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GIBBES MUSEUM OF ART

Museum Interpreter Manual

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Welcome Letter from Angela Mack

On behalf of the staff of the Gibbes Museum of Art, I would like to welcome you and thank you for volunteering your time to be a part of our team of Museum Interpreters. You are a crucial part of our team, and we thank you for your commitment and passion.

Museum interpretation can offer deep satisfaction and can be a new challenge on many levels. It demands high standards of quality, creativity, and service. And as the Gibbes continues the work of ensuring our values of diversity, equity, and inclusion are represented at every level of the organization, as a representative you will in many ways be the first point of contact for many curious visitors. This Handbook was produced as a resource to help you and help the Gibbes live up to our mission.

Thank you for being the voice that shares the stories of our collection and exhibitions.

Mission Statement

The Gibbes Museum enhances lives through art by engaging people of every background and experience with art and artists of enduring quality, by collecting and preserving art that touches Charleston, and by providing opportunities to learn, to discover, to enjoy, and to be inspired by the creative process.

Manifesto

The Gibbes Museum of Art is home to the foremost collection of American art that incorporates the story of Charleston. The Museum connects the city and region's artistic past to a vibrant contemporary art scene. This is what we believe.

Art is the reason.

A bustling seaport in the 1700s, Charleston was a melting pot of cultures, religions, and traditions. Powered by the enslaved peoples in the rice and indigo trades, it was the 4th largest city in America in 1790 – and the wealthiest. Like Philadelphia, Boston, and New York, what distinguished Charleston then – was art.

While we were home to some of America's earliest art collectors, artists, who made the City both muse and subject – and took our turn as one of the nation's richest cities – in money and culture – so were we also home to America's original sin, slavery – and a war that divided our nation.

In 1888, when Charleston was financially and culturally on its knees, benefactor James Gibbes left a bequest to the City to build an art museum.

When the Gibbes Museum opened in 1905, the nation celebrated what Charleston has always understood: the power of art – to inspire our imagination, heal our hurt, revel in our experience, rebuild what's broken, nourish our souls, and release all that holds us back.

Through our complicated history, through light and shadow, we have persevered – humanity intact.

Art is the reason Charleston will endure.

In Charleston, we believe art is the difference between merely existing and being truly alive.

That's why we immerse ourselves in every part of it – from fine art to craft – from nurturing its creation and celebrating its multicultural presentation – to inviting its interpretation and ensuring its preservation.

Because when we open ourselves to art, we open ourselves to the world – to people and ideas, to beauty, craft, process and detail, to different cultures, to pain and pleasure, to questions, expression and emotion, to truth and transcendence.

In the presence of art, we have the opportunity to see inside someone's heart, mind, and soul and feel what they felt. That understanding and compassion make us more understanding, compassionate people, who, in turn, create a more compassionate, understanding world.

That is art's gift.

Our Philosophy

As a Gibbes Museum of Art Museum Interpreter you are an ambassador of the institution. As a representative of the museum, it is vital that our Museum Interpreters believe in the integrity of our mission to make the museum experience one that is inclusive and affirming.

This is a process that involves constant evolution to ensure the museum experience celebrates all parts of our diverse community and is a part of a larger Inclusion, Diversity, Equity, and Accessibility (IDEA) initiative that is reflected in our Strategic Plan.

In your role as a Museum Interpreter, you have committed to acknowledge, for example, Charleston's history of enslavement and articulate its past to visitors along with its rich cultural history. We're in this together.

Our commitment to you is to provide training and ongoing professional development. We use art as an entry point for education, cultural conversation, and global understanding to generate dialogue.

Art is the reason.

Inclusivity, Diversity, Equity, and Accessibility Initiatives

(IDEA) Highlights

Mission: The Committee's mission is to increase Inclusion, Diversity, Equity, and Accessibility in the culture of the Gibbes Museum of Art. The Committee will work with the Board, Museum staff, local and regional community groups, religious organizations, and other institutions to better reflect the broader Charleston community we serve. It will ensure that Gibbes members, artists, and audiences identify the Museum as a valued institution and experience a sense of belonging, regardless of race, ethnicity, nationality, religion, sexual orientation, gender identity, age, physical/mental ability, or socio-economic status.

Summary of Goals:

Governance and Community

- Commit to an annual IDEA audit by the IDEA Committee to review progress and establish new objectives.
- Increase the representation of Black, Indigenous, and People of Color (BIPOC) individuals on the Board of Directors.
- Implement new Supplier Diversity Policy to award increased levels of business to Diverse Suppliers (defined as companies owned by BIPOC, women, LGBTQIA+, and/or veterans).

Board Recruiting and Training/ Hiring, Training and Retention of Staff

- Provide opportunities for all Board members, staff, and volunteers to attend learning sessions on IDEA and include IDEA training as part of the orientation held for all new Board members.
- Commit to hiring and promoting BIPOC candidates to senior leadership roles, including all open positions.
- Invest in recruiting, hiring, retaining, and advancing BIPOC candidates and staff across the institution.
- Provide ongoing resources and support for staff mentoring and community building among staff.

Collection and Programing

- Further strengthen a program of exhibitions, events, and publications addressing complex and unfamiliar narratives, which include cross-cultural perspectives, fostering a more diverse and expanded canon of art history.
- Diversify the collection and its narratives.
- Implement strategies for an approach to the display and representation of underrepresented populations. Review and update the contextual information and dialogues within our current collection.

Membership, Fundraising and Private Events

- Community Enhancement and Expansion.
- Identify communities and groups that are currently underserved by the Gibbes.
- Extend invitations to select communities for inclusion at various museum events as a form of "entry" into the museum.
- Bring the museum to local communities through neighborhood workshops, tangible art installations, and neighborhood art festivals.

Being a Museum Interpreter

A Museum Interpreter's responsibility is to ensure all visitors have a meaningful museum experience. An interpreter commits to upholding the following values:

- Ensure that all are welcomed and respected.
- Ensure that all are provided with equitable access to the visual arts.
- Ensure that all visitors leave informed and empowered. Interpreters ensure quality experiences.
- Interpreters support engagement with artwork as a means of cross-cultural understanding.

Your Commitment to Us and Our Commitment to You

Benefits:

- Reciprocity pass for admission to other local institutions
- Lifelong learning opportunities
- Regular learning sessions on exhibitions, the collection, and other relevant topics
- Eligible for student pricing at all Gibbes events

Expectations:

- Be an ambassador to the Gibbes Museum of Art
- Be prepared for tours and meetings
- Arrive to learning sessions and tours on time
- Follow established guideline
- Wear appropriate business casual attire
- Exhibit a professional and courteous manner to guests and staff

By signing this page, I agree to follow all guidelines, meet expectations, and understand that the Gibbes will provide the above benefits.

Name

Date

Gibbes Representative

Date

Duties, Responsibilities, and Procedures

Time Commitment

To remain an active Museum Interpreter, you must complete at least 1 tour each year. We request that you attend all training sessions but understand that your schedule might not permit this. Please alert in advance a member of the Gibbes Education and Programs Department if you cannot attend a scheduled training session.

Dress Code

All Museum Interpreters represent the Gibbes Museum and should dress in a manner appropriate to their duties. "Business Casual" is appropriate attire.

Signing up for Tours

Respond to email requests and Doodle Polls to provide your availability for gallery hours, public tours, and private tour requests.

If more than one interpreter is required to accommodate a group, we will connect these interpreters so they can coordinate routes and schedules.

Canceling a Tour

If you must cancel a scheduled tour, please contact the Education and Tours Coordinator as soon as possible. Ideally, the Interpreter will provide a replacement from the list of other Interpreters.

