSE A PHOTO TO BEGIN.



➤ 5 BERENICE ABBOTT



CHOOSE A PHOTO TO BEGIN.



➤ 6 GILLES PERESS



CHOOSE A PHOTO TO BEGIN.



➤ 7 STEPHANIE TORBERT



Demos



Send a
Postcard



Build an
Exhibit



Glossary



Print

Credits

AMERICAN ART NOUVEAU

INTRODUCTION TO
AMERICAN ART NOUVEAU

The strains of European [Art Nouveau](#) soon found their way into American culture principally through ceramic and glass designs. The fondness for Orientalism, especially Japanese prints and ceramic [glazing](#) effects, influenced such leading figures as [Louis Comfort Tiffany](#) (his glass became a revered hallmark of Art Nouveau), Jacques Sicard, Artus Van Briggle, William Gates, among others, who introduced highly individualized interpretations of the style to America. Their work did much to blur the old distinctions between fine art and applied or [decorative art](#). Architect [Louis H. Sullivan](#) and his master ornamentalist, George Elmslie, introduced the Art Nouveau aesthetic to America's heartland by integrating floral ornaments with cubic mass, a fusion of [organic and inorganic](#).

1890 – 1910



1 of 13



2 of 13



3 of 13



**Forget the
medium
(for now)**

**What's Your
Purpose?**

Document?

Carleton College

Search

[A-Z Guid
Directory](#)

[Home](#) [Academics](#) [Campus Life](#) [Prospective Students](#) [Alumni](#) [Faculty & Staff](#) [Students](#) [Families](#)

You are here: [Perlman Teaching Museum](#) > [Seeing is Knowing: the Universe](#) > [About](#) > [Inside the Museum](#)

SEEING IS KNOWING: THE UNIVERSE

HOME

[About](#)

[Inside the Museum](#)

[Behind the Scenes](#)

[Themes](#)

[Artists](#)

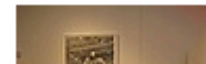
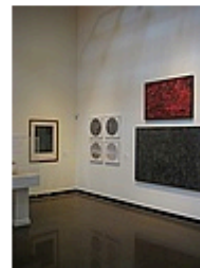
[Loan Objects](#)

[NASA](#)

[In the Press](#)

Inside the Museum

Seeing is Knowing: the Universe is the inaugural exhibition in the newly-constructed Perlman Teaching Museum. Peruse the images below to see how the exhibition looks in the space.



Complement?



HOME

PEOPLE

PLACES

THINGS

Forbes & Stockton George Muirson Robert Bentley, Jr. Charles Wright William Binder Ralph Rambo Muirson Worke

People

WILLIAM BINDER

resize type T | T | T | T

search this site

Search



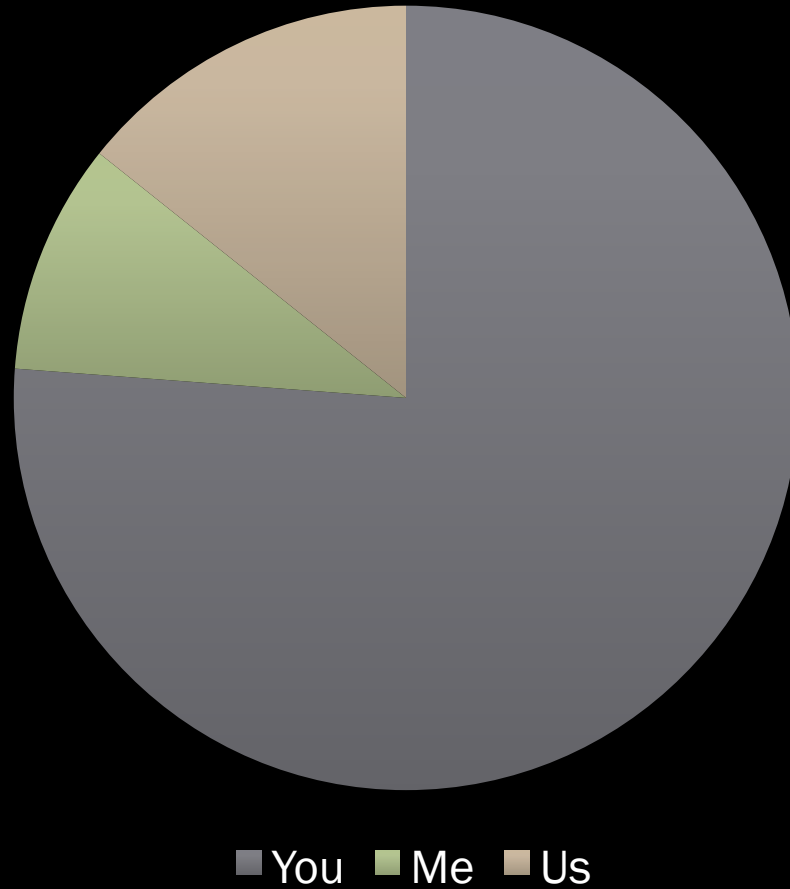
Muirson Label Company, drawing by Ralph Rambo, 1963.

