

Kimbell Virtual Student Outreach

Educator Packet



Art, You, and Your Community

Seated Nyoirin Kannon, Japanese, c. 1230–50, wood with traces of gilt and pigment. Kimbell Art Museum

Kimbell Art Museum

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INTRODUCTION

About Virtual Student Outreach

Bring the Kimbell into your virtual classroom with flexible, interactive programs designed to engage students (3–12 grades) in the exploration of art and ideas spanning history, cultures from around the world, and different artists' materials and techniques.

Each thematic program combines pre-recorded videos, writing activities, live virtual group discussions led by museum educators, and suggestions for related studio projects.

How to schedule a virtual group discussion

During 30-minute interactive sessions led by museum educators, students will discover three artworks in the Kimbell's collection through a series of conversations and activities highlighted in this packet.

To schedule, please fill out a [VSO Request Form](#) (separate PDF) and contact us at least three weeks in advance in one of these ways:

- Visit www.kimbellart.org to submit an online request.
- Email your completed form to education@kimbellmuseum.org.
- Call 817-332-8451, ext. 249, to speak with the tour programs coordinator.

Equipment needs

Virtual group discussions are held on Zoom. In order to participate from home, students and teachers will need a computer or tablet with access to the internet and the ability to receive live audio and video content.

Teachers will receive a meeting link to share with their students in advance of the program. Meetings are accessible through your internet-powered device's web browser, or you can download the free application here: https://zoom.us/download#client_4meeting.

Scheduling teachers are required to join the virtual program. If students are participating from home on their own devices, we also require that at-home caregivers be present, unless advance permission has been given by parents and/or guardians for students to participate independently.

If your group will be participating in a shared in-person classroom, teachers will need at least one computer or tablet with speakers, access to the internet, and a large screen (projector or smartboard) to receive and share live audio and video content with participants.

We also recommend adding a webcam, external/USB omnidirectional microphone, and speakers to help facilitate the discussion. Scheduling teachers may also schedule a pre-visit appointment to test their devices and internet connection.

How to use this packet

This packet includes descriptions, reproductions, discussion questions, and activities related to the three artworks highlighted in the *Art, You, and Your Community* Virtual Student Outreach program. The packet also includes printable worksheets and additional resources and ideas for extensions both in and beyond the classroom.

For a virtual group discussion

To help prepare students for their virtual group discussion led by a museum educator, scheduling teachers may wish to review pre-visit vocabulary (pages 6–7) with their students or provide them with physical copies of program worksheets (pages 11 and 17). Student groups are also invited to download the Kimbell’s [Social Narrative](#) for Virtual Student Outreach.

IMPORTANT: Although no additional preparation is required, we also recommend that students complete the worksheet on page 11 **AFTER** watching the video about Cociyo linked on page 9 (grades 3–6) **OR** engaging in a discussion with their teacher using questions on page 10 (grades 7–12).

Self-facilitation

Educators may also choose to self-facilitate discussions and activities at their own pace using the printable materials and strategies found in this packet. For additional resources including pre-recorded videos and PowerPoints, visit kimbellart.org.

TEXAS ESSENTIAL KNOWLEDGE AND SKILLS (TEKS)

Art		
5th Grade	8th Grade	12th Grade
§117.117.1	§117.204.1	§117.305.1
§117.117.2	§117.204.2.A	§117.305.2.D
§117.117.3	§117.204.3	§117.305.3.A and B
§117.117.4.A and B	§117.204.4.A, C, and D	§117.305.4.A, B, C, and F

English Language Arts		
5th Grade	8th Grade	12th Grade
§110.7.1.A and B	§110.24.1.A and B	§110.39.1.B
§110.7.7.A, E, and F	§110.24.5.E	§110.39.2.B
	§110.24.6.A,E and F	

Social Studies		
5th Grade	6th Grade	8th–12th Grade
<i>U.S. History</i>	<i>Societies of the Contemporary World</i>	<i>World History Studies Elective</i>
§113.16.21.B	§113.18.2.B	§113.42.1.C and D
§113.16.25.A, B, C	§113.18.16.A and C	§113.42.3.A
	§113.18.17.A	§113.42.22.B
	§113.18.19.A	§113.42.24.C
		§113.42.25.A and B

