



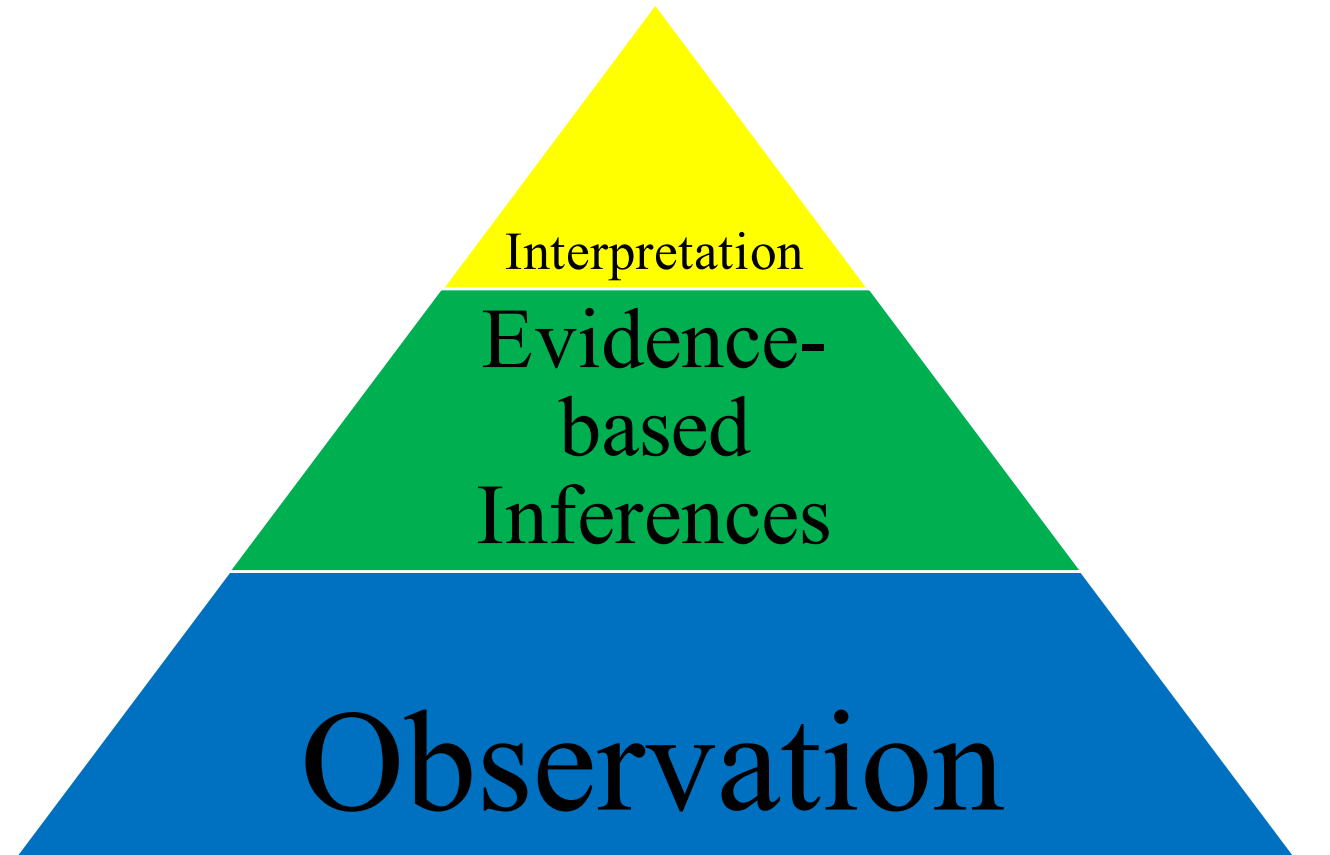
Global Perspectives: Museums as a Resource