Day of Tour Procedure

Plan to arrive 10-15 minutes before the start of your tour. This allows enough time to get checked in, drop your bags off, and mentally prepare for your group. Remember: traffic and parking downtown can be difficult, so plan accordingly.

If your tour starts at 10am, or you arrive before the Museum opens to the public, please use the side ADA door to enter. This door is accessed by the sidewalk to the right of the Museum when facing it.

For larger groups, make contact before the tour with your fellow interpreters. If multiple interpreters are touring, discuss your various routes and timing to ensure you don't overlap in the galleries.

Check in with Visitor Services when you arrive and retrieve your nametag from the front desk.

Store all personal items in a locker. Lockers are located beneath either set of stairs in the front of the building. They require a quarter deposit, but you get it back.

Meet Your Group

For public tours, please meet your group in the Campbell Rotunda.

For private tours, meet the group in the back reception area. Have the group leader check in and pay at the front desk.

For school tours, meet your group on the front steps and assist teachers with lining students up and unloading lunches (if applicable). In the event of rain, gather students in the back reception hall and line up into groups from there.

Give an awesome tour!

Let Visitor Services know your tour is done and return your name tag at the front desk.

Safety information

Refer to Appendix A for all emergency evacuation routes, shelter locations, and how to handle any kind of emergency.

Visitor guidelines

Refer to Appendix B for Visitor Guidelines.

Gallery Etiquette

The Gibbes Museum of Art encourages our visitors to feel at home in the museum environment. However, it is also our responsibility to help them understand how we preserve our treasures. During your tour, model good behavior for visitors by making sure you don't stand too close to the works of art or gesture excessively with your hands.

Please keep eating and drinking on the first floor of the museum. No food or drink allowed in the galleries.

*Remind **all** visitors not to touch the art, to walk and not run in the galleries, and keep their voices down in order to be considerate of other visitors in the galleries. *

For young visitors

Demonstrate "Museum hands, museum voices, and museum feet." Museum hands stay at your side, in your pocket, or behind your back; museum voices are inside voices, and not talking over each other so we can hear what our friends are saying; museum feet are walking and not running, so we don't hurt ourselves or the artwork.

Museum Interpreter Training Checklist

Before signing up for your first tour, please complete all steps.

Training Requirement	Notes	Date Completed
Initial Meeting with Education and Programs Department		
Read and Sign Handbook		
Shadow Tour #1	We recommend shadowing at least 2 tours with 2 different Museum Interpreters/Gibbes staff members. If you are new to the team and see tour requests being circulated, feel welcome to inquire with the Education and Tours Coordinator about whether you may shadow a tour.	
Shadow Tour #2	We recommend shadowing at least 2 tours with 2 different Museum Interpreters/Gibbes staff members	
Attend monthly training session #1	If you are unable to attend training sessions, please confer with the Education department	
Attend monthly training session #2	If you are unable to attend training sessions, please confer with the Education department	
Research at least 1 work that interests you	Consider a few different ways that this work can feature in different themed tours	
Research 2-3 additional works	Choose works that would tie into a tour with your first work of choice	
Create a tour with up to 5 stops	Optional: Pair a gallery or writing activity with the tour	
Present tour to Gibbes staff and peers		
Pass SLED Background check		

How to Structure Your Tour: Adult Tours

The information provided in this section is meant as guidance for you to create your own tour.

- Be flexible and read your audience throughout your tour.
- Be authentic and allow your style and personality to come through.

Each interpreter's tour will be unique. If your tours are thoughtful, historically accurate, and inclusive, they are good tours.

You may find that if you're not giving a History Tour, you want to weave the historical information provided below throughout your tour, rather than start with it. The same is true for prompts about power and privilege as they relate to collecting art and representation in our collection. Think of using prompts, pieces of information, observations, and stories as ways to make your tour interesting and unique.

Introduction

Starting your tour provides you with an opportunity to get to know your audience, set expectations, and provide the broader historical and social context for their visit to the Gibbes. (See "Duties, Responsibilities, and Procedures" on page 11 of this manual for information on when to arrive, how to sign in, etc.)

- Begin a discussion with visitors as they arrive to establish a rapport – get to know your audience. Ask if they are visiting the city, where they are from, whether they are members of the Gibbes, have visited before, brought out of town guests, what else they've toured in the city, what brought them to the Gibbes today, etc.
- Be sure to introduce yourself when you are ready to start the tour. Ask if anyone needs to use the elevator, restroom, coat racks, etc.
- Let your group know what to expect from the tour – approximately how long the tour will be, what you will be covering, such as the permanent collection, temporary exhibitions, or a specific theme.
- Invite your group to share and ask questions – work on developing a conversation between yourself and the group.
- Remind the group that after the tour they can go back to see more in any of the galleries, use the Gibbes App to get additional information on some pieces in the collection, and ask you for suggestions.
- Remind patrons to be mindful of how close they are to the art. Every group, no matter the age, needs to be reminded of this.

Sample language:

My name is Marilyn, and I will be your guide today. I have been a member at the Gibbes for over a decade and giving tours for the last five years. Please let me know if you need to use the elevator, locate a restroom, or put your belongings in our coat rack located on the ground floor before we get started. In the 40 minutes we have today, I'll be taking you on a tour of pieces in our permanent collection (insert the theme of the tour). I wish I could show you everything, but of course I can't; unfortunately, there's not enough time. However, after our tour, let me know if there is something you're particularly interested in, and I'll be happy to point you in the right direction. I love getting questions, so don't be shy about asking along the way. Since other visitors will be in the gallery at the same time we are, I hope you'll be respectful of them by keeping your voices down and staying together. Hopefully they'll be respectful of us, too. And remember – no touching the artwork – that is one rule that mustn't be broken under any circumstances. The acidic oils in our skin can cause significant damage over time.

- Share that Charleston was a very wealthy city powered by enslaved labor, rice and indigo. And that while it was home to some of America's earliest art collectors and artists, it was also home to America's original sin, slavery, and a war that divided our nation.

Sample language:

In the period following the founding of Proprietary Charles Town, the emerging Colonial city became the richest city in the British empire as a result of the enslavement of thousands of people that had, in many cases, originated in west African nations, possessing sophisticated agricultural knowledge developed in their home countries, and used to cultivate of rice, among other crops. exported to Europe.

The Black Africans, and after the Revolutionary War now African Americans, also provided most of the artisanship and skilled labor for the building of the beautiful city of Charles Town and then Charleston. Over time they also contributed foods, language, religious practice, arts, crafts, music to what became a unique southern culture.

While many African Americans provided artisanship for the building of Charleston their cultural impact and contributions were long ignored. It was also important for the wealthy Charlestonians to travel to Europe on their "Grand Tours" to collect sculptures and fine art to adorn their city homes and their plantations. Examples of pieces collected and commissioned on those tours are part of the Gibbes collection.

During the later Antebellum and post-Civil War eras many African Americans migrated from the South to other parts of the country fleeing conditions of violence, poverty, and oppression that defined the Jim Crow South, becoming a vital part of American culture in the twentieth century.

