

Valley

GROWING TALENT

Focus

Teacher's Guide

Table of Contents

About the Carnegie Arts Center

Carnegie Arts Center History	2
Museum Etiquette	3

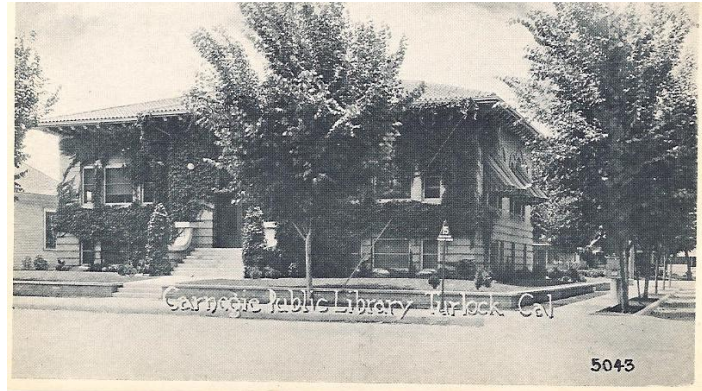
About the Field Trip

Field Trip Content	4
Visual & Performing Arts Content Standards	5
What to Expect on the Day of Your Field Trip	8
Suggested Classroom Activities	9
Post Field Trip Activities	10
Field Trip Evaluation Form	14

About the Exhibition

About the Exhibition	16
About the Artists	17
Glossary of Art Terms	23

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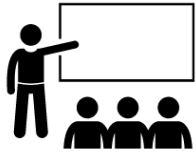


Carnegie Arts Center History

The historic Carnegie Library opened in 1916, one of more than 1,600 libraries built by Andrew Carnegie across the U.S. It served as the City of Turlock's library until 1968 and has been used as an arts center since 1979. In November 2005 a fire destroyed everything but its outside walls. The City of Turlock and the Carnegie Arts Center Foundation soon joined together to rebuild and expand the facility. Opening in September 2011, the renovated Carnegie Arts Center is now operated entirely by the Foundation as a private, nonprofit. When you are walking to the gallery look for the scorch marks left by the fire.



Museum Etiquette



DO listen to the Docent's instructions



DO raise your hand



DO use your inside voice



DO walk instead of run



DO NOT touch the artwork



DO NOT lean on the walls or pedestals



DO NOT use your phone inside the Gallery or Art Studio



DO NOT bring food or drinks into the Gallery

Field Trip Content

Timothy Brown, Jr., *Right on Time*, mixed media



On view in the CAC's Ferrari Gallery this Spring is the exhibition, ***Valley Focus: Growing Talent***. In the annual *Valley Focus* exhibition, we explore the work of our regional artists and their relationship to our communities. This spring we have identified 12 emerging artists to feature in a group exhibition.

Through an open call for entries these artists, ages 35 and younger, were selected for the quality and diversity in their work. Among these talented

young people are painters, printmakers, sculptors, ceramicists, and photographers. All have ties to the Central Valley and represent the next generation of creative talent that we will be seeing in our region in the coming years. ***Valley Focus: Growing Talent*** presents the work of Timothy Brown, Jr. (Turlock), Zehl Day (Turlock), Bronte Klass (Murphys), Dottie LoBue (Turlock), Emma Lowe (Oakdale), Destiny Nieves (Modesto), Monica Ocegueda (Turlock), Melissa Parga (Turlock), Kyle Silligman (Vernalis), Zachary Silva (Merced), Tamsen Taves (Reedley), and Aaron Vizzini (Sacramento).



Melissa Parga, *Serenity*, ceramic

The CAC is offering teachers and students the opportunity to see these museum-quality works in person. Trained docents will be available to lead tours Tuesdays through Fridays from **February 25 through May 15, 2025**.

Dottie LoBue, *Sleep*, oil



Each visit includes a tour of the exhibition as well as an art activity that will complement the students' gallery experience. In the gallery, we will learn about portraits and different art materials, as well as the educational path one takes to become an artist. The studio art lesson will focus on proportion, symmetry, and observation with students sculpting their own self-portraits. In the process, we will discuss similarities between the students' work and the pieces featured in the exhibition.

The program has been developed with content appropriate for 2nd through 8th grades; some modification may be made for slightly older groups.