Friday, November 3, 2017

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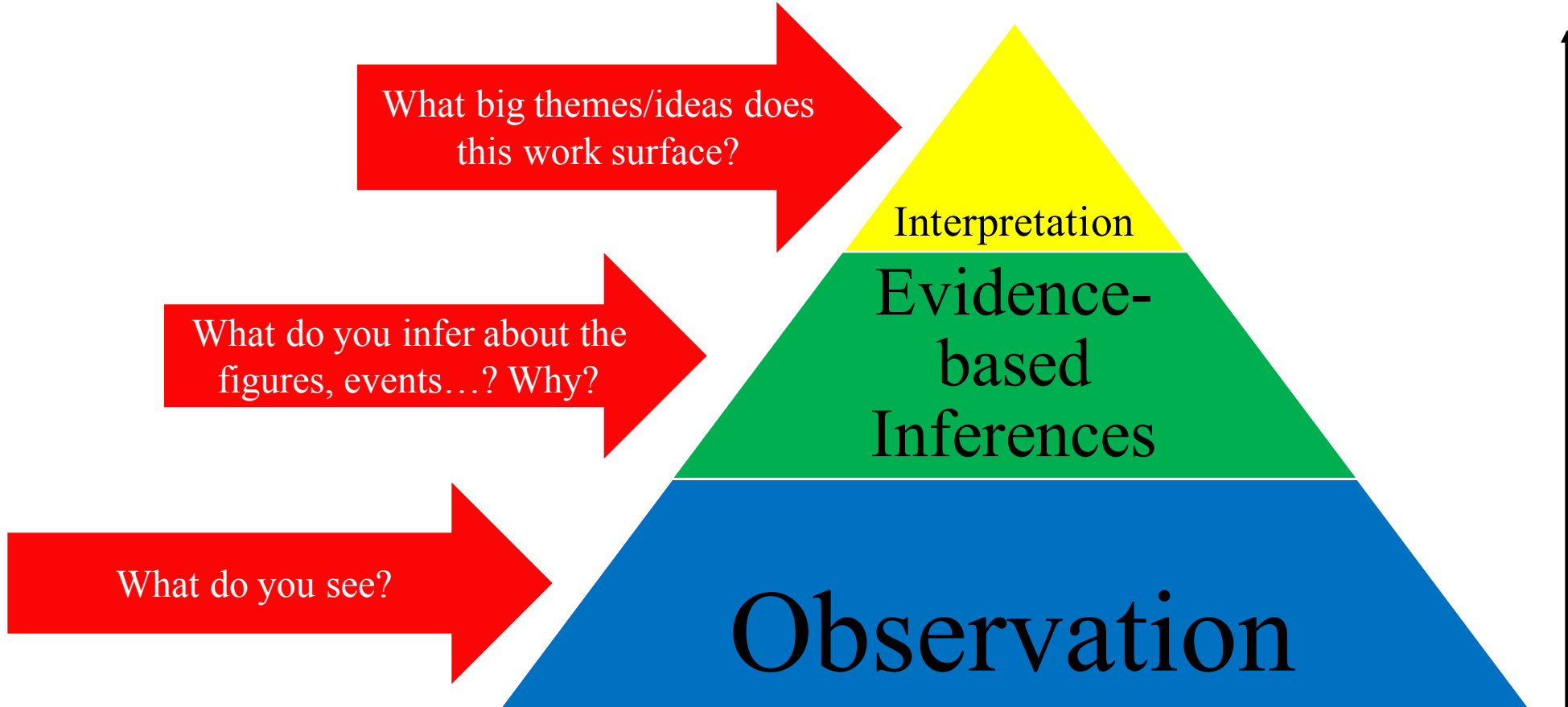
Fostering Visual Literacy