- Highlight that the Gibbes' purpose is to engage people of every background and experience with art and artists of enduring quality while also acknowledging Charleston's racial history. The Gibbes is committed to anti-racist teaching and learning. Art is the reason.
- Give a brief history of the building and a historical timeline to put the Gibbes' collection into perspective, selecting from some of the following depending on the theme of your tour (**NOTE:** you do NOT need to give a comprehensive history with every tour.):
 - We start by acknowledging the history of the Gibbes Museum of Art and the people whose land on which the institution sits. To the best of our knowledge, the Gibbes inhabits the traditional lands of the Cusabo people, a family of tribes along the South Carolina coast, including the Ashepoo, Combahee, Coosa, Edisto, Escamacu, Etiwan, Kiawah, Stono, Wando, and Wimbee.
 - 1820 – Joel R. Poinsett sought to raise funds by a lottery for the establishment of an art gallery in Charleston
 - 1858 -- Carolina Art Association (CAA) founded (The membership of the CAA remained all male until 1905 when its constitution was revised to allow female membership.)
 - 1861 – The great fire of Charleston destroys the CAA collection.
 - 1861 – 1865 – The American Civil War
 - 1866 – Reconstruction begins.
 - 1888 – James Shoolbred Gibbes bequeaths \$100,000 jointly to the Mayor of Charleston and to the Association for the establishment of a permanent home for the CAA with the stipulation that

the funds would be paid upon the death of his direct descendants

- 1905 – On April 11, the Gibbes Museum of Art opens. The building is built by South Carolina architect, Frank Milburn, in the Beaux Arts style of architecture characterized by the classical details such as the Doric Columns, and rotunda with its green and yellow Tiffany-style glass dome.
- 1932 - For the exhibition of the Old Master paintings collection of Samuel Kress, special segregated evening hours were created for the duration of the exhibition. This was the earliest documented opportunity for African Americans to visit the Gibbes. Otherwise, the Gibbes remained segregated at least until public schools were desegregated in Charleston County and most likely until the late 1960s and early 70s.
- 1936 - Solomon Guggenheim chooses the Gibbes for the first public showing of his collection of non-objective art, and in preparation of showcasing the exhibit completely refurbishes the Rotunda and Main Gallery with new flooring, lighting, and paint.
- 1973 - the Gibbes organized its first solo exhibition of an African American artist. The works were by a South Carolina native, William H. Johnson (1901-1970).
- 2014 – The Gibbes closes for eighteen months for a major renovation to restore the Rotunda to its original beauty and expand to house its growing collection.
- 2016 – The Gibbes reopens to the public.

Body of Your Tour

Now that you have introduced the Gibbes in historical context, move on to the body of your tour. Each tour will be unique, so pick works that interest you and that you want to learn more about.

To get ideas for your own tour, you can:

- Shadow other museum interpreters.
- Partner with another interpreter for a walk through the museum and brainstorm pieces or themes for your tour.
- Focus on a theme that interests you such as innovation, health and wellness, your favorite pieces, a snapshot of the lowcountry, or recent acquisitions.
- Review the sample tours in the next section of this manual to pick and choose what works for your own unique tour.
- Remember to include a diverse selection of artists and media in your tour.

Here is an example of how to approach one tour topic.

Conservation and the Environment

There are a number of ways to approach this theme. You could select pieces of art that depict the landscape of the lowcountry and the waterways of the area. Think about the impact of climate change on our local landscape and engage your guests in discussions of what they have seen on their visit to Charleston or in their own neighborhoods if they're locals. Highlight issues related to flooding, beach erosion, preservation, the availability of sweetgrass to make baskets, etc.

Some pieces you could include in your tour are:

- *Scene on the Edisto River* by Augustus Paul Trouche
- *View of Charleston* by Henry Joseph Jackson
- *Bombardment of Fort Sumter, Charleston Harbor* by William Aiken Walker
- *Views of Mulberry Plantation* by Thomas Coram
- *Magnolia Gardens* by Alfred Hutton
- *Spring in Charleston or Saint Philips* by Childe Hassam
- Any of the paintings from the series *A Carolina Rice Plantation of the Fifties* by Alice Ravenel Huger Smith
- *Boone Hall Plantation* by Edwin Harleston
- *Isle of Palms, South Carolina* by William Posey Silva
- *Church Street, Charleston* by Karl Zerbe
- *Rain in Charleston* by Thomas Fransioli (long-term loan)
- *Never Again* by Mary Jackson
- *Bacon, Warsaw, N.C.* by J. Henry Fair

Another approach to this topic is to focus on methods of conservation in the art world. There are stories of conservation in the Gibbes building, its renovation, and the continued work of our team to preserve the collection. For example, mention the cornerstone of the Gibbes that is located in the Museum Store. (See Appendix D.) Get creative and tell stories as you introduce visitors to the Gibbes.

- Tell the story of the renovation, highlighting the rotunda and its stained glass, the mosaic tiled floor, woodwork, etc.
- Talk about cleaning of George Washington marble bust attributed to Giuseppe Ceracchi
- Furniture from the Rivers Collection, including the Secretary Press
- Visit the black light installation outside Collection Storage to talk about UV light and repairs

**Remember to start any tour you give with content from the Introduction section. All our tours should provide background on Charleston, the Gibbes, and our collection to provide context for the specific pieces you highlight for visitors. As you create your tour, think about making each of your guests feel comfortable and welcome at the Gibbes. **

Conclusion

As you conclude your tour, thank your visitors for coming to the Gibbes and invite them to continue touring on their own, returning to the galleries they were most interested in. Linger for a few moments if you can, in order to answer any of their questions. Mention the Museum Store, Visiting Artists, Lenhardt Garden, and remind them of the location of the elevator, stairs, and restrooms. Remind them to collect any items they may have left in the coat check area.

Stuck? Here are some thinking points or conversation starters:

- What does “social justice” mean in a museum context? Art speaks to power and privilege. Does that shift during different time periods?
- What is deemed beautiful and valuable and how does that speak to representation? If I don’t see myself represented in the collection, does it mean I’m not valued? Representation isn’t the same thing as value. We see landed, wealthy, white colonists; not the enslaved workers who built the wealth that allowed them to afford the works we see.

Adult Tour Template

Introduction and Welcome

- Introduce yourself
- Welcome guests
- Introduce the Gibbes
- Introduce your tour and theme

Body of Tour

Choose 4-5 works within your theme for the tour.

1. Name of work: Artist:
Date/style/period:
Gallery/location:
Why did you choose this work? What is interesting for your guests? How does it tell the story of your theme?
2. Name of work: Artist:
Date/style/period:
Gallery/location:
Why did you choose this work? What is interesting for your guests? How does it tell the story of your theme?
3. Name of work: Artist:
Date/style/period:
Gallery/location:
Why did you choose this work? What is interesting for your guests? How does it tell the story of your theme?

4. Name of work: Artist:
Date/style/period:
Gallery/location:
Why did you choose this work? What is interesting for your guests? How does it tell the story of your theme?
5. Name of work: Artist:
Date/style/period:
Gallery/location:
Why did you choose this work? What is interesting for your guests? How does it tell the story of your theme?

Conclusion and Thank You

How to Structure Your Tour: School and Family Tours

The information provided in this section is meant as guidance for you to create your own tour.

- Be flexible and read your audience throughout your tour.
- Be authentic and allow your style and personality to come through.

Each interpreter's tour will be unique. If your tours are thoughtful, historically accurate, and inclusive, they are good tours.

Introduction

Starting your tour provides you with an opportunity to get to know your audience, set expectations, and provide the broader historical and social context for their visit to the Gibbes. (See "Duties, Responsibilities, and Procedures" on page 11 of this manual for information on when to arrive, how to sign in, etc.)

