

# *Living Color: The Art of the Highwaymen*

## Virtual Tour Pre- and Post- Visit Information/Activities 3<sup>rd</sup> – 12<sup>th</sup> Grade



Harold Newton, *Untitled*, n.d., oil on board, 23 ½ x 35 ¼ in. Courtesy of the Jacobs Collection.

We look forward to your class's virtual tour of the Orlando Museum of Art's temporary exhibition *Living Color: The Art of the Highwaymen*! Students will explore original paintings by the Highwaymen, a group of African American landscape painters whose subjects were Florida's scenic coastlines and wild backcountry. Through this tour, students will discover what life was like for these artists from the 1950s through the 1980s, and how they depicted brilliant Florida landscape scenes that became iconic visions of the State's natural environment.

To prepare students for the tour and to continue the museum experience after the tour, here are some vocabulary terms and suggested pre- and post-tour activities.

# VOCABULARY

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Here are some terms to help prepare your students for their tour:

<b>Civil Rights Movement</b>	A movement that took place in the United States from 1954-1968. The movement is defined as the struggle of African Americans to end legalized racial discrimination, disenfranchisement, and racial segregation in the United States. Numerous laws were passed in the 1960s that allowed for equal opportunities between all races.
<b>Climate</b>	The prevailing weather conditions of a region, including temperature, air pressure, humidity, precipitation, sunshine, and winds, throughout the year, over a long period.
<b>Elements of Art</b>	Basic visual “tools” that artists use to create works of art; these include <i>line, shape, color</i> and <i>texture</i> .
<b>Hudson River School</b>	A mid-19th century American art movement embodied by a group of landscape painters who created landscape paintings that were awe-inspiring and admiring.
<b>Jim Crow Laws</b>	Laws in the southern part of the United States that enforced segregation of black and white people. Examples include drinking fountains for only white people, bathrooms specifically for black people, etc.
<b>Landscape</b>	A work of art that shows the features found in a natural environment.
<b>Medium</b>	The material used by an artist, such as oil or watercolor, to create a work of art
<b>Oil</b>	An oil-based, opaque painting medium.
<b>Palette Knife</b>	A thin steel blade with a handle for mixing colors or applying or removing paint.
<b>Principles of Design</b>	Basic guidelines that artists use to plan works of art; these include <i>balance, emphasis, pattern</i> and <i>rhythm</i> .
<b>Segregation</b>	Is the enforced separation of different racial groups.
<b>Topography</b>	Features of an area.
<b>Vernacular Art</b>	“Outsider art” or “untrained art.”

# THE MUSEUM VIRTUAL TOUR

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Discussions and activities that *take place during the Orlando Museum of Art's virtual tour* address the following standards:

## **National Core Arts Standards for Visual Arts (VA):**

Discussions and activities that *take place during the virtual tour* of the Orlando Museum of Art specifically address the following:

## **National Core Arts Standards for Visual Arts (VA)**

VA: Cn11.1 Connecting: Enduring Understanding: People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.

VA: Pr6.1 Connecting: Enduring Understanding: Objects, artifacts, and artworks collected, preserved, and presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.

VA: Re7.1 Responding: Enduring Understanding: Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.

VA: Re7.2 Responding: Enduring Understanding: Visual imagery influences understanding of and responses to the world.

VA: Re8.1 Responding: Enduring Understanding: People gain insights into meanings of artworks by engaging in the process of art criticism.

VA: Re9.1 Responding: Enduring Understanding: People evaluate art based on various criteria.

**Next Generation Sunshine State Standards for Visual Arts:** VA.3.C.1.2, VA.3.C.2.2, VA.3.C.3.1, VA.3.C.3.2, VA.3.F.1.2, VA.3.H.1.1, VA.3.H.1.2, VA.3.H.1.3, VA.3.H.3.1, VA.3.O.1.3, VA.3.S.1.4, VA.4.C.1.2, VA.4.C.2.2, VA.4.C.3.1, VA.4.C.3.2, VA.4.F.1.2, VA.4.H.1.1, VA.4.H.1.2, VA.4.H.1.3, VA.4.H.3.1, VA.4.O.1.3, VA.4.S.1.4, VA.5.C.1.3, VA.5.C.1.3, VA.5.C.3.3, VA.5.F.2.3, VA.5.H.1.1, VA.5.H.1.2, VA.5.H.1.3, VA.5.H.2.1, VA.5.H.2.2, VA.5.H.2.3, VA.5.O.1.3, VA.5.O.2.1, VA.5.S.1.4, VA.68.C.1.2, VA.68.C.1.3, VA.68.C.2.3, VA.68.C.2.4, VA.68.C.3.1, VA.68.C.3.2, VA.68.C.3.3, VA.68.C.3.4, VA.68.H.1.1, VA.68.H.1.2, VA.68.H.1.3, VA.68.H.2.1, VA.68.H.2.2, VA.68.S.1.4, VA.912.C.1.3, VA.912.C.1.4, VA.912.C.1.5, VA.912.C.2.2, VA.912.C.2.3, VA.912.C.2.4, VA.912.C.2.8, VA.912.C.3.1, VA.912.C.3.3, VA.912.C.3.6, VA.912.H.11, VA.912.H.1.2,