The Pyramid of Inquiry



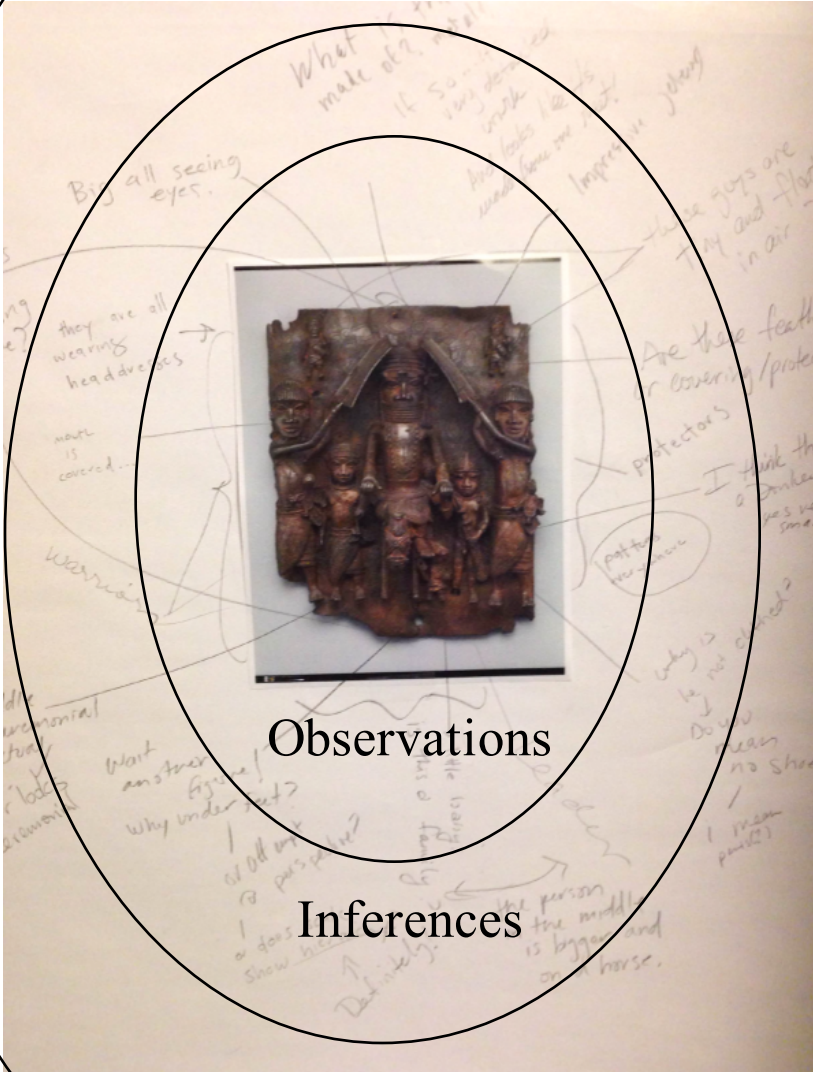
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The Pyramid of Inquiry



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Observative Annotation



The image shows a photograph of a bronze sculpture, likely a religious or historical scene, centered within a series of concentric circles. The background is a light-colored surface covered with handwritten notes and arrows, illustrating the process of observational annotation. The notes include:

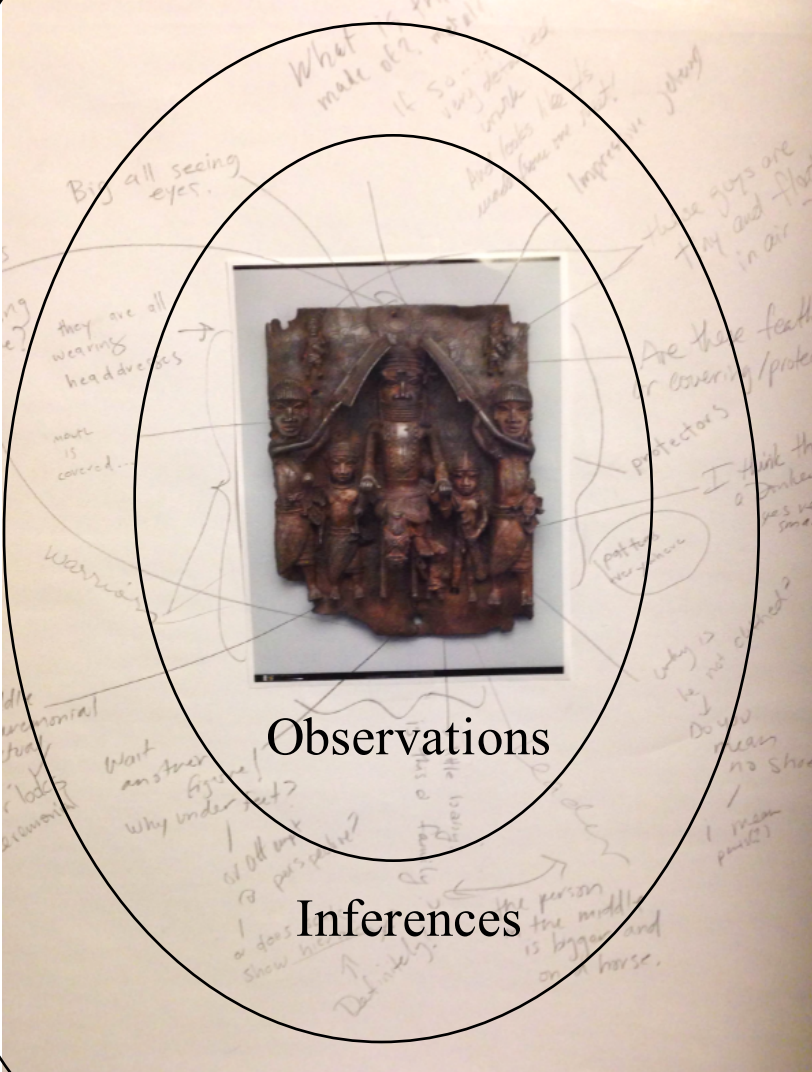
- What is the material made of?
- If so, why does it look like this?
- Impressive job
- Are these guys are trying and floating in air?
- Are these feathers covering/protectors?
- I think the person is the middle is bigger and more.
- Why is he not dressed?
- Do you mean no shoes / mean pants?
- Why under that?
- What another figure?
- Why under that?
- What is the person in the middle?
- Why is he not dressed?
- Do you mean no shoes / mean pants?
- Why under that?
- What another figure?
- Why under that?