- Begin a discussion with students as they arrive to establish a rapport – get to know your audience. Ask if they've ever been to the Gibbes before, or to any art museum?
- Be sure to introduce yourself when you are ready to start the tour. Ask if anyone needs to use the elevator, restroom, coat racks, etc.
- Let your group know what to expect from the tour – approximately how long the tour will be, what you will be covering, such as the permanent collection, temporary exhibitions, or a specific theme.
- Invite your group to share and ask questions – work on developing a conversation between yourself and the group.
- Remind patrons to be mindful of how close they are to the art. Every group, no matter the age, needs to be reminded of this.

Sample language

Hello, my name is Miss Becca, and I work here at the Gibbes. Welcome. How many of you have been to the Gibbes before? To another museum in town? To another art museum?

Today we're going to explore [insert tour theme here] and will look at different types of art and media. As we walk through the galleries, please be mindful of other guests who are also here to enjoy the artwork. I'm really excited to share these works of art with you and I want to hear your thoughts and ideas about the artwork. So I can hear you, please raise your hand and speak one at a time.

Remind students not to touch the art, to use their "inside voices" and that there is no running in the museum.

Body of the Tour

To get ideas for your own tour, you can:

- Shadow other Museum Interpreters
- Partner with another Museum Interpreter for a walk through the museum and brainstorm pieces or themes for your tour

*Reference Appendix C for more information on each tour theme.

Depending on the tour theme and age of the students, choose no more than 5-7 pieces of art to tell your story. Keep in mind how many groups are moving throughout the galleries at the same time, and coordinate with other Museum Interpreters as needed. Be flexible with your tour order and keep up with time.

Sample stop in the Rotunda:

Have all students either stand or sit along the red circle on the floor to look up at the dome and around the room.

What shapes do we see in the dome? What do they remind us of? What other shapes do we see around the room? A building can be a work of art, too.

Sample stop in Miniature Gallery:

Tell students that the Gibbes has one of the largest collections of miniatures in the country. Have them guess how many are in the collection. Ask them what special moments might be captured with a miniature. Answers might include weddings, birth of a child, leaving or returning from a trip, etc.

Sample stop in the Charleston Renaissance:

Have students stand in the middle of the gallery and turn around 360 degrees. Then have them mention works that they thought were interesting.

Conclusion

Sample language:

Thank you so much for joining me today at the Gibbes. What was your favorite work of art that you saw today? Do you plan to return to the museum? Who would you like to bring with you next time?

School Tour Template

Introduction and Welcome

- Introduce yourself
- Welcome students
- Introduce your tour and theme

Body of Tour

Choose 4-5 works within your theme for the tour.

1. Name of work: Artist:
Date/style/period:
Gallery/location:
Why did you choose this work? What is interesting for your guests? How does this work relate to your theme?
2. Name of work: Artist:
Date/style/period:
Gallery/location:
Why did you choose this work? What is interesting for your guests? How does this work relate to your theme?
3. Name of work: Artist:
Date/style/period:
Gallery/location:
Why did you choose this work? What is interesting for your guests? How does this work relate to your theme?
4. Name of work: Artist:
Date/style/period:
Gallery/location:
Why did you choose this work? What is interesting for your guests? How does this work relate to your theme?
5. Name of work: Artist:
Date/style/period:
Gallery/location:
Why did you choose this work? What is interesting for your guests?

Conclusion and Thank You

Accessible Tour Guidelines

The Gibbes Museum of Art strives to make all patrons feel welcomed, able, and included in all the museum has to offer. This includes our weekly tours. As representative of the museum, it is your responsibility to ensure all individuals are welcomed, abled, and included to take part in your tour. This section of the training guide will provide you with tools to ensure all patrons are able to fully participate in these events.

Activity Analysis of Tours

- Length = Hour – hour and a half long tour
- Current physical/cognitive/emotional requirements to go on tour.
 - Standing for extending periods of time
 - In order to complete this task individuals, need to have endurance, balance, and minimum mobility difficulties.
- Paying attention to Museum Interpreters
 - In order to complete this task an individual must be able to maintain focus for an hour, possess cognitive endurance, and have hearing/active listening abilities.
- Discussion of the pieces
 - In order to complete this task individuals must possess the ability to comprehend and answer questions, with minimum communication difficulties.
- Emotional aspects of tours
 - In order to go on tours an individual must possess the ability to self-regulate and process various emotions art pieces may bring up.

Introductions/Beginning of Tours:

- When greeting patrons, it is good to:
 - Inform patrons about the length of the tour and estimate how many pieces you will be looking at during the session.
 - Offer mobility devices. The museum has movable stools, and wheelchairs, you may request these from the front desk staff.
 - Inform patrons about the rules of the museum. For examples, stating “[Patrons] are not allowed to touch the pieces, and they should stand at an arm’s length from the pieces.”
 - It is inclusive to have a general statement such as “If you need anything to make this tour more enjoyable, such as speaking louder/slower, or needing a break, please let me know.”
- DO NOT ASK if they have a disability, or what their condition(s) are.
- Do not force any accessibility measures - individuals will tell you if they need something to make the tour

more accessible.

Accessibility methods based on various conditions:

- Physical challenges solutions
 - Offer movable stools.
 - Offer wheelchairs.
 - Pick pieces to discuss that have a bench nearby. (Of Note: benches may move due to the nature of the museum, please be prepared for this change.)

- Visual challenges solutions
 - If some disclose that they have a visual impairment
 - Ask if they would like a verbal description of the pieces (if you feel confident in doing this).
 - When giving verbal description, remember you are just acting as their eyes, not their brain.
 - Ask for feedback at the end of the tour.
 - Be aware of the walking paths you are taking, i.e., do not lead an individual into an object they may not be able to comprehend.

- Communication/Language challenge solutions
 - Always assume competency.
 - Decreased the number of words you are using.
 - Give simple, clear, and concise instructions.
 - Understand that individuals may need more time to say what they want. Give them the space and respect to do this.

Bring It All Together!

- Relax!
- These changes are small, but that can have a big impact.
- Remember:
 - Be aware of where the benches are in the museum.
 - Talk in short/concise sentences.
 - Offer the equipment the museum has!

- Offer verbal description if someone discloses that they need it, and you feel comfortable in doing so.

Lastly – accessibility benefits all individuals – not just those who identify as having a disability. These changes can make your tour more welcoming and inclusive for all patrons of the museum.

In Summary: How to Give a Bad Tour!

You've just absorbed a lot of information about how to create and give a tour at the Gibbes. If you're overwhelmed or feel like you might make mistakes, here's a humorous reminder of just how badly a tour can go. We're confident you won't be giving tours like this!

- Be sure to start about 11 minutes late.
 - Don't introduce yourself to visitors or wear a name tag.
 - Be sure to talk about the history of Gibbes and Charleston for 15 or 20 minutes before starting your tour.
 - Don't ever give anyone a chance to ask questions.
 - Don't include a diversity of artists in your tour.
 - Don't include the variety of media of the art in the collection.
 - Create an artificial feel about your tour by forcing a social justice element in each piece of art you are highlighting.
 - Ignore your audience completely, especially if they seem to be losing interest. You made a plan and you're sticking to it no matter what!
 - At the end of the tour, don't mention visiting the Lenhardt Garden, the visiting artists or encourage a visit to the Museum Store.
 - Finally, don't thank them for visiting the Gibbes or encourage them to come back.
-

Appendix A: Safety Information and Procedures

The following pages are taken from the Gibbes Emergency Disaster Plan and include information pertinent to individuals acting as Gibbes Museum Interpreters.

NOTE: in most cases, your first response will be to remain calm and contact security. If there are any duties or procedures described that you feel uncomfortable or unable to perform, please schedule a meeting with the Education and Programs Department to discuss some strategies and best practices in case an emergency should arise.