VA.912.H.1.3, VA.912.H.1.4, VA.912.H.1.8, VA.912.H.1.9, VA.912.H.1.10, VA.912.H.2.2, VA.912.H.2.3, VA.912.H.2.5, VA.912.S.1.6

**Next Generation Sunshine State Standards for Social Studies:** SS.3.A.1.3, SS.3.G.1.1, SS.3.G.2.6, SS.3.G.4.1, SS.3.G.4.4, SS.4.A.1.1, SS.4.A.1.2, SS.4.A.6.3, SS.4.A.8.1, SS.4.G.1.1, SS.4.G.1.2, SS.4.G.1.4, SS.4.C.2.1, SS.5.A.1.1, SS.5.A.1.2, SS.5.G.1.1, SS.5.G.4.1, SS.6.W.1.1, SS.6.W.1.3, SS.6.W.1.4, SS.6.W.1.6, SS.7.G.2.3, SS.7.E.2.4, SS.8.A.1.2, SS.8.A.1.3, SS.8.A.1.5, SS.8.A.1.6, SS.8.A.1.7, SS.8.G.1.1, SS.8.G.1.2, SS.8.G.2.1, SS.912.A.1.2, SS.912.A.1.4, SS.912.A.1.7, SS.912.A.2.5, SS.912.A.6.15, SS.912.A.7.2, SS.912.A.7.6, SS.912.A.7.17, SS.912.G.2.1, SS.912.G.3.2, SS.912.G.4.1, SS.912.W.1.3, SS.912.H.1.1, SS.912.H.1.2, SS.912.H.1.3, SS.912.H.1.5, SS.912.H.1.7, SS.912.H.2.1, SS.912.H.2.2, SS.912.H.2.3, SS.912.H.2.4, SS.912.H.2.5

**Next Generation Sunshine State Standards for Language Arts:** LAFS.3.RL.1.3, LAFS.3.RL.3.7, LAFS.3.RI.2.6, LAFS.3.W.1.1, LAFS.3.W.3.7, LAFS.3.W.3.8, LAFS.3.SL.1.1, LAFS.3.SL.2.5, LAFS.3.L.3.5, LAFS.4.RL.1.3, LAFS.4.RL.3.7, LAFS.4.RI.2.6, LAFS.4.W.1.1, LAFS.4.W.3.7, LAFS.4.W.3.8, LAFS.4.SL.1.1, LAFS.4.SL.2.5, LAFS.4.L.3.5, LAFS.5.RL.1.3, LAFS.5.RL.3.7, LAFS.5.RI.2.6, LAFS.5.W.1.1, LAFS.5.W.3.7, LAFS.5.W.3.8, LAFS.5.SL.1.1, LAFS.5.SL.2.5, LAFS.5.L.3.5, LAFS.6.RL.1.3, LAFS.6.RL.3.7, LAFS.6.RI.2.6, LAFS.6.W.1.1, LAFS.6.W.3.7, LAFS.6.W.3.8, LAFS.6.SL.1.1, LAFS.6.SL.2.5, LAFS.6.L.3.5, LAFS.7.RL.1.3, LAFS.7.RL.3.7, LAFS.7.RI.2.6, LAFS.7.W.1.1, LAFS.7.W.3.7, LAFS.7.W.3.8, LAFS.7.SL.1.1, LAFS.7.SL.2.5, LAFS.7.L.3.5, LAFS.8.RL.1.3, LAFS.8.RL.3.7, LAFS.8.RI.2.6, LAFS.8.W.1.1, LAFS.8.W.3.7, LAFS.8.W.3.8, LAFS.8.SL.1.1, LAFS.8.SL.2.5, LAFS.8.L.3.5, LAFS.68.RH.2.4, LAFS.68.RH.3.7, LAFS.68.RST.2.4, LAFS.68.RST.3.9, LAFS.68.WHST.1.2, LAFS.68.WHST.3.9, LAFS.910.RL.2.4, LAFS.910.RL.2.6, LAFS.910.RL.3.7, LAFS.910.RI.3.7, LAFS.910.W.1.1, LAFS.910.W.1.3, LAFS.910.SL.1.1, LAFS.910.SL.2.4, LAFS.910.L.3.4, LAFS.910.L.3.6, LAFS.910.RH.2.4, LAFS.910.RST.2.5, LAFS.910.RST.3.9, LAFS.1112.RL.2.4, LAFS.1112.RL.2.6, LAFS.1112.RL.3.7, LAFS.1112.RI.3.7, LAFS.1112.W.1.1, LAFS.1112.W.1.3, LAFS.1112.SL.1.1, LAFS.1112.SL.2.4, LAFS.1112.L.3.4, LAFS.1112.L.3.6, LAFS.1112.RH.2.4, LAFS.1112.RST.2.5, LAFS.1112.RST.3.9