PRE-VISIT: VOCABULARY

For discussing *Urn in the Form of Cociyo, God of Lightning and Rain*

Sculpture	A three-dimensional work of art
Additive	A process of modeling a sculpture in which the artist adds more of the same soft material, such as clay, to build up a shape
Incise	To mark a sculptural material with a sharp tool
Ceramic	Word used to describe an object made of clay that has been hardened by heat / firing

For discussing *The Torment of Saint Anthony* by Michelangelo

Pigment	Coloring powder made from organic material (insects for red) or minerals (lapis lazuli for blue). Today, most colors are made from chemicals. When mixed with a binder (like egg yolk or oil), pigments create a painting medium.
Tempera	A mixture of pigments (powdered colors) with egg yolk. The jewel-like colors keep their brightness over centuries.
Panel	A wooden support or surface used for early tempera and oil painting

For discussing *Seated Nyoirin Kannon*

Subtractive	A process of carving a sculpture in which the artist removes material from wood or stone to create a new form
In-the-round	A sculpture that can be viewed from all sides

Nyoirin Kannon Japanese Esoteric Bodhisattva of Compassion
nee'ohr-en / kah-nohn

Avalokiteshvara Bodhisattva of Compassion (Kannon)
ah-vah-loh-keh-tesh-vah-rah

PRE-VISIT: OVERARCHING DISCUSSION QUESTIONS

Art, You, and Your Community

What is a community? What does community mean to you?

How are you a part of your community?

How do members of a community help each other?

Museums and Your Community

What are museums? What do they do? What is the art museum's role in the community?

What do you expect to see at the art museum?



Birds-eye view of the Kimbell Art Museum, Fort Worth, Texas

PRE-VISIT: INTRODUCING COCIYO



Ancient American, Zapotec culture, *Urn in the Form of Cociyo, God of Lightning and Rain*
Ceramic, c. A.D. 400–500

Click [HERE](#) to watch a 2-minute video (for grades 3–6) about this sculpture.

Ancient American

Monte Albán IIIa, Oaxaca, Mexico, Zapotec culture, Early Classic period (A.D. 250–600)

Urn in the Form of Cociyo, God of Lightning and Rain

Ceramic, c. A.D. 400–500

Kimbell Art Museum, Fort Worth

The primary capital of Zapotec culture was the ceremonial site of Monte Albán (in the modern state of Oaxaca, Mexico), where the Zapotecs worshipped a complex pantheon of nature gods. Zapotec culture is divided into four stages, each associated with the style of gray-ware effigy urns they placed with their honored dead.

This urn represents Cociyo, the Zapotec god of lightning and rain, identified by a mixture of facial elements forming a powerfully sculptural mask. The stepped, two-part forms enclosing the eyes represent clouds and, by extension, the precious water needed to grow crops. The doubly plugged nasal extension is a development from earlier snouted deity elements that combine jaguar and snake allusions—the roar of the jaguar with the reverberation of thunder. The three fangs that protrude from this snout cover a forked tongue, like the almost invisibly flashing tongue of a snake; the snake’s tongue symbolizes the lightning bolt. The broad mouth with drawn-back lips is derived from Olmec prototypes, among which would have been images of the baby rain god. The rest of the dress is as much that of a priest as of a deity, with the large disk-shaped earplugs and the knotted collar of high rank. The striations of the cape may be intended to represent feathers. The kilt is decorated with a wavelike pattern, with three attached tassels at the bottom. The ensemble thus echoes the various natural phenomena of a tropical mountain thunderstorm.

DISCUSSION QUESTIONS

- What animal parts do you recognize in Cociyo’s face? How would you describe his nose? List the different sounds and movements that jaguars and snakes make. How might these relate to a thunderstorm?
- Identify other shapes that make up Cociyo’s costume and face. What weather element does the shape around his eyes remind you of? Do you notice other symbols relating to water?
- Why do you think rainstorms were so significant to the Zapotec people? What are the benefits and dangers of that kind of weather? Why create an artwork representing this powerful figure?