Section I: Emergency Preparedness Policy

The Mission Behind the Plan

The primary responsibility of the Gibbes Museum of Art is the safety and welfare of its visitors, volunteers, staff, and its collections! The museum has developed emergency preparedness procedures that are intended to prevent and/or minimize the effects of an emergency. This document contains examples of the most common and probable emergency situations that you may encounter while at the museum. It features reactive procedures for each of these situations. The museum believes that emergency preparedness is the key to the safety and Security of its collections, staff, and visitors.

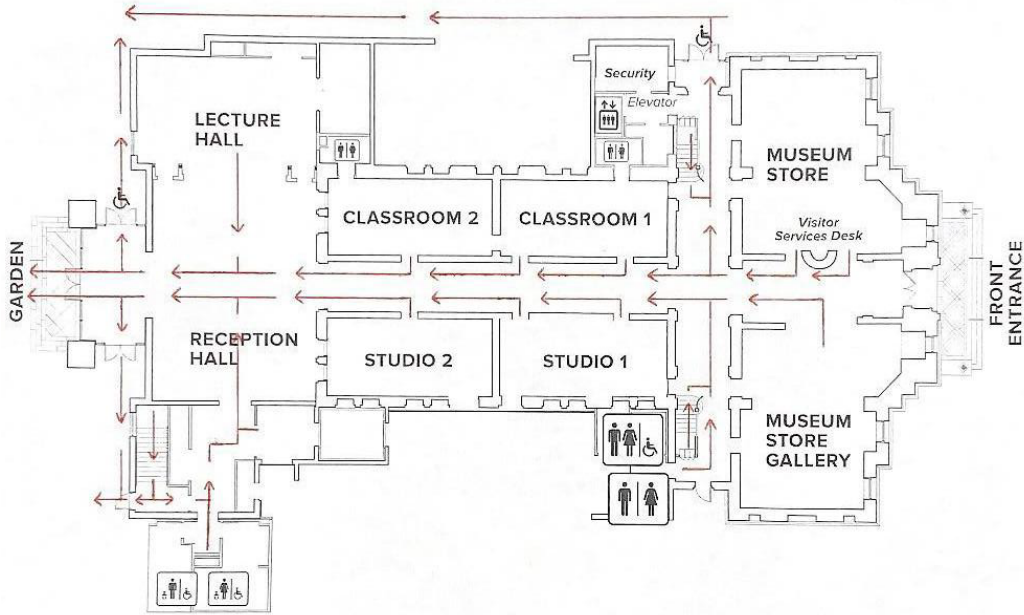
Museum staff and volunteers play a primary role in any response to and recovery from an emergency. Therefore, the safety of staff/volunteers and visitors will always take precedence over that of the museum's collections in times when all are threatened.

This document is the Gibbes Museum of Art's plan for volunteers and docents when reacting to crises arising among staff, visitors, volunteers, and other museum associates. Each volunteer and docent must be familiar with its procedures and comply with them during an emergency.

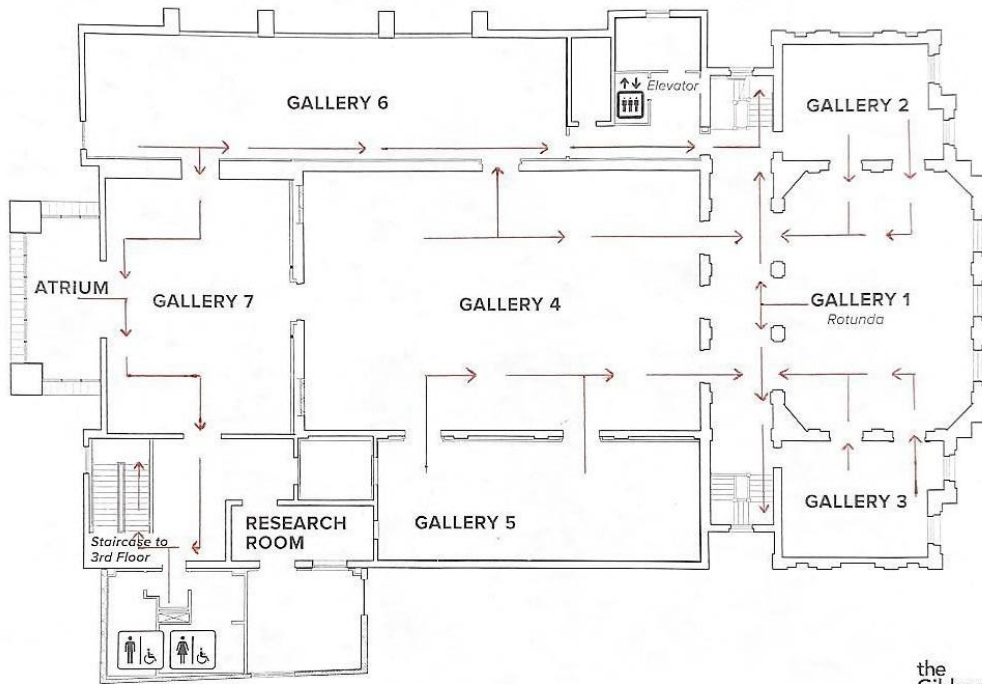
The procedures outlined in this plan are intended to:

- Prepare museum volunteers and docents for potential emergencies.
- Enable volunteers and docents to calmly deal with an emergency.
- Ensure the safety of everyone on museum property during and after an emergency.
- Protect museum property from any avoidable damage or loss while ensuring a speedy recovery from any unavoidable damage/loss that does occur.
- Minimize any interruption in the museum's ability to serve the public by aiding its hasty return to normal operations.