William Binder (pronounced "bender") was born in San Francisco in 1871. Binder began his architectural career in San José in the 1890's, designing office buildings, hotels, theaters and other public buildings. He is well-known for his effective use of steel frame construction, an emerging technology of the early 20th century that allowed for taller and taller structures. Binder designed San José's first steel



**You Can
Do Both
(Just make it a
conscious decision)**

The Work of an Online Exhibition



**What's Your
Purpose?
(us)**

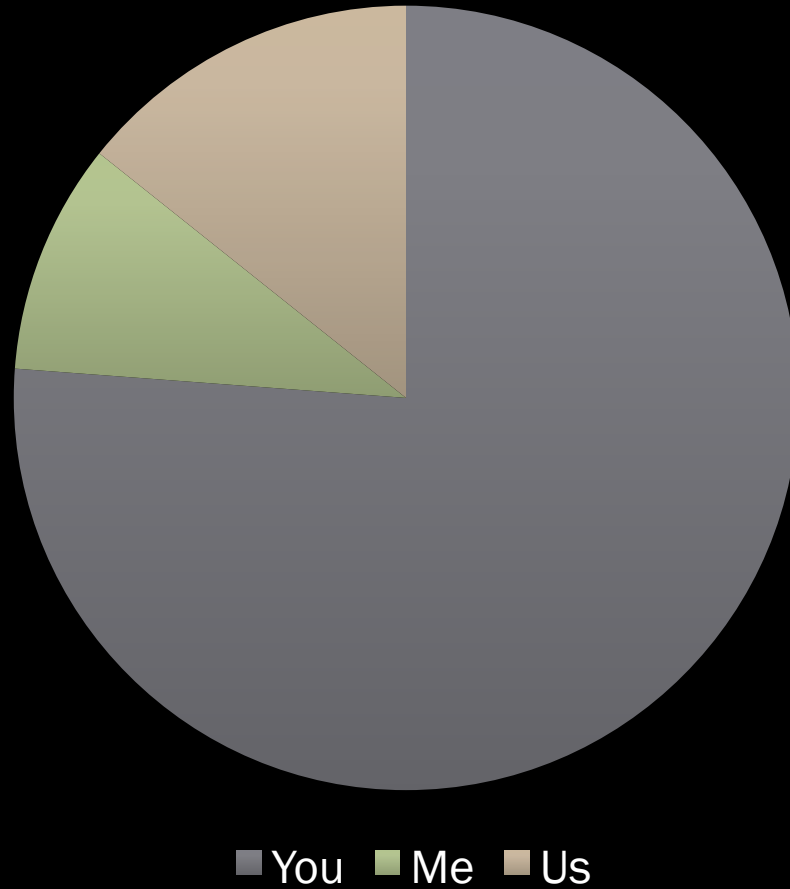
**What's Your
Content?
(you)**

**How Do We
Present It?
(us)**

**Remember the
Medium.
(us)**

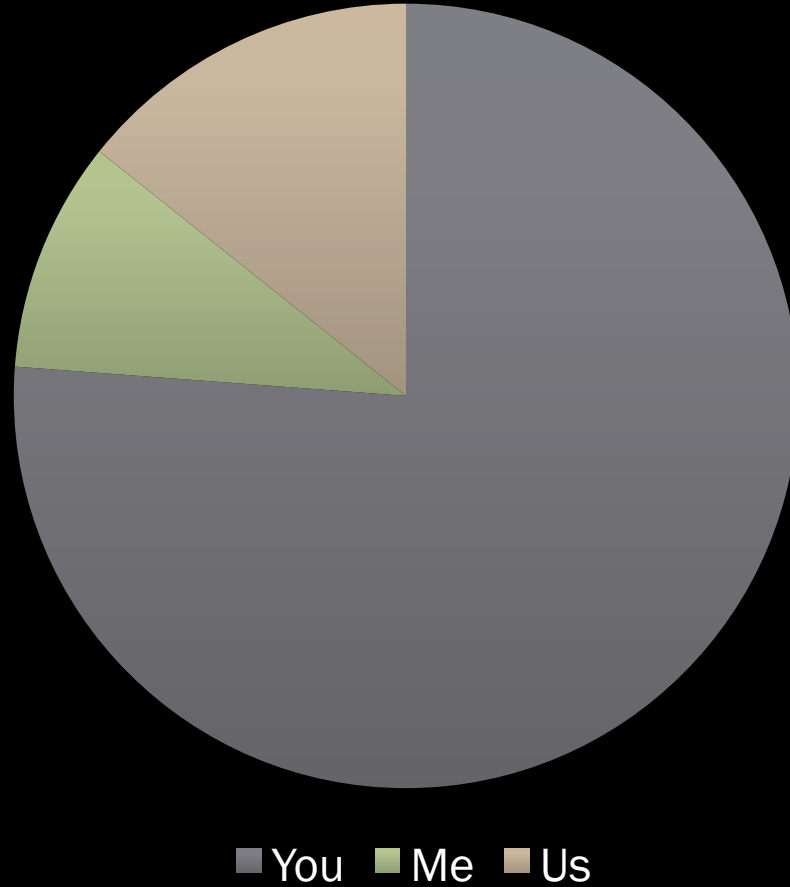
Make it so.
(you+me+us)

The Work of an Online Exhibition



Start Early.

The Work of an Online Exhibition



**Talk to Me.
Early.**

**We Have Lots
of Tools.
(Probably too many)**

**None of Them
Make Content**

The Work of an Online Exhibition