Kimbell Art Connections

Art, You, and Your Community



Ancient American, Zapotec culture, *Urn in the Form of Cociyo, God of Lightning and Rain*, ceramic, c. A.D. 400–500

Which parts of the sculpture refer to nature? Sketch or write your answers below.

Blank space for writing or sketching answers to the question: "Which parts of the sculpture refer to nature? Sketch or write your answers below."

Which parts of the sculpture tell us that this is an important figure? Sketch or write your answers below.

Blank space for writing or sketching answers to the question: "Which parts of the sculpture tell us that this is an important figure? Sketch or write your answers below."

What forces of nature would you like to control? Sketch or write your answers below.

Blank space for writing or sketching answers to the question: "What forces of nature would you like to control? Sketch or write your answers below."

INTRODUCING MICHELANGELO



Michelangelo Buonarroti, *The Torment of Saint Anthony*
Tempera on panel, 1487

Michelangelo Buonarroti
Italian, 1475–1564

The Torment of Saint Anthony

Tempera on panel, 1487
Kimbell Art Museum, Fort Worth

This is the first known painting by Michelangelo, described by his earliest biographers and believed to have been painted when he was twelve or thirteen years old. Although Michelangelo considered himself first and foremost a sculptor, he received his early training as a painter, in the workshop of Domenico Ghirlandaio (c. 1449–1494), a leading master in Florence. Michelangelo’s earliest biographers, Giorgio Vasari and Ascanio Condivi, tell us that, aside from some drawings, his first work was a painted copy of the engraving *Saint Anthony Tormented by Demons* by the fifteenth-century German master Martin Schongauer. The rare subject is found in the life of Saint Anthony the Great, written by Athanasius of Alexandria in the fourth century, which describes how the Egyptian hermit-saint had a vision that he levitated into the air and was attacked by demons, whose torments he withstood.

Created when he was informally associated with Ghirlandaio’s workshop and under the guidance of an older friend, the artist Francesco Granacci, Michelangelo’s painting earned him widespread recognition. Writing when Michelangelo was still alive, both Vasari and Condivi recounted that to give the demonic creatures veracity, he studied the colorful scales and other parts of specimens from the fish market. Michelangelo subtly revised Schongauer’s composition, making it more compact and giving the monsters more animal-like features, notably adding fish scales to one of them. He also included a landscape that resembles the Arno River Valley around Florence. The work is one of only four easel paintings generally regarded as having come from his hand and the first painting by Michelangelo to enter an American collection.

DISCUSSION QUESTIONS

- What’s happening here? What do you notice first? What movement do you see? Describe the different creatures. What are they doing? Do they remind you of other “real” animals? What colors, textures, or patterns catch your eye?
- Who is this man? How is he dressed? How is he reacting to the creatures? How is he so calm? What does this tell us about the story? What do you think happens next?
- How do you stay relaxed in stressful situations? How might you help create a sense of calm in your home or community during a difficult time?

ADDITIONAL CONVERSATION STRATEGIES

Play Circle of Viewpoints ([Artful Thinking](#))

1. Brainstorm a list of different perspectives.
2. Choose one perspective to explore, using these sentence starters:
 - I am thinking of **(choose a topic)** from the viewpoint of **(choose a viewpoint)**.
 - I think . . . **(describe the topic from your viewpoint)**. *Be an actor—take on the character of your viewpoint.*
 - A question I have from this viewpoint is **(ask a question)**?

See, Think, Wonder ([Artful Thinking](#))

Look at the artwork or object for a moment.

- What do you **see**?
- What do you **think** about what you see?
- What do you **wonder** about?

ACTIVITIES: OVERCOMING YOUR STRESS MONSTERS

How do you stay relaxed in stressful situations? Imagine being as calm as St. Anthony and learn some strategies using the activities below.