Our field trips may address the following State of California Visual and Performing Arts Content Standards:

Grade Two

Cr1.1: Brainstorm to generate multiple approaches to an art or design problem.

Cr1.2: Make art or design with various art materials and tools to explore personal interests, questions, and curiosity.

Cr.2.1: Experiment with various materials and tools to explore personal interests in a work of art or design.

Cr2.2: Demonstrate safe procedures for using and cleaning art tools, equipment, and studio spaces.

Re 7.2: Categorize images based on expressive properties.

Re8: Interpret art by identifying the mood suggested by a work of art and describing relevant subject matter and characteristics of form.

Re9: Used learned art vocabulary to express preferences about artwork.

Grade Three

Cr1.1: Elaborate on an imaginative idea

Cr2.1: Create personally satisfying artwork using a variety of artistic processes and materials.

Cr2.2: Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment for a variety of artistic processes.

Cr2.3: Individually or collaboratively construct representations, diagrams, or maps of places that are part of everyday life.

Cr3: Discuss, reflect, and add details to enhance an artwork's emerging meaning.

Pr4: Investigate and discuss possibilities and limitations of spaces, including electronic, for exhibiting artwork.

Re7.1: Speculate about processes an artist uses to create a work of art.

Re 7.2: Determine messages communicated by an image.

Re8: Interpret art by analyzing use of media to create subject matter, characteristics of form, and mood.

Cn11: Recognize that responses to art change depending on knowledge of the time and place it was made.

Grade Four

Cr2.2: When making works of art, utilize and care for materials, tools, and equipment in a manner that prevents danger to oneself and others.

Pr4: Explore how past, present, and emerging technologies have impacted the preservation and presentation of artwork.

Pr5: Analyze the various considerations for presenting and protecting art in various locations, indoor or outdoor settings, in temporary or permanent forms, and in physical or digital formats

Re 7.2: Analyze components in visual imagery that convey message.

Re8: Interpret art by referring to contextual information and analyzing relevant subject matter, characteristics of form, and use of media.

Cn11: Through observation, infer information about time, place, and culture in which a work of art was created.

Grade Five

Cr1.1: Combine ideas to generate an innovative idea for artmaking.

Cr2.2: Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment.

Pr4: Define the roles and responsibilities of a curator, explaining the skills and knowledge needed in preserving, maintaining, and presenting objects, artifacts, and artwork.

Re7.1: Compare one's own interpretation of a work of art with the interpretation of others.

Re8: Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.

Cn11: Identify how art is used to inform or change beliefs, values, or behaviors of an individual or society.

Grade Six

Cr2.1: Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

Pr4: Analyze similarities and differences associated with preserving and presenting two-dimensional, three-dimensional, and digital artwork.

Re7.2: Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions.

Re8: 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.

Cn11: Analyze how art reflects changing times, traditions, resources, and cultural uses.

Grade Seven

Pr4: Compare and contrast how technologies have changed the way artwork is preserved, presented, and experienced.

Re7.2: Analyze multiple ways that images influence specific audiences.

Re8: 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 of ideas and mood conveyed.

Cn11: Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, and culture use.

Grade Eight

Cr1.1: Document early stages of the creative process visually and/or verbally in traditional or contemporary media.

Re7.2: Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.

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

There also will be Language Art Content Standards that may be met with this lesson.

What to Expect on the Day of Your Field Trip



Arrive at the Carnegie Arts Center.



You will be greeted by your volunteer docents.



If you have more than 35 students, your students will be split into two groups, usually by class.



One group will start in the Gallery. There, the students will receive a guided tour through the exhibition.



One group will start in the Studio. There, the students will be guided through an art lesson and activity.



After 45 minutes the two groups will switch activities.



After both activities students will get back on the bus. Docents will make sure teachers will have all of the students' artwork to take home.

Suggested Classroom Activities

<https://www.nga.gov/learn/teachers/lessons-activities/self-portraits.html>

<https://www.nga.gov/learn/teachers/lessons-activities/ell-beginner.html>

<https://nmwa.org/learn/for-educators/curriculum-resource/abc-4-portraits/>

<https://whitney.org/education/schools-educators/k-12/teaching-materials/activities/106>

<https://noma.org/art-making-activity-self-portrait-collage/>

Post Visit Activity #1

Painting Self-Portraits

Time needed: 20-30 minutes

Materials needed:

Model Magic self-portraits from CAC Field Trip, watercolors, acrylic paint, or markers, brushes, water

Vocabulary:

Color

Self-Portrait

Relief Sculpture

Warm Colors

Cool Colors

Abstract

Realism

Directions:

Distribute the dried self-portrait relief sculptures to your students.