The sculpture itself depicts a central figure, possibly a deity or a person of high status, surrounded by other figures in a dynamic pose. The bronze has a dark, patinated appearance.

Observations

Inferences

Questions



Inferences

Questions

Collaborative Annotation

Silently:

- Write observations in the inner circle.
- Write inferences in the middle circle.
- Write questions you have that can not be answered by looking alone in the outer circle.

Tips:

- You can comment on the work of art, as well as other's comments.
- You are encouraged to draw lines to the area(s) of the work of art your comment references.
- Ensure all members contribute equally!



Buddha



Period: Gupta period

Date: late 6th–early 7th century

Culture: India (probably Bihar)

Medium: Bronze

Dimensions: H. 18 1/2 in. (47 cm);

W. 6 1/8 in. (15.6 cm)

Classification: Sculpture

Accession Number: 69.222

- Sculptors may employ visual metaphors when depicting deities or royalty.
- Common traits for a depiction of Buddha include:
 - elongated earlobes
 - taut skin
 - webbed fingers and toes
 - strong shoulders
 - a leonine body
 - peaceful facial expression
- This hand gesture (mudra) may be referred to as: “abhaya,” or “gesture of fearlessness”.



Plaque: Equestrian Oba and Attendants



Date: 1550–1680

Geography: Nigeria, Court of Benin

Culture: Edo peoples

Medium: Brass

Dimensions: H. 19 7/16 x W. 16 1/2 x
D. 4 1/2 in. (49.5 x 41.9 x 11.4 cm)

Classification: Metal-Sculpture

Accession Number: 1978.412.309

- Artists may use the size and position of figures to represent rank and authority. In this case the Oba (king) is in the middle.
- Portugal made contact with Benin in the late 15th century. Through trade with the Portuguese, Benin received the coral beads worn by the Oba, and even the brass that makes up this plaque.
- About 900 similar plaques were used to decorate the façade of the royal palace.



The Last Moments of John Brown



Artist: Thomas Hovenden (American (born Ireland), Dunmanway 1840–1895
Plymouth Meeting, Pennsylvania)

Date: 1882–84

Medium: Oil on canvas

Dimensions: 77 3/8 x 66 1/4 in. (196.5 x 168.3 cm)

Classification: Paintings

Accession Number: 97.5

- John Brown was an abolitionist who led a raid on a federal armory in Virginia (now West Virginia), intending to arm enslaved African Americans.
- Brown had come to believe that the only way to end slavery in America was through bloodshed.
- Brown was sentenced to die by hanging. His hasty trial electrified the nation, and a sensational newspaper account reported how he paused on his way to the scaffold to kiss a baby.



Relief panel, Palace of Ashurnasirpal II



Period: Neo-Assyrian

Date: ca. 883–859 B.C.

Geography: Mesopotamia, Nimrud (ancient Kalhu)

Culture: Assyrian

Medium: Gypsum alabaster

Dimensions: 92 1/4 x 92 x 4 1/2 in. (234.3 x 233.7 x 11.4 cm)

Classification: Stone-Reliefs-Inscribed

Accession Number: 32.143.4

- This relief depicts Ashurnasirpal II, king of Assyria from 883 – 859 BC, and an attendant.
- The king is identifiable by his crown. He is also recognizable by his luxuriant beard, and in the relief's original, pigmented state would have been further distinguished by his clothing, more elaborately embroidered than that of any other figure.
- This panel is actually a wall; one part of an immense receiving room within the palace.