Calming Exercises

- **Deep Breathing:** Place your hands on your stomach and breathe in deeply through your nose, counting to 5. Hold your breath for 5 seconds. Exhale through your mouth, counting to 5. Repeat.
- **Grasp and Release:** Make your hands into fists and clench as hard as you can for 5 seconds, then release and wiggle your fingers. Repeat. Also try: Pressing your palms together, flexing legs, flexing arms.
- **Breathing Arms:** Hold your arms down at your sides. Inhale, slowly moving your arms over your head. Exhale, slowly lowering your arms. Repeat.
- **Head-to-Toe Countdown:** Close your eyes and either sit or lay down. Start counting slowly from 1 to 10, shifting focus from your head down to your toes. Then, slowly count down from 10 to 1, shifting focus from your toes up to your head. Repeat.

Mindful Meditation

1. Sit in a comfortable chair or cross-legged on the floor and close your eyes. Take three long and slow deep breaths.
2. Try to clear your mind of any noisy, stressful thoughts. Imagine you're on a beautiful beach on a warm sunny day.
3. If a stressful thought begins to surface, picture your stress monster riding the waves, rising and falling far away from the shore.

OR imagine you're lying down in a patch of soft green grass, staring up at the clouds. If a stressful thought comes along, set it aloft on a cloud floating along in the summer breeze.

4. Try not to get attached to any one thought. Instead continue to clear your mind with a few more deep breaths and watch the clouds or waves roll by.

INTRODUCING NYOIRIN KANNON



Japanese, *Seated Nyoirin Kannon*
Wood with traces of gilt and pigment, c. 1230–50

Kimbell Art Connections

Art, You, and Your Community



Japanese, *Seated Nyoirin Kannon*, wood with traces of gilt and pigment, c. 1230–50

Choose TWO nouns (person, place, thing) for this sculpture.

Choose TWO adjectives (describing words) for this sculpture.

Choose TWO verbs (actions) for this sculpture.

What question would you ask the person who created this sculpture?

Japanese

Japan, Kamakura period (1185–1333)

Seated Nyoirin Kannon

Wood with traces of gilt and pigment, c. 1230–50

Kimbell Art Museum, Fort Worth

Kannon is the Japanese name for the Indian Buddhist deity Avalokiteshvara, the bodhisattva of compassion. Because of the boundless love he offered to all beings, this was the most popular of all the Buddhist deities throughout Asia. The Nyoirin Kannon, a prominent deity in the Japanese Esoteric Buddhist pantheon, is one of the six “changed forms” of the bodhisattva Kannon especially associated with the granting of desires. The word *nyo-i* refers to the *cintamani*, the wish-granting jewel; the term *rin*, which means “wheel,” refers to the turning of the wheel of the law. The Nyoirin Kannon was widely worshiped by those who hoped to gain riches and see their requests fulfilled.

This gracious image shows the deity seated in a pose of royal ease. Although drawings frequently depict this god as a bodhisattva with two arms, the six-armed form was also popular in Japan. As in this sculpture, one hand is often shown touching the cheek, with a left arm braced against the lotus pedestal (now missing). Of the other four arms, one of the right hands holds the jewel, and one of the left hands holds a lotus. The raised left arm would originally have had a wheel balanced on the upright finger, and the lowered right arm would have held a rosary.

DISCUSSION QUESTIONS

- Describe Kannon’s pose. How many arms does he have? What is he holding? What else is he doing with his hands? What does his facial expression tell us? How is he feeling in this moment?
- Kannon is a powerful deity and granter of desires! If you could ask him to grant you one wish, what would it be, and why? What are your special powers? Do you have a hobby, talent, or skill you like to share with others?
- What sort of skills or tools might you use to help your community? If you were a sculpture like Kannon, what would you hold or do with your hands to communicate your gifts?

POST-VISIT ACTIVITIES: COMMUNITY CONNECTIONS

Do you have a favorite hobby, talent, or skill you like to share with your community?

Maybe you cook delicious pancakes, throw a great fastball, play loud music, create beautiful drawings, or help people make new friends. The possibilities are endless!

Describe your contributions to community using one of the post-visit activities below.

“Six-Armed Me” Multi-Armed Figure Drawing

1. On a sheet of scratch paper, make a quick sketch of 4–6 items symbolizing special talents that you like to share with your community.
2. Now, dress simply and look in a mirror. Stand or sit on the floor and on a new sheet of paper, draw yourself with your real arms. Hands may be positioned palms-up and waist-high or lowered at your sides, for example.
3. Now the fun part: add four more arms and hands making different gestures or holding the symbols of your talents!
4. For an added challenge, write a short description explaining each symbol and gesture that you’ve chosen or ask a partner to guess your talents based on what you've drawn!