Give students paints or markers.

Ask them to add color to their sculptures. Ask them to think about what colors they will use. Will they make their self-portrait more abstract or more realistic? Colors (warm and cool) could help express an emotion or be reflected in the facial expression.

When students have finished have them write a descriptive paragraph (written self-portrait) about themselves.

Post Visit Activity #2

Thank You Letter to the Carnegie Arts Center Volunteers

Time needed: 20-30 minutes

Materials needed:

Paper, pencils, crayons, markers, or colored pencils

Vocabulary:

Recycled Materials

Color

Collage

Art Studio

Carnegie Arts Center

Docent

Exhibition

Gallery

Artwork

Volunteers

Directions:

The CAC docents who facilitated your visit are volunteers who donate their time to learn about the exhibition and explore it with student visitors. Discuss what it means to be a volunteer and why their service is valuable.

Have your students write a thank you letter to their field trip docent volunteers (names of your field trip docents will be provided in a post field trip email).

Have students illustrate their letter.

Mail Thank You letters to:

Megan Hennes, Assistant Director

Carnegie Arts Center

250 N. Broadway

Turlock, CA 95380

Example:

Dear...

Thank you for...

My favorite part of the field trip was...

I enjoyed when...

The part I remember most about the field trip was...

Sincerely...

Post-Visit Activity #3

I went to the Carnegie Arts Center and...

Time needed: 20 minutes

Materials:

Large writing surface (such as a whiteboard, chalkboard, or a large sheet of paper on a bulletin board)

Colored construction paper, scissors, markers, pencils, tape or pushpins

Directions:

Write on your large writing surface, “I went to the Carnegie Arts Center and ...”

Have students write this statement on the top of a sheet of colored paper, too.

Under their statement, have each student write or draw an image of the most memorable thing they saw or did at the Arts Center.

Discuss responses as a larger group. Ask students follow-up questions such as:

What were some similarities in experiences and memories?

What were some differences?

Was visiting the Arts Center a good/valuable/beneficial experience?

Are there any must-see works of art they would recommend to family or friends visiting the exhibition at the Carnegie Arts Center?

Using tape or pushpins, post the responses onto the large surface, cutting into fun shapes or overlapping creatively. Share the response board with your school by placing it in a public area or posting on the school’s social media accounts. Share a photo of the response board with the CAC.

Name: _____

Date: _____

Observations

 Today at the Museum I saw...

 This made me think...

 Now I wonder...



Name: _____

Date: _____

Observations

 Today at the Museum I saw...

 This made me think...

 Now I wonder...



Name: _____

Date: _____

Observations

 Today at the Museum I saw...

 This made me think...

 Now I wonder...



Name: _____

Date: _____

Observations

 Today at the Museum I saw...

 This made me think...

 Now I wonder...



Evaluation Form

Thank you for bringing your students to the Carnegie Arts Center! We are striving to provide all students with a positive and memorable experience. To help us achieve this goal, please take a moment to complete this evaluation form. Please send your comments via email to megan@carnegieartsturlock.org. Thank you!

Date of Field Trip:

Name of Teacher:

School:

Grade Level:

GALLERY

Did the docent relate well to the group? **Yes/No**

Did your students feel welcome and comfortable in the gallery? **Yes/No**

Was the content of the tour presented in a clear manner? **Yes/No**

Was the material and presentation appropriate to the age group? **Yes/No**

Were the students encouraged to:

Think critically? **Yes/No**

Look carefully? **Yes/No**

Participate or engage with the artwork? **Yes/No**

Could the docent have done anything differently to improve the tour? **Yes/No**

If yes, please comment:

STUDIO ACTIVITY

Did the docent successfully connect the art activity with the Gallery tour? **Yes/No**

Was the content of the lesson presented in a clear manner? **Yes/No**

Was the material and presentation appropriate to the age group? **Yes/No**

Were the students encouraged to:

Be creative? **Yes/No**

Use specific techniques? **Yes/No**

Participate in the lesson? **Yes/No**

Could the docent have done anything differently to improve the lesson/activity? **Yes/No**

If yes, please comment:

Overall, did your students have a good experience on this visit? Did it meet your expectations?