Suggested classroom activities on the following pages meet National Core Arts Standards for Visual Arts (VA) and Florida State Standards (FSS). Additionally, we have indicated in italics the appropriate level of Bloom’s Taxonomy of Thinking for each activity.

## **PRE-TOUR ACTIVITIES**

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The following information and activities can be used to prepare students for their visit!

### *Living Color: The Art of the Highwaymen*

The Highwaymen are a group of African American artists celebrated for their distinctive paintings of Florida’s natural environment. Working in and around the Fort Pierce area beginning in the 1950s, these self-taught artists depicted the state’s scenic coastline and

wild backcountry, often in dazzling combinations of color and tone. Brilliant tropical sunsets, windblown palms, towering sunlit clouds, and blooming poinciana trees are among the many subjects that have become iconic images of Florida in part because of the paintings that the Highwaymen created. In the state's postwar boom years their paintings found an enthusiastic audience among a growing population of new residents and visitors. Unrecognized by the region's art establishment of galleries and museums, the Highwaymen by necessity catered directly to their patrons, selling their paintings door-to-door along such thoroughfares as Route 1. It was from this practice that the name "Highwaymen" was later coined.

*Living Color: The Art of the Highwaymen* brings together 100 paintings by a core group of the Highwaymen including Al Black, Mary Ann Carroll, Willie Daniels, Johnny Daniels, James Gibson, Alfred Hair, Roy McLendon, Harold Newton, Sam Newton, Willie Reagan, and Livingston Roberts. Focusing on work produced from the 1950s to the 1980s, the exhibition is an in-depth examination of the group's initial period of success when their groundbreaking style of fast painting was being developed. Fast painting is a hallmark and essential innovation of the Highwaymen. Facing limitations imposed by the racial prejudice of their time, they had little or no access to formal training or to conventional art markets. To overcome these obstacles, they produced large numbers of works which could be sold at very affordable prices. Some estimates of the group's overall production during their heyday exceed 200,000 paintings, with certain artists creating dozens of paintings per day. Their creative response to the racism they confronted resulted in an original artistic practice.

Drawn from five outstanding private collections, this exhibition also considers the role of collectors in preserving the legacy of these artists and reviving popular interest in their works and their extraordinary life stories. Through interviews with these collectors, exhibition curator Gary Monroe explores questions about why this work is fascinating and what drives them to collect it with such evident passion. With insights gained from his interviews and the opportunity to carefully examine more than 1,000 paintings in these combined collections, Monroe's selections for the exhibition offer viewers a critical understanding of the work. It is an opportunity to see some of the strongest examples of Highwaymen painting and consider what the elements of their style express, and what their contribution is to the art of Florida.

The exhibition is organized by the Orlando Museum of Art and curated by Gary Monroe in collaboration with OMA curator Hansen Mulford. Monroe has been recognized as a leading scholar of the Highwaymen since the publication of his book, *The Highwaymen: Florida's African-American Landscape Painters* (2001) which was instrumental in providing a contemporary understanding of their work. Monroe has also authored books on individual artists including Al Black, Mary Ann Carroll, and Harold Newton.