Community Bubble Map

1. Draw a shape that represents you at the center of a large sheet of a paper. The larger the paper, the larger your bubble map! Write your name at the center of your shape.
2. Draw a line extending from that central shape and connect it to another shape. On the connecting line, describe your special hobby, talent, or skill.
3. Then, imagine a positive outcome that comes from sharing your special gift with your community. Sketch or write about the outcome inside the second shape.
4. Add as many “bubble gifts” as you like, radiating outward from your central shape. As an added challenge, imagine more positive outcomes emerging from your first round of outcomes like ripples in a pond or a chain reaction!

Click [HERE](#) to share your creations in the #KimbellfromHome Virtual Art Gallery.

POST-VISIT: ADDITIONAL RESOURCES & ACTIVITIES

Connecting to *Urn in the Form of Cociyo, God of Lightning and Rain*

- **DESIGN** your own rain deity. What characteristics would you use to symbolize a storm? What would its costume look like?
- **CREATE** a tasty additive piecrust sculpture of *Cociyo* using these instructions:
 1. Gather equipment and ingredients listed below.
 2. Roll out your dough to about 1/4-inch thickness and transfer to a parchment-lined baking sheet.
 3. Use a paring knife to cut out the overall shape. This will be your base—pop it into the fridge while you work on other shapes.
 4. Cut smaller shapes out of the remaining dough.
 5. Brush base with egg wash and layer on the smaller shapes. Use kitchen utensils to add details, such as textures or patterns, by pressing them into the dough.
 6. After adding detail, brush everything with egg wash.
 7. Use a food-safe brush to add color and flavor.
 8. Follow the recipe or instructions for your crust and bake until golden and crispy.

Ingredients:

- One soft and doughy store-bought piecrust (or make your own)
- Egg wash (egg whites slightly thinned with water)
- Edible coloring and flavoring agents

Note: We brushed on a blend of cocoa powder and cinnamon mixed with vanilla extract and water—then sprinkled with lots of sugar! (Experiment with whatever you have on hand, sweet or savory.)

Equipment:

- Paring knife and other kitchen utensils (fork, chopsticks, etc.)
- Food-safe brush
- Rolling pin
- Cutting board
- Parchment paper
- Baking sheet
- Oven
- Refrigerator
- Artwork reproduction or printout (helpful but not necessary)

- **LEARN** more about ancient [Mesoamerica](#), the culture and traditions of the ancient [Zapotec](#), and the ceremonial site of [Monte Albán](#), now a UNESCO World [Heritage site](#).
- **READ** about a modern-day archaeological [expedition in Oaxaca](#). Artifacts uncovered by Field Museum archaeologists reveal information about the [burial practices](#) of the ancient Zapotec.

Connecting to *The Torment of Saint Anthony* by Michelangelo Buonarroti

- **IMAGINE** a monster of your very own! How would you describe it to a friend? Is it big or small? Does it growl or giggle? Is it fluffy or scaly? Does it have a name?
 - **DRAW** a picture of your monster using available materials—pencils, markers, crayons, and paper. Fill out your picture with details to show your monster's natural habitat. (The landscape background in Michelangelo's painting was inspired by the area around Florence, Italy.)
 - **OR MAKE IT 3-D!** Draw your monster design on a used paper towel roll. Add tissue paper, yarn, or other found materials for extra details like hair!
- **COMPARE** Michelangelo's painting with its inspiration, an [earlier engraving](#) by German artist Martin Schongauer.
 - What did Michelangelo change?
 - Why do you think he wanted to paint his own version of this subject?
 - What do you think he learned while making his painting?
- **ADD SPEECH BUBBLES** to this painting! What's going on in the monsters' minds? Better yet, what is the man at the center (Saint Anthony) thinking about?
- **WRITE** a story from the perspective of one of the characters and share it with the class.
- **DISCOVER** more about this and other artworks in the museum's collection using Kimbell Teen Art Scope! This free app designed just for teens includes bonus photos, videos, challenges, and more. Download through your app store or surf the web version [HERE](#).
- **EXPLORE** your home or community to find inspiration and draw your own colorful creatures. Michelangelo's local fish market provided scaly inspiration for his painting.
- **READ AND DISCUSS** passages from Michelangelo's earliest biographers that tell the story of his painting and its immediate success. What can we learn from these resources written during the artist's lifetime?
 - When a copper engraving by Martin of St Anthony beaten by the devils reached Florence, Michelangelo made a pen drawing and then painted it. To counterfeit some strange forms of devils he bought fish with curiously coloured scales and showed such ability that he won much credit and reputation. He also made copies of various old masters, making them look old with smoke and other things so that they could not be distinguished from the originals. He did this to acquire the style of those whom he admired, and he sought to surpass them, thereby acquiring a great name.