What would your students say was their favorite part of the field trip?

What would your students say was their least favorite part of the field trip?

Was the field trip (content/presentation/experience) a valuable learning tool?

Would you bring other students to the CAC or recommend the experience to other teachers?

What was your overall impression of the Carnegie Arts Center?

What is the best way to inform you about future field trip opportunities? Email to you individually?
Please make sure we have your email address _____

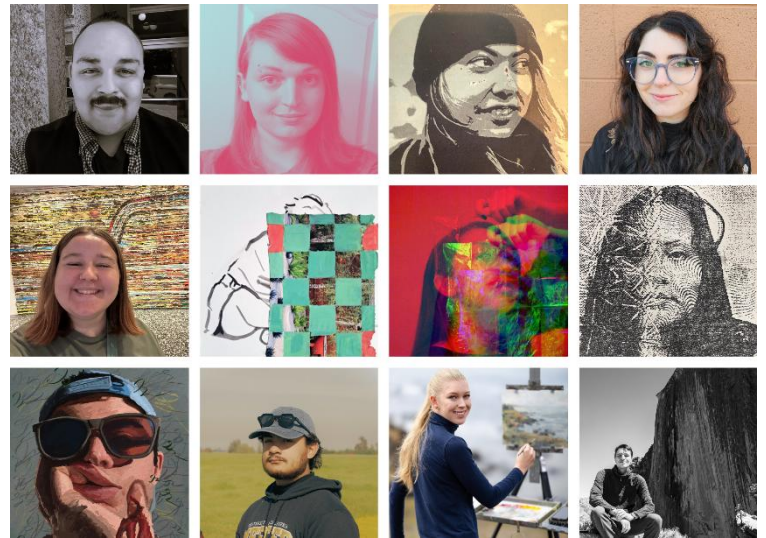
Email or flyer sent to the school/principal?

Email or flyer sent through the school district?

Please feel free to use the rest of this sheet to offer any additional comments or suggestions to help us improve for future classes. We welcome your ideas and opinions!

About the Exhibition

In the annual Valley Focus exhibition, we explore the work of our regional artists and their relationship to our communities. Since 2011 we have featured solo retrospective exhibitions of distinguished artists, and many two-person shows. We have also had an exhibition of three mid-career artists and a juried exhibition highlighting photography in the Central Valley. Each of these shows has presented artists and works worthy of recognition, but most often the selection has been founded upon the assessment of a lengthy career. This spring we have identified 12 emerging artists to feature in a group exhibition.



Through an open call for entries these artists, ages 35 and younger, were selected for the quality and diversity in their work. The opportunity to see the unique perspectives of these young artists provides a window into a new generation of creatives. They address issues such as climate change and the environment, gender and cultural identity, body image, mental health, consumerism, and media culture. Of course, as artists, they are also all experimenting with color, composition, and technique as they each find their unique voice.

Among the artists are those who have already completed an MFA program and are currently teaching in local institutions (Brown & Lo Bue). Some are currently in graduate school or making applications to pursue a Master's Degree (Ocegueda & Silligman). Several others have graduated (or will soon graduate) with BA or BFA degrees and intend to pursue careers in the arts (Day, Klass, Lowe, Nieves, Parga & Taves). And a few have received Bachelor's or Master's Degrees in other disciplines but successfully pursue their art as a passion (Silva & Vizzini). Among these talented young people are painters, printmakers, sculptors, ceramicists, mixed media artists, and photographers. All have ties to the Central Valley — whether they were raised here, studied here, or landed here. We shouldn't be surprised at the talent we see around us; our regional schools, colleges, and universities have shown us time and again how much the creative spirit can flourish when it is nurtured. Here at the CAC we are part of the rich environment that will grow opportunities for young artists to succeed and follow their passions.

Enjoy these fresh perspectives and celebrate the vibrancy of the arts in our region! These "emerging" artists represent a new generation of creative talent that we look forward to seeing in the coming years.

About the Artists

The following artists will be referenced on the field trip, scan the QR code to see information on all the artists in the exhibition.