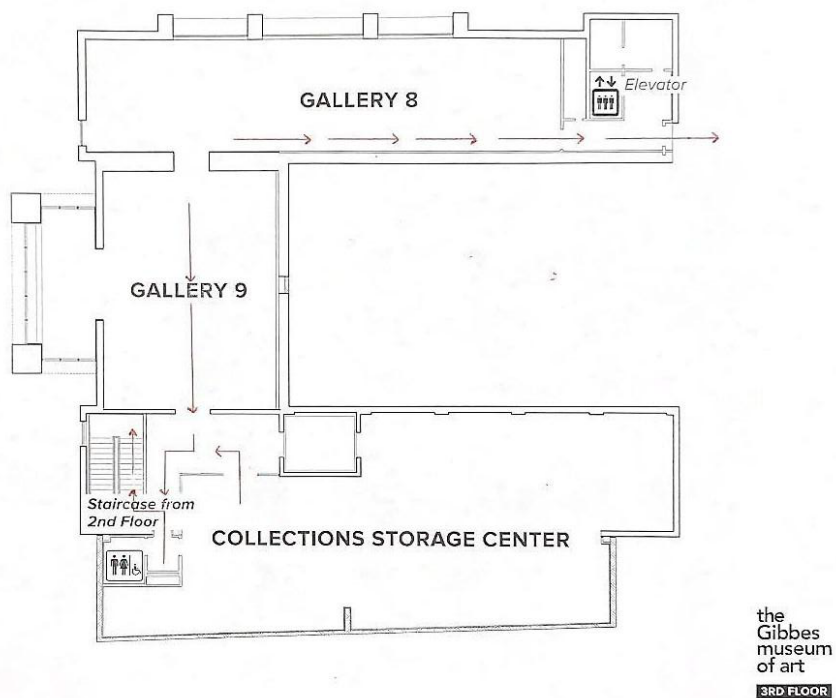
Section II: Emergency Exit Routes



the
Gibbes
museum
of art
1ST FLOOR



the
Gibbes
museum
of art
2ND FLOOR

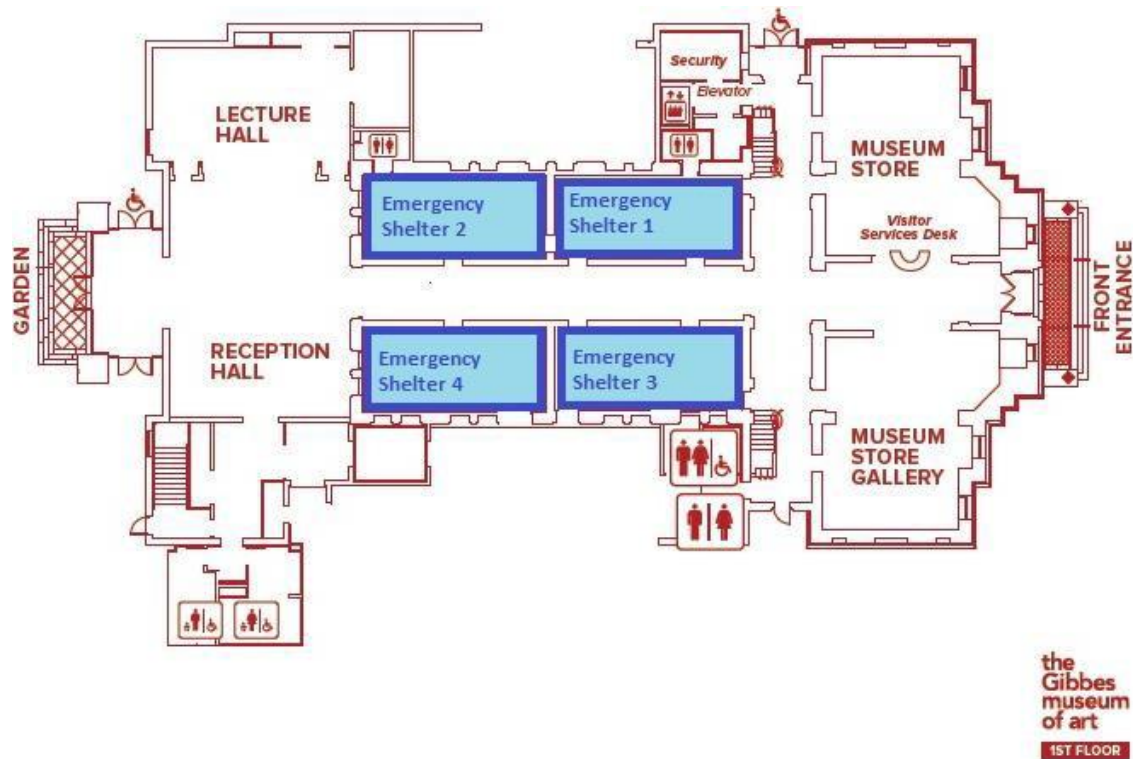


Section III: Emergency Evacuation Procedure

Museum Docents & Volunteers

1. Find the nearest exit.
2. Usher visitors out of the building as you exit.
3. Once on the 1st floor, exit out of the ADA or rear Garden doors.
4. If possible, you will exit the museum and meet at the rear of the garden near the library society's parking lot.
5. If you are leading a group, take a count to ensure everyone is accounted for.
If anyone is unaccounted for, find someone with a handheld radio (Art Handler or Director of Collections) to make contact with Security.
6. DO NOT return into the museum for any reason unless instructed to do so!
7. Remain at the evacuation location until Security has cleared the building and/or told you to do otherwise.
8. Follow any further instructions given by local authorities.

Section IV: Emergency Shelter Location



The Emergency Shelter Location will be in the classrooms and studios. If a situation arises where taking shelter is required, these spaces will be filled in numerical order with Classroom 1 being first and Studio 2 used last. Remain here until Security or local authorities instruct you to do otherwise.

Section V: Preparedness & Response Guidelines

Suspicious Activity

1. If you notice any suspicious or alarming activity, immediately notify Security or nearest museum staff member.
2. DO NOT attempt to approach the person or resolve the situation yourself!
3. Carefully follow all instructions given to you by Security and local authorities.

Medical or Health Emergency

1. If you notice any medical or health emergency, immediately notify Security or nearest museum staff member.
2. If you are with a school group, instruct the chaperone(s) to remain with the group while you alert Security or museum staff.
3. DO NOT intervene or perform First Aid unless you have been formally trained to do so!
4. Carefully follow all instructions given to you by Security and local authorities.

Person Stuck in the Elevator

1. If a person is stuck in the elevator, immediately notify Security or nearest museum staff member.
2. Carefully follow all instructions given to you by Security and local authorities.

Power Loss or Energy Cutback

1. DO NOT panic!
2. Calmly guide visitors to a secure, non-exhibition area such as the lobby/reception hall.
3. Security will advise everyone if emergency evacuation location is necessary.
4. Once power is restored, Security will advise everyone when it is safe to reenter the museum/galleries.
5. Carefully follow all instructions given to you by Security and local authorities.

Fire

1. If an alarm has not been triggered, find your nearest pull station, and activate the alarm.
2. Follow emergency evacuation procedures and calmly guide visitors to the nearest exit.
3. Carefully follow all instructions given to you by Security and local authorities.

Active Shooter

1. Be aware of your surroundings and any potential threats/dangers.
2. Always know the two closest exits to you.
3. Watch for any signs of potential violence or suspicious behavior from visitors and report it to Security immediately.
4. If possible, evacuate yourself and others around you from the building as is outlined in the emergency evacuation procedures.
5. Get into the closest room and secure the door the best you can (lock and barricade with heavy furniture). It is best to go to a room without windows if possible and hide behind large items.
6. Turn off any sources of noise such as a cellphone and remain quiet.
7. The Department of Homeland Security advises: "As a last resort, attempt to take the active shooter down. When the shooter is at close range and you cannot flee, your chance of survival is much greater if you try to incapacitate him/her."
8. DO NOT attempt to move wounded people.
9. Call 911 if and when it is safe to do so. If you cannot verbalize what has happened, allow the dispatcher to listen by leaving the line open.
10. Keep your hands visible when approached by first responders.

Section VI: General Information

Disgruntled Person

1. Keep a safe distance between you and them!
2. Be cautious of your tone throughout the interaction. Stay calm and professional.
3. Call for help. Refer the patron to Security or a staff member and they will assist them in resolving the issue.
4. **DO NOT** use physical force to stop any threatening individual(s)! It is important that you remain calm and attempt to avoid any form of physical confrontation if any altercation arises with a threatening individual.

General Safety Tips for Working with the Public

- Always be aware of your surroundings! It is important to always know what is going on around you and who is in the area.
- Watch out for abnormal body language. If a person is acting strange or seems very anxious/nervous contact Security and advise them what is going on. These are often signs of malicious intent.
- Where are your nearest emergency exits and the evacuation location? Be familiar with emergency evacuation procedures.
- Know your emergency disaster plan procedures and what is expected of you. It is important to know what to do in case of an emergency.

Lost & Found

1. If you find any lost item(s), take the item to the Security office and be sure to advise them where the item(s) was found.
 2. A Security Officer **MUST** be present to submit or retrieve an item from the museum's Lost & Found.
 3. All recovered items will be held in the Security office for no more than 60 days.
 4. If someone asks about retrieving a lost item, contact Security and they will assist them.
-

Appendix B: Visitor Guidelines

These guidelines are to be followed by everyone in the Museum, including staff, visitors, and those acting as museum interpreters. These policies might also change. In that case, you will be updated.