—Quoted from Giorgio Vasari, *The Life of Michelangelo*, trans. A.B. Hinds (1568, repr., Los Angeles: J. Paul Getty Museum, 2018), 44–45.

- And when Granacci set before him a print representing the story of St. Anthony when he is beaten by the devils, the work of one Martin of Holland, a very able man for that time, he copied it on a wooden panel; and, having been provided by Granacci with paints and brushes, he composed it in such a way and with such differentiations that it not only aroused wonder in anyone who saw it, but it also, as some would have it, aroused jealousy in Domenico, the most esteemed painter of that time, as was to be quite obvious later in other ways. To make the work seem less remarkable, he used to say that it had come from his workshop, as if he had had some part in it. In making this little picture, since it contained, besides the image of the saint, many strange forms and monstrosities of demons, Michelangelo worked with such diligence that he would not apply color to any part without first consulting nature. Thus he would go off to the fish market, where he observed the shape and coloring of the fins of the fish, the color of the eyes and every other part, and he would render them in his painting, so that by bringing it to that perfection of which he was capable, from that time he excited the admiration of the world and, as I have said, a certain envy in Ghirlandaio.

—Quoted from Ascanio Condivi, *The Life of Michelangelo*, trans. Alice Sedgwick Wohl, ed. Hellmut Wohl (1553; repr., University Park: Pennsylvania State University Press, 1999), 9–10.

Connecting to Seated Nyoirin Kannon

- **LEARN** more about [Avalokiteshvara](#), the bodhisattva of compassion, and the many forms this deity took across Asia.
- **WATCH** dancers perform the [Thousand Hand Dance](#) inspired by Guanyin, Avalokiteshvara's form in China.
- **READ** about the [Buddhist Universe](#) and the six realms, over which Nyoirin Kannon presides.
- **WATCH** a [video](#) about another work in the Kimbell's collection with multiple arms! Ganesha is the most popular deity in the Hindu pantheon and the remover of obstacles.
- **COMPARE** the Kimbell's sculpture with [another sculpture](#) of Nyoirin Kannon in the Art Institute of Chicago's collection. What's similar or different? Don't miss the audio guide!
- **RESEARCH** [Buddhism in Japan](#), [Japanese Art](#), and the [Kamakura period](#) during which this sculpture was made.

LINK TO TEACHER SURVEY

Please share your experience with Kimbell Virtual Student Outreach.

Click [HERE](#) to complete our survey.

To learn more about Virtual Student Outreach programs visit kimbellart.org.

Art, You, and Your Community

Students will explore the needs and benefits of community, revealing shared experiences and the importance of mindfulness and giving.

Storytelling

Students will mine visual clues and personal experiences to collaborate and tell stories about characters and events found in Kimbell masterpieces.

'Scapes

Students will investigate a variety of 'scapes by land and sea to discover how artists use space, form, color, and characters to convey narrative and mood.

Working in the Museum: Professional Skills and Experiences

Middle and high school students will learn about different areas of responsibility in the museum, with related skills, interests, and career paths.

Special Exhibition: Queen Nefertari's Egypt

This program will highlight the different roles of women in ancient Egyptian culture brought to life by New Kingdom sculptures and sarcophagi as well as jewelry and objects from daily life.