

Close Study: Close Viewing Delita Martin

Artist: [Delita Martin](#) (b. 1972, Conroe, Texas)

Work: *Believing In Kings*, 2018; Acrylic, charcoal, relief printing, decorative papers, hand-stitching, and liquid gold leaf on paper, 71 1/2 x 51 in.; National Museum of Women in the Arts, Museum Purchase, Belinda de Gaudemar Acquisition Fund; Photo by Joshua Asante

Target grade range: 3-5

DPCS Curricular Unit: Powerful Beyond Measure

DPCS Curricular Arc: Language/Connecting

DPCS Curricular Theme: Connecting collage and dramatic writing to recast classical portraits with contemporary identities

Note: Annotation is a key feature of Close Study, ensuring that students are engaged in the process of evidence gathering. Annotation can take a range of forms across grade levels and disciplines. Annotation can provide assessment information as to each student's depth of comprehension. Additionally, it can be a useful tool for launching critical discussions. Encourage students to annotate this work physically or virtually.

Round 1

Type of Question: General Understanding/Responses

Sample Question: **Which part(s) of this picture draws your eye?**

Guidance: The goal of this conversation is to generate a range of student responses to the work. There is no wrong answer, but rather the idea is to open the conversation and create an environment in which students see the value of both their own opinion and the possible range of opinions.

Round 2

Type of Question: Key Details

Sample Question: **What shapes and lines do you see in this picture?**

Guidance: The conversation should focus on gathering evidence from the image; formal and technical evidence, as well as evidence based on the imagery. Student responses should include discussion of specific visual aspects of the work. You may ask guiding questions such as, **“Which parts of the image look like they were collaged? What do you see that makes you say that?”** OR **“Which colors did Delita Martin use in this artwork?”**, pushing students to focus on the visual aspects of the work and how they might begin to support the responses discussed in Round 1.

Round 3

Type of Question: Structure

Sample Question: **Which aspects of this portrait seem realistic and which aspects do not?**

Guidance: This discussion should focus more specifically on how the structure of the work is supporting the students' interpretations of the work. This conversation might be around compositional strategies, the use of evocative visual designs, or the inclusion of distinct features.

Round 4

Type of Question: Intent/Inferences

Sample Question: **Why do you think Delita Martin partially covered the figure with patterns?**

Guidance: Unlike the intentional omission of information in other rounds, prior to asking students to respond to this question, the teacher should provide some context for the work. This context should come in the form of another visual work. The nature of the context should promote the goals of the overall lesson or unit. This work might be:

- Another work by the same artist
- A work that serves a similar purpose in a more familiar context
- Another work from the same school, movement, or genre

Possible Contextual Works:

- Delita Martin, [*The Soaring Hour \(Self Portrait\)*](#), 2018, Minneapolis Institute of Art
- Sarah Miriam Peale, [*Isaac Avery*](#), 1821, National Museum of Women in the Arts
- Amy Sherald, [*They call me Redbone but I'd rather be Strawberry Shortcake*](#), 2009, National Museum of Women in the Arts

Round 5

Type of Question: Opinion/Application

Sample question: **If you were to create a Delita Martin-inspired self-portrait, a) what shapes and lines would you use to create a pattern, b) what materials would you use to incorporate collage, and c) what would that pattern and those materials represent for you?**

Guidance: This round is asking students to internalize the knowledge and information built in the previous rounds by using the concepts generated to visualize a work that applies to a personal goal of communication. The direction of this question is directly related to the broader thematic goal of the lesson or unit.