Timothy Brown

(b. 1988 Resides in Turlock, CA)

We are all on our own adventure; sometimes the road is well paved with illuminated signage, but for some the pathway is made of cracked earth, full of darkness and unknowns. My recent work has been driven by the exploration of the individual journey — each piece reflects on the diverse experiences that shape each of us. I want to capture the essence of these personal adventures, celebrating the resilience and beauty found in both the light and the dark moments.

I draw inspiration from the mystical world of tarot cards and the whimsical universe of *Alice's Adventures in Wonderland*. Tarot has a long history, rich in symbolism and intricate designs, which serve as powerful tools for reflection and self-discovery. I incorporate these elements into my art to evoke mystery and wonder, encouraging viewers to delve deeper into their own subconscious and uncover hidden truths.

Simultaneously, the fantastical *Wonderland* provides a vibrant and imaginative backdrop for my creations. The surreal characters originally created by Lewis Carroll allow me to explore themes of transformation, curiosity, and the secret nature of reality. By blending these inspirations, my work transports viewers to a dreamlike realm where the boundaries between light and shadow interplay.



I make the conscious decision to work with drawing, using a variety of materials like powdered charcoal, graphite, Verithin colored pencil, alcohol markers, and paint pens. Drawing is an art form that harkens back to my childhood, back to a time of imagination and adventure. With this current body of work, it is not just what is drawn, but how it is drawn. Using a limited palette, selecting one or two colors alongside the black and white imagery, is an important symbolic decision. I use color sparingly to highlight emotional states — like passion, dominance, envy, rage, control, and power. I manipulate color to elevate the drawings by carefully selecting spots that require an extra nudge.

I strive to highlight the beauty which exists in both what is seen and what is hidden, while encouraging everyone to find strength and inspiration in every aspect of their journey.

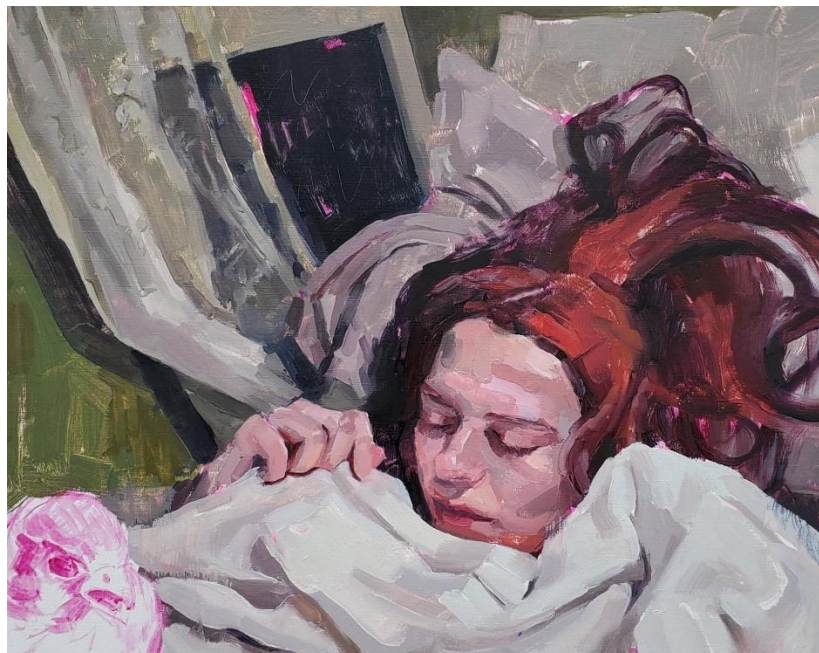
Dottie Lo Bue

(b. 1994; resides in Turlock, CA)

My recent work serves as an invitation into the symbolic house — a fumbling examination of the house and its boundaries as metaphysical space, as worlds compressed, dismantled, and put back again. I consider it an extended search for gentleness in the places where we are meant to rest safely.

This grouping of oil paintings brings together explorations of the figure, the object, and landscapes that slip between real and imagined, absence and presence, within softly surreal spaces. I look to symbols and archetypes related to the home and its periphery: windows, fences, gardens, as boundary places, as well as portals, that stand between the home and the world. Across the paintings, sleeping figures, animals, flowing curtains, suspended flowers, (and the overwhelming pink glow) are presences rooted in a decisive gentleness, tempered by the uncanny and uncertain.