## Language Arts/Visual Arts: Formal Art Criticism

FSS: VA.3.C.1.2, VA.3.C.3.1, VA.3.C.3.3, VA.3.H.2.1, VA.3.O.2.1, VA.3.S.1.4, VA.4.C.1.2, VA.4.C.3.1, VA.4.C.3.3, VA.4.H.2.1, VA.4.O.2.1, VA.4.S.1.4, VA.5.C.1.2, VA.5.C.3.1, VA.5.C.3.3, VA.5.H.2.1, VA.5.O.2.1, VA.5.S.1.4, VA.68.C.1.2, VA.68.C.3.1, VA.68.C.3.3, VA.68.H.2.1, VA.68.O.1.2, VA.68.C.3.3, VA.5.S.1.4, VA.912.C.1.2, VA.912.C.3.1, VA.912.C.3.3, VA.912.C.3.3, *Remember, Understand, Apply, Analyze, Evaluate*

Formal art criticism helps students look at a work of art in an organized way, to gain understanding of the meaning of the work, using a four-step method.

Present students with an image of a work of art and discuss it using the four steps outlined here. Although it is important to begin with 1 (Describe), you may move back and forth through the other steps as you respond to student observations.

1. **Describe:** Ask students to describe what they see in the work, including naming the subject matter as well as the elements of art (line, shape, color, texture) they notice. They may also describe the medium, the size, and any clues as to the time period in which the piece was created.
2. **Analyze:** Ask students to analyze how the artist used the elements of art and principles of design (contrast, pattern, rhythm, movement, symmetry, balance, proportion, emphasis, unity) in the overall design of the piece. Also have them mention what materials and techniques were used, as well as any other technical aspect of creating the work of art.
3. **Interpret:** Ask students to determine the meaning of the piece and share ideas about what is being conveyed. This comes naturally after description and analysis. Point out that their interpretations should be based on things that are observable in the piece. *Multiple meanings are often appropriate, and many answers can be considered correct.*
4. **Evaluate (or judge):** Ask students to say what they like or don't like about the piece, and give a reason for this judgment. Even if the piece is not liked, have them decide whether it is a significant work and has value. You may also ask students to describe how they might represent this two-dimensional landscape painting as a sculpture. *Many answers can be considered correct.*

# POST-TOUR ACTIVITIES

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Mary Ann Carroll, *Untitled [Backcountry twilight]*, n.d., oil on Masonite board, 17 ¾ x 23 ½ in. Courtesy of the Jacobs Collection  
© Wanda Renee Mills. Photography by Tariq Gibran

## Visual Arts/Language Arts: Narrative for a Landscape Painting

FSS: VA.3.C.1.2, VA.4.C.1.2, VA.5.C.1.2, VA.68.C.1.2, VA.912.C.1.2, LAFS.3.W.1.3, LAFS.4.W.1.3, LAFS.5.W.1.3, LAFS.6.W.1.3, LAFS.7.W.1.3, LAFS.8.W.1.3, LAFS.910.W.1.3, LAFS.1112.W.1.3; *Understand, Analyze, Evaluate, Create*

Landscape paintings show an outdoor scene, but they can also convey a feeling or mood, or suggest a narrative. Have students look at a landscape painting by the Highwaymen, or any landscape scene of Florida. Ask them to imagine that they are in the place depicted in the painting. Then write a narrative based on the following: What do you see? If you were in this painting, where would you be? What is it like there? What are you doing? What are you wearing? Why? What do you hear, smell or feel? Where have you come from, and where are you going? How will you get there? What else will happen? Who might join you and why?

Have students write a finished narrative that conveys something about their experiences “in” the landscape painting.

## Visual Arts: Creating a Landscape of Florida

FSS: VA.3.C.1.1, VA.3.F.1.1, VA.3.F.1.2, VA.3.O.1.1, VA.3.O.2.1, VA.3.S.1.1, VA.3.S.1.2, VA.3.S.2.2, VA.3.S.3.1, VA.4.F.1.1, VA.4.F.1.2, VA.4.O.1.1, VA.4.O.2.1, VA.4.S.1.1, VA.4.S.1.2, VA.4.S.2.2, VA.4.S.3.1, VA.5.F.1.1, VA.5.F.1.2, VA.5.O.1.1, VA.5.O.2.1, VA.5.S.1.1, VA.5.S.1.2, VA.5.S.2.2, VA.5.S.3.1, VA.68.C.1.1, VA.68.F.1.1, VA.68.F.1.2, VA.68.O.1.1, VA.68.O.1.3, VA.68.O.2.2, VA.68.O.2.3, VA.68.S.1.3, VA.68.S.2.1, VA.68.S.3.1, VA.912.C.1.1, VA.912.C.1.2, VA.912.C.1.5, VA.912.H.3.3, VA.912.O.1.3, VA.912.S.1.2, VA.912.S.2.5, VA.912.S.3.1; *Understand, Apply, Analyze, Evaluate, Create*