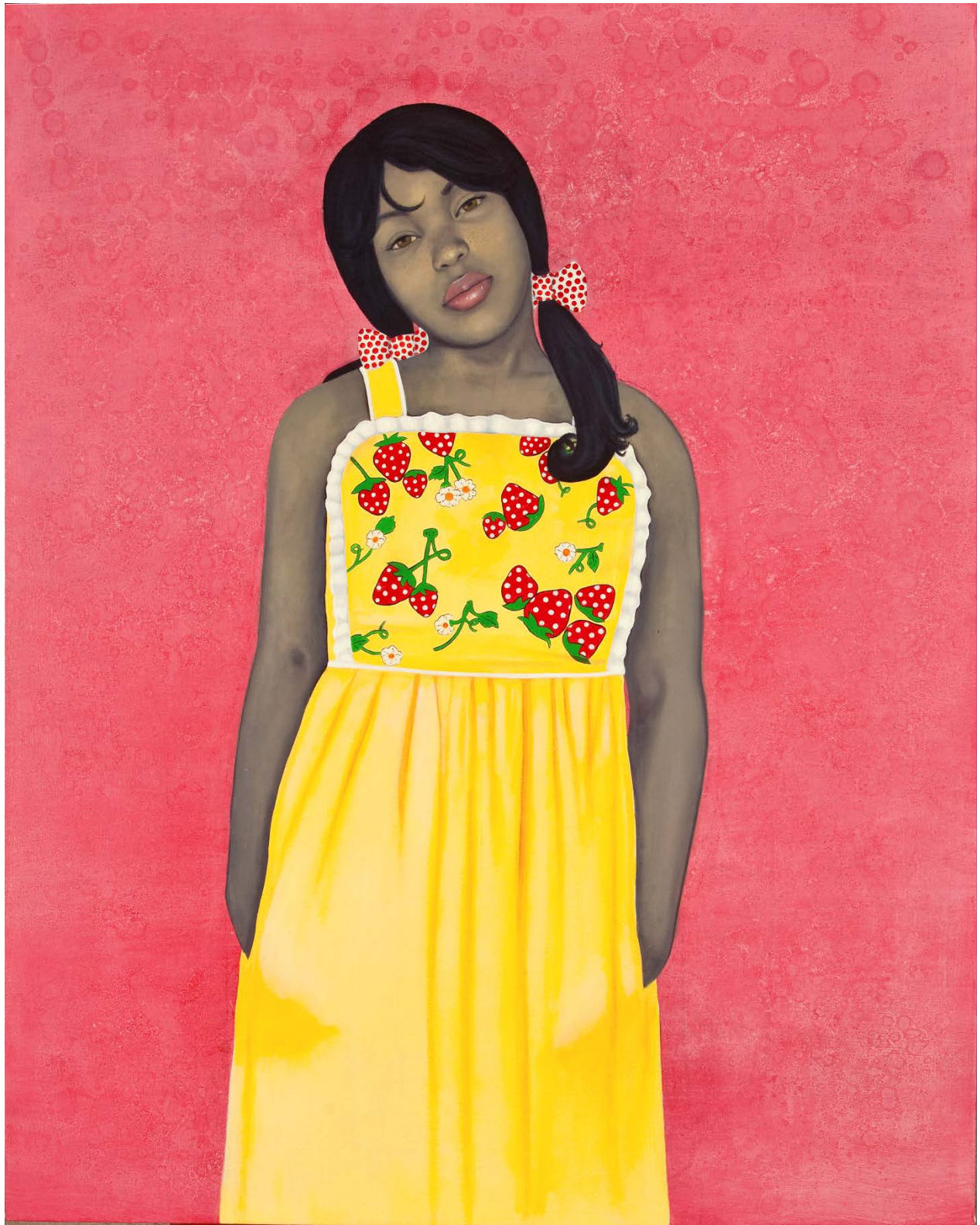
Delita Martin, *Believing In Kings*, 2018; Acrylic, charcoal, relief printing, decorative papers, hand-stitching, and liquid gold leaf on paper, 71 1/2 x 51 in.; National Museum of Women in the Arts, Museum Purchase, Belinda de Gaudemar Acquisition Fund; Photo by Joshua Asante



Delita Martin, *The Soaring Hour (Self Portrait)*, 2018; Relief printing, charcoal, acrylic, colored pencil, decorative paper, and hand-stitching on paper, 71 1/8 × 51 3/8 in. (180.66 × 130.49 cm) (sheet); Minneapolis Institute of Art, Gift of funds from Barbara Longfellow; Photo accessed from <https://collections.artsmia.org/art/131300/the-soaring-hour-delita-martin>.



Sarah Miriam Peale, *Isaac Avery*, 1821; Oil on canvas, 35 1/4 x 27 1/2 in.; National Museum of Women in the Arts, Museum purchase: The Lois Pollard Price Acquisition Fund; Photo by Lee Stalsworth



Amy Sherald, *They call me Redbone but I'd rather be Strawberry Shortcake*, 2009; Oil on canvas, 54 x 43 in.; National Museum of Women in the Arts, Gift of Steven Scott, Baltimore, in honor of the artist and the 25th Anniversary of NMWA; © Amy Sherald; Photo by Lee Stalsworth