Portraits of objects from both inside and outside worlds are compressed and situated together in painted space, floating or falling, collapsing or expanding, built from fields of repeated marks that are interrupted and wiped away. In one instance, a childhood nightstand is isolated from its context, surrounded by floating dandelions in a dark and empty expanse. The paintings aim to hold a softness in one hand and a harshness in the other, simultaneously uplifting and questioning each in kind. The idea of a house is shifting and fluid, unmoored from specificity. With this in mind, I find painting an act of worldbuilding, and I think of symbols, like the windows and the proverbial garden — stretching to fit lived experience, succeeding and collapsing all at once.



Emma Lowe

(b. 2004; resides in Oakdale, CA)

The body is a universally recognized symbol and vessel for story. I am very drawn to the human figure and seek to explore it in a variety of mediums. I am inspired by contemporary artists such as Jon Macgregor, Tanya Gomelskaya, and Kiki Smith for their handling of the figure as narrative. Like them, I aim to reflect personal and universal experiences through the subject of the human body. My work investigates the connection of the body to identity, gender, religion, and sexuality.

As a multimedia artist, I explore a variety of materials to best convey my ideas regarding the body, often combining them to better communicate my message. My recent work pairs refined, colorful ceramic jars with figurative finials, each conveying different emotions. The sculptural elements, each with a distinct expression, create a story surrounding the face. In other work, I explore the intersection of ceramics with other mediums, such as printmaking. In these pieces, I utilize screen printing to depict personal imagery and stories. My body of work oscillates between personal investigations into my identity and more whimsical work that delves into what it means to be human.

The human figure, and particularly the face, begs viewers to apply their own influences and histories to their interpretations. The story behind each face, whether it is full of pain, joy, anger, or mystery should be shared. Our familiarity with the human body allows us to easily read it in any situation we find it. We can interpret meaning by its similarities and differences to our own body. In my work, I utilize this familiarity to discuss identity, gender, religion, and sexuality through the lens of my personal experiences and the universal experiences that unite us.



Monica Ocegueda

(b. 1994; resides in Turlock, CA)

I am a Mexican-American artist, born and raised in Turlock, and my work stems from a desire to explore and honor the complexities of my cultural identity. As an interdisciplinary artist, I work across film, installation, and photography, with a current focus on photography in pursuit of my MFA degree. Through my art, I strive to weave together themes of heritage, sisterhood, resistance, and the ongoing negotiation of what it means to exist between two worlds.

My latest project, *Trenzas and Taking Up Space*, is a photo series that captures moments of love, trust, and empowerment within the context of Mexican- American identity. The work is a collective effort to celebrate the unique experience of being a Mexican-American woman, a constant balancing act between two cultures- neither fully belonging to the Mexicans nor the Americans. Through intimate portraits and collaborative moments with other women who share this duality, I create a safe space for us to honor our ancestral traditions while embracing our individuality and collective strength.

The series explores themes of heritage and tradition, particularly the symbolism of trenzas (braids), which represent the strength of our roots, both personal and cultural. In these photographs, I highlight the shared experiences of sisterhood and friendship that are fundamental to navigating our identities in a world that often imposes rigid boundaries on who we are. *Taking Up Space* is not only a declaration of our right to exist in public spheres but also a celebration of the power found in mutual understanding, respect, and love. I am grateful for the opportunity to create in community with others who understand the fluidity and richness of our identities as Mexican-American women. This work is a declaration of belonging, resilience, and the power of claiming one's place in the world.



Tamsen Taves

(b. 2001; resides in Reedley, CA)

I was born in Central California and was drawn to art at an early age. As a mostly self-taught artist until college, I began taking workshops from professional artists and various art courses to further learn and improve my art. I recently graduated from California State University, Fresno, with a B.S. in business administration with an emphasis in marketing and minor in fine art. Now, I work as a full-time artist. I am very thankful to be represented by two galleries (A Sense of Place Gallery and Ballard's Fine Art Gallery) and to have the opportunity to teach painting classes.