VISITOR GUIDELINES

We want you to get the most out of your visit and welcome your questions about the museum and the greater Charleston area.



FOOD & DRINK

Food and beverages are not permitted on the second and third floors.



SKETCHING IN THE GALLERIES

Sketching, in pencil only, is permitted in the galleries. While sketching, please do not hinder visitor traffic flow in the galleries. During periods of high attendance, we reserve the right to make adjustments to the sketching policy.



PHOTOGRAPHY

We encourage you to take photos and share your Museum experience! Photography is welcome in all public spaces, and in the galleries, except where otherwise noted. Flashes, tripods, monopods, video cameras, and selfie sticks are not permitted. Please tag [@theGibbesMuseum](#) and use [#gibbesart](#) when posting your photographs online.

Still photography and video taken from a handheld device of objects in the permanent collection are permitted for personal, non-distribution, noncommercial use only. Please refrain from photographing any work of art where noted restrictions apply. No photographs or video may be reproduced, published, distributed, sold, transferred, or otherwise commercially exploited without written permission from the Gibbes.

The Gibbes Museum of Art retains all reproduction rights for its photographic images, films, and sound recordings, unless they are already in the public domain.

Images of Museum objects are available for purchase, and you may request limited permission to publish these images. Learn more at [gibbesmuseum.org/collections](#).



FILMING

The Gibbes Museum of Art welcomes visitors to take photographs of the museum and its collections for personal use. Photography of special exhibitions is allowed unless otherwise specified in the galleries. Professional filming and photography for commercial use on museum property is permitted only by securing permission through our PR team prior to arrival by contacting Gibbes@louhammond.com. All requests must be made at least two weeks prior to the shoot date to ensure proper approvals. A member of the staff must accompany film crews and photographers while on museum property. The Gibbes reserves the right to deny requests due to the context of the project. The Gibbes Museum of Art retains all reproduction rights for its photographic images, films, and sound recordings, unless they are already in the public domain.



STROLLERS

Strollers are welcome in all galleries unless otherwise noted.



ANIMALS

Animals are not permitted at the Gibbes. The only exception is for service animals on a leash and under their masters' control as authorized by applicable law. <https://adata.org/publication/service-animals-booklet>



BAGS & COAT CHECK

All bags are subject to security inspection before entering the Museum. We have a limited number of lockers available and ask you to check oversize bags. Please note that items larger than 12x18x12 inches will not fit into the lockers and cannot be brought into the galleries. A self-service coat rack is also available.*

For school groups, please encourage students to leave backpacks and coats on the bus. All large bags and coats must be checked prior to the start of the tour. School groups may store bagged lunches in the classrooms.

*The Museum reserves the right to refuse other items and is not responsible for items held in lockers or coat rack.



LOST & FOUND

For lost or left behind items, please visit the Visitor Services Desk or call the Security office at 843.722.7206 x215.



PARKING FOR BUSES & VANS

Parking in front of the Museum accommodates two large school buses or three full-size vans. Arrangements must be made prior to your visit with the group tour coordinator. There is no on-site parking for cars, however nearby public parking is available on Queen and Cumberland Streets.



WEAPONS POLICY

For the safety of our guests and employees, the Gibbes Museum of Art prohibits the possession of weapons of any kind on the Museum's property, including the Lenhardt Garden, or at Gibbes Museum of Art sponsored events, unless such possession or use is a requirement of the job (e.g., law enforcement). Weapons include firearms, explosives, knives of any length, and other objects that in the opinion of the Gibbes Museum of Art might be dangerous or cause harm.

THANK YOU FOR VISITING THE GIBBES

Share your Gibbes experience by writing a quick review on TripAdvisor!



Appendix C: School Tour Themes

For detailed information and outlines for each tour theme, visit the [Tour Outlines and Information](#) folder of the Gibbes Museum Educator Google Drive or ask the Tour Coordinator for more information.

Where the Real Things Are (PreK-2)

What does it mean to collect works of art? What is a museum and what makes the Gibbes special from other museums in town?

Students will be introduced to museum etiquette and the many different types of art found in an art museum. They'll also explore portraits, landscapes, still lifes, and genre scenes in a variety of media.

The Artist's Eye (PreK-5)

Tour the Museum and learn to look at art with an artist's eye. Students will learn to recognize different media, techniques, and art styles, while focusing on the basic elements of art: shape, line, color, form, space, and texture. Discussing the elements of any work of art is a great way to get students to look at and talk about art.

Face Time: PreK-12

Get face to face with the many people who live at the Gibbes. This interactive tour, featuring gallery discussions and hands-on activities, takes students through the Museum to explore the characteristics and language of portraiture. The portrait is not only an important element in the arts; it also plays a key role in history and cultural and individual identity.

The Tell Tale Art: Grades 3-12

Every work of art tells a story. Sometimes these stories are about the people and places represented; sometimes they're about the artists who made them. On this fun and interdisciplinary tour, students will use works of art in the Gibbes' permanent collection to write their own imaginative stories. They will learn to look for clues in the artwork as they identify key aspects of stories like setting, characters, plot, and sequence.

Our Charleston: SC History and Beyond: Grades 4-8

Students will learn about the history and art of Charleston, the South, and America on this tour. From early colonial times to the Civil War,

Reconstruction, economic expansion, and the Charleston Renaissance, to contemporary issues of race and heritage, Charleston has been a center of American history and art. This tour examines how artwork documents history and how artists and artistic movements reflect trends throughout the south and United States. The exact timeframes covered will match grade level standards and the teacher's request.

Appendix D: 2014 – 2016 Renovation

In March 2011, the Gibbes Museum of Art embarked upon a five-year, \$13.5M capital campaign for a renovation (\$11.5) and programmatic expansion (\$2M) with diverse revenue streams to ensure financial sustainability. To-date, we've raised over \$12M and are poised to complete the campaign and reopen the renovated facility in 2016.

Steeped in history, the Gibbes is ever evolving to reflect the cosmopolitan American city it calls home. A beautifully expanded Museum store and new café greet visitors as they enter. In a return to the Museum's origin as an academy-style institution, the first floor of the renovated Beaux-Arts building serves as the center for education and community engagement. In new on-site studios, classrooms, and lecture space, the Museum increases opportunities for hands-on, engaged learning. Reception and lecture spaces are connected to the Lenhardt Garden and provide the ideal setting for corporate meetings, intimate dinners, and receptions.

Gallery space on the second and third floors increased by 30% and allows for installations that focus on Museum highlights including our Miniature Portrait collection. The third floor features galleries dedicated to special exhibitions, and a new state-of-the-art storage facility with a viewing platform that provides visitors an opportunity to see conservators, preparators, and collections managers at work.

Glossary of Preferred Language

Using inclusive language is important. To provide guidance here are resources you can use.

We recognize that certain words may have different meanings attached to them by different individuals. Our intent is for words to unite us. Therefore, to provide a common understanding, this Glossary defines how the words identified below are used in the context of this document and the overarching IDEA Plan.

Accessibility: Giving equitable access to everyone along the continuum of human ability and experience. Accessibility encompasses the broader meanings of compliance and refers to how organizations make space for the characteristics that each person brings.

BIPOC: Black, Indigenous, (and) People of Color. *Note not all people of color identify with this umbrella term.

Cultural Competency: A range of cognitive, affective, and behavioral skills that leads to effective and appropriate communication with people of other cultures.

Diversity: All the way people are different and the same at the individual and group levels. Even when people appear the same, they are different. Organizational diversity requires examining and questioning the makeup of a group to ensure that multiple perspectives are represented.