A traditional method for painting landscapes—called *back-to-front* painting—was used by many of the Highwaymen painters that captured the topography of Florida. This method creates a sense of distance on a two-dimensional surface, using background, middle ground and foreground.

Of equal importance is a horizon line that establishes the visual meeting place of land/water and sky. For the Highwaymen, the line often followed the contour of water, whether that be an ocean, river, or pond. As shown by the Highwaymen, in Florida this line is often a straight line.

Have students create a drawing or painting of a Florida landscape using a *back-to-front* approach. For this activity students can use any medium that they have access to: paint, markers, colored pencils, etc. First, have them create the background by making hazy clouds or sky to provide atmospheric perspective (bluish hues and few details help suggest distant space). Then, have them use brighter colors and larger sizes for objects in the middle ground. These items can include things such as a body of water (ocean, lake, pond, etc.), trees (palm trees, oak trees, Poinciana trees, etc.), boats, people, houses, or animals. Finally, using the brightest colors, have them use more detail and largest objects in the foreground. These objects can be the same or different from the objects in the middle ground. Finally, conduct a discussion about the paintings, pointing out how subtle gradations in size, color, value and detail help to create the illusion of space and distance in each landscape scene.

### Visual Arts/Language Arts: Writing a Travel Report

FSS: VA.3.C.1.2, VA.4.C.1.2, VA.5.C.1.2, VA.68.C.1.2, VA.912.C.1.2, LAFS.3.W.1.3, LAFS.4.W.1.3, LAFS.5.W.1.3, LAFS.6.W.1.3, LAFS.7.W.1.3, LAFS.8.W.1.3, LAFS.910.W.1.3, LAFS.1112.W.1.3; *Remember, Understand, Apply, Analyze, Create*



Mary Ann Carroll, *Untitled*, n.d., oil on board, 23 x 34 ¾ in. Courtesy of the Walker Collection.

Although recording scenes of history and culture was not the goal of the Highwaymen, these artists were great observers of Florida's natural environment. By capturing a moment in time, in a particular place, their paintings helped to document scenes of Florida's natural beauty before



the massive urban development that would later occur due to amusement parks and suburban expansion.

Have students choose one work of art from the exhibition and write about it from the point of view of a travel reporter. Ask each student to record details as if from a visit to Florida, including details about topography and weather conditions, plants and animals, or people and their activities shown in the painting.

### Language Arts/Visual Arts: Student Assessment

FSS: LAFS.K12.SL.1.1, LAFS.K12.SL.1.2, VA.3.S.3.1, VA.3.C.1.1, VA.3.C.1.2, VA.3.H.1.1, VA.3.H.2.1, VA.4.S.3.1, VA.4.C.1.1, VA.4.C.1.2, VA.4.H.1.1, VA.4.H.2.1, VA.5.S.3.1, VA.5.C.1.1, VA.5.C.1.2, VA.5.C.3.1, VA.5.C.3.3, VA.5.H.1.1, VA.5.H.2.1, VA.68.S.3.1, VA.68.C.1.1, VA.68.C.1.2, VA.68.C.3.1, VA.68.C.3.3, VA.68.H.1.1, VA.68.H.2.1, VA.912.S.3.1, VA.912.C.1.1, VA.912.C.1.2, VA.912.C.3.1, VA.912.C.3.3, VA.912.H.1.1, VA.912.H.2.1; *Remember, Understand, Apply, Evaluate, Create*

Using the reproducible sheet on the next page, have each student write a paragraph in which he/she responds to the virtual tour experience with the Orlando Museum of Art.

# MY VIRTUAL TOUR EXPERIENCE WITH THE ORLANDO MUSEUM OF ART

Use the space below or a separate sheet of paper to write a paragraph that answers the following questions:

- **What** type of art did you see on your virtual tour?
- **What** subject matter did these paintings feature?
- **Who** are some of the artists you learned about?
- **What** else did you learn during the virtual tour?

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