With oil and pastel as favorite mediums, I focus on painting from life and working on a variety of subjects to broaden my skills. My work is usually described as representational with the incorporation of painterly brushstrokes. Still life is a favorite subject of mine, as I have control over the lighting and the objects depicted. I tend to incorporate an array of objects in the scenes I create to add complexity and challenge myself.

In addition, I also love to paint en plein air. I enjoy being outdoors and finding special spots to set up my easel. The challenge then is to push myself to capture the light within a limited time.

Painting is a way for me to pause for a moment and appreciate my surroundings. Inspiration often comes from what's around me whether it's blooms from my garden or a visit to a coastal bluff. I hope the joy I experience when painting comes across in my artwork, giving joy to the viewer as well.



Aaron Vizzini

(b. 1992; resides in Sacramento, CA)

I am originally from Ebensburg, PA, where I attended Saint Francis University and obtained a BS degree in Computer Science. There, by chance, I signed up for a photography class to fulfill an art requirement, unaware of the impact that choice would have on my future. Thanks to an inspiring art professor, I pursued photography which provided an artistic escape from the science classes that were a large part of my studies.

Combining two passions, I am a landscape photographer who finds inspiration in the wilderness where I hike. On any given weekend, chances are I am somewhere hiking. I am just as happy strolling through a sequoia grove as climbing a 14,000 ft. volcano, always looking for the next landscape to admire and photograph.

Since moving to Sacramento in 2017, I have hiked, climbed, and snowshoed over 1,800 miles of the spectacular Sierra Nevada range. I have experienced and photographed it in all weather and seasons, in quiet forests, through meadows, across immeasurable amounts of snow, and atop the rocky expanses of its highest reaches.

These photographs are, as much as can be, true to the scenes as they were in the moment. I try to remain reserved in my alterations and respect the landscape, leaving it as I saw it, as best I can, both in the photograph and on the trail.

Digital black and white photography has been my primary medium. For me, wilderness landscapes lend themselves well to being photographed in black and white. I find the shapes, textures, light, and overall atmosphere of a landscape become more pronounced in monochrome. Story and emotion can be drawn out from a scene, when it may otherwise be imperceptible in color.

I hope that my photography may transport, if only briefly, the viewer into these incredible moments in time and/or convince them to head to wilderness and discover their own. I believe a photograph could never be a substitute for a day spent in the mountains.



Glossary of Art Terms and Definitions

2-Dimensional: Something with only width and height. Things that are 2D are flat and cannot be physically held because they have no depth and are completely flat.

3-Dimensional: Something with width, height, and depth. Things that are 3D can be physically held because they do have depth.

Abstract Art: Art that does not attempt to represent an accurate depiction of a visual reality but instead uses shapes, colors, forms and gestural marks to achieve its effect

Background: The area of an artwork that appears farthest away from the viewer; also, the area against which a figure or scene is placed.

Collage: From the French meaning "to glue," collage describes the technique of composing an artwork by gluing a wide range of materials - including pieces of paper, fabric, newspaper clippings, and sometimes readymade objects - to a surface.

Color palette: The range of colors used by an artist in making a work of art.

Gallery: A space for the display of art and other collectible objects.

Exhibition: A collection of items, such as art, chosen to be displayed together to be seen by the public.

Foreground: The area of an image that appears closest to the viewer.

Horizontal line: A line that goes left to right; it is parallel to the horizon line.

Landscape: The natural landforms of a region; also, an image that has natural scenery as its primary focus.

Medium: The materials used to create a work of art, and the categorization of art based on the materials used (for example, painting [or more specifically, watercolor], drawing, sculpture).

Middle ground: The part of the picture that is between the foreground and background.

Monochromatic: containing or using only one color.

Overlapping: The placement of objects over one another to create a sense of depth in a 2-dimensional space.

Perspective: Technique used to depict volumes and spatial relationships on a flat surface, as in a painted scene that appears to extend into the distance.

Portrait: An artistic representation of a person.

Realism: Art that looks like the thing it depicts.

Relief Sculpture: A form of sculpture that is attached to a background but projects outward away from the surface in varying degrees.

Self-Portrait: A portrait of an artist produced or created by that artist.

Setting: The place or location that is shown in a work of art.

Still Life: A work of art that shows inanimate objects from the natural or man-made world, such as fruit, flowers, dead game, and/or vessels like baskets or bowls. Looked at another way: still lifes depict things that are “still” and don't move.