Equity: The fair and just treatment of all members of a community. Equity requires commitment to strategic priorities, resources, respect, and civility, as well as ongoing action and assessment of progress toward achieving specified goals.

Inclusion: Refers to the intentional, ongoing effort to ensure that diverse individuals fully participate in all aspects of organizational work, including decision-making processes. It also refers to the ways that diverse participants are valued as respected members of an organization and/or community.

LGBTQIA+: An acronym pertaining collectively to people who identify as lesbian, gay, bisexual, transgender, queer (or those questioning their gender identity or sexual orientation), intersex, and asexual individuals. The plus sign is meant to others not explicitly included, such as allies and pansexual individuals.

Unconscious bias: Also known as implicit or hidden bias, unconscious biases are negative associations that people unknowingly hold. Notably, implicit biases have been shown to override individuals' stated commitments to equality and fairness, thereby producing behavior that diverges from the explicit attitudes that many people profess.

Unconscious privilege: Social power accorded by the formal and informal institutions of society to members of a dominant or advantaged group. Privilege is commonly invisible to or taken for granted by those who have it. People in dominant groups often believe that they have earned the privileges that they enjoy or that everyone could have access to these privileges if only they worked to earn them. In fact, privileges are unearned, and they are granted to people in the dominant groups whether they want those privileges or not.

https://nasaa-arts.org/nasaa_research/inclusive-language-guide/ APA Style Racial and Ethnic Identity:

<https://apastyle.apa.org/style-grammar-guidelines/bias-free-language/racial-ethnic-minorities>

Convention Style Sheet for Native Subject Matters: http://www.livingjusticepress.org/index.asp?SEC=B4B4C73A-A47B-45FF-B4EC-5DEBCD176F02_DE=35C447F0-97CA-400E-943C-6011DCE669A2

Disability Language Style Guide:

<https://ncdj.org/style-guide/>

APA Style Disability:

<https://apastyle.apa.org/style-grammar-guidelines/bias-free-language/disability>

Terms to use and avoid when referring to older adults: <https://www.theatlantic.com/family/archive/2020/01/old-people-older-elderly-middle-age/605590/>

GLAAD Media Reference Guide Terms to Avoid: <https://www.glaad.org/reference/offensive>

APA Style Socioeconomic Status:

<https://apastyle.apa.org/style-grammar-guidelines/bias-free-language/socioeconomic-status>

Additional Resources

#GibbesPicks

Periodically, the Gibbes social media team will highlight a #GibbesPick from either a staff member, museum interpreter, or other volunteer. See what works some people on the team love, and why they chose those works.



thegibbesmuseum

Today's #GibbesPick is a twofer and comes courtesy Gibbes Museum Educator, Lucie Medberry (@lmedberry): "There are so many meaningful pieces at the Gibbes, but when I conduct tours, I love to stop at Mary Jackson's wonderful sweet grass creation, 'Never Again.' Mary Jackson's fabulous work is a wonderful example of the artform which was brought from enslaved Africans to the Lowcountry. Mary Jackson's work is

displayed at the Smithsonian, and we are so fortunate to have a portrait of this wonderful artist by another wonderful Lowcountry artist, Mary Whyte. This portrait is usually displayed nearby and promotes wonderful discussions and insights from students."

The largest she's ever constructed, Jackson worked on the basket pictured for three years. The likelihood she'll undertake a basket this size in the future is denoted by the title. Jackson is an internationally-recognized master of sweetgrass basketry. A recipient of the MacArthur Fellowship (commonly referred to as the MacArthur Genius Grant) in 2008, and many awards since then, Jackson's work is in major collections around the world and is prized by collectors and scholars alike.

Never Again, ca. 2007, by Mary Jackson (American, b. 1945); sweetgrass and palmetto; 42 inches (diameter); Gift of the Braithwaite Family
Mary Jackson's masterpiece, Never Again, hangs in a gallery named for the artist.

Video Tours

Virtual gallery tours: <https://vimeo.com/showcase/6879412>

These tours range from a few minutes to almost 45 minutes, depending on how the tour was filmed and what the original intention was. Some of these tours were posted live on Facebook, some were recorded with Streamable Learning to stream directly into schools (both before and during the pandemic). Watch some to get a feel for how different interpreters move throughout the space and engage with different works.

Glossary of Art Terms

Abstract art: A work of art with intellectual or emotional meaning (or both) that does not represent or imitate any visible object or figure. Non-objective.

Abstract Expressionism: The avant-garde art of the New York schools, which flourished after World War II. Big, challenging, personal, emotional, painterly, and influential.

Abstraction: Word used when talking about an artist whose work distills natural forms or appearances into simpler forms but who stops short of creating abstract art.

Academic style: Highly polished, finely detailed style that was promoted by the conservative 19th century academics.

Aesthetics: The philosophy or theory of taste, or of the perception of the beautiful in nature.

Allegory: A work of art where symbols or symbolic messages are used to convey the “meaning” of the work. Thus, it alludes to none that is apparent at first sight. The hidden meanings, symbols, and cross references may not always be easy to follow and may be deliberately obscure in the manner of a brain testing puzzle. Allegory and realism were combined with notable success by the Dutch 17th century masters and 19th century realists.

Aesthetic Movement: The idea that art is not concerned with storytelling, morality, religion, spiritual or intellectual enlightenment but only with its own aesthetic properties of color, form, etc.

Baroque: Dominant style of the 17th century. Look for: illusions, movement in space, drama, love of rich color and materials, heaviness, seriousness, and pomposity.

Chiaroscuro: Pronounced contrasts between brightness and darkness.

Conceptual art: Works of art where the only thing that matters is the idea or concept. No value or merit is awarded in materials or to physical or technical skill.

Constructivism: Avant-garde movement from 1917–1921 which was concerned with abstraction, space, new materials, 3D forms, and social reform.

Cross hatching: Criss-crossing lines which can be used to create tone.

Cubism: Significant art and design innovation of the 20th century. Taking conventional subjects, still life, landscape, and human figures but fragmented and chopping up forms. Looking at a subject from multiple points of view at the same time.

Dada: Deliberately used the absurd and banal to shock and challenge all existing ideas about art, life, and society. Originated in 1915.

Dry point: A type of print technique. A metal plate is scratched with a sharp point, producing a burr. Used to add extra touches to etching and engraving.

Etching: Print technique. A line is drawn on a copper plate covered in a resist with a sharp point and then it is submerged into an acid bath. The acid eats into the metal plate where it was exposed (by the point), creating a deep groove where the lines were drawn.

Expressionism: Style conveying heightened sensibility through distortion of color, drawing, space, scale, form, or intense subject matter.

Genre: A particular category of subject matter such as a portrait, landscape, marine, or historic painting.

Genre painting: Type of picture that shows a glimpse of everyday life.

Gouache: Opaque watercolor.

Impressionism: 19th century art movement originating in France characterized by short brush strokes and emphasis on the depiction of light.

Japonisme: The influence of Japanese art on western art.

Modern Art: 1880-1960. It embraces all the avant-garde works produced at the time. Starts with Monet to the New York School. Three characteristics: 1) claim with break from the past; 2) defiance of all existing art institutions; and 3) a plethora of styles and ideas.

Naturalism: The representation of nature with the least possible formal distortion or subjective interpretation.

Perceptual art: Any art that places importance on engaging the eye by the visual appearance and visual interest of a work.

Representational art: Art that depicts recognizable objects and figures although they may not necessarily be true to life.

Sfumato: Soft outlines and a smooth smoky transition between amounts of color.