

here:now Artwork Discussion – Exploration: Paintings That Transport You (2)

https://youtu.be/iPpnhaH9_g8

Thank you for joining us for a virtual here:now Artwork Discussion with the Frye Art Museum. My name is Caroline, and I am the Education Coordinator here at the Frye. I will be facilitating today's digital discussion. While we cannot be together in the galleries, we hope you will still enjoy the opportunity to slow down, look closely, and spend some time with a work from the Frye Collection.

It's always fun to look at art by yourself or invite a friend or family member to join you in this discussion. You might also choose to write down your observations or making a drawing in response. If this is the case, please gather your materials now.

We will begin each artwork discussion by taking a quiet moment to simply look at the work of art and observe. Remember there are no right or wrong answers—it's about what you notice or experience when looking. After you have taken a moment to observe on your own, I will ask some questions to guide your looking and provide information about the artwork before we end.

You can expand or minimize the video on your screen for the discussion. You can also access closed captioning through the settings tool. Take a moment to see what works best for your viewing.

Today's theme is **Exploration: Paintings that Transport You**. As we continue to stay home and remain safe, we may find ourselves seeking adventure through a good book or a daydream. I encourage you to let your mind roam as we explore a painting from the Frye Collection.

I am particularly excited that this format allows us to share works from the Frye's collection that we have not previously featured in a here:now discussion.

This is the artwork we will be looking at today. We will take pauses in between each set of questions to give you time to look closely at the artwork and think about your responses. Remember: you may pause this video at any time to spend more time on one of the slides.

To start our discussion, please take 30-seconds to quietly look at this piece. You might start at the top corner of the canvas, moving across and down. You may move close to the screen to see details or step back for a new perspective. Your cursor is a great tool to trace and track details within the artwork.

Thank you for your quiet observation.

We will now move into our guided questions. If you are looking with a friend or family member, we hope you will share your observations, or consider writing down or sketching your answers.

1. What is going on in this work of art? Do you see a narrative or a story?
2. Where does this scene take place? Is this a familiar landscape? What do you see that makes you say that?
3. Which area of the painting appears most interesting to you? What do you see that makes you say that?
4. This artist won many awards for his watercolors, and his use of color was described as "painting with soaked light." What do you notice about the colors used here? Are they soft, vivid, realistic, or imaginative?

Thank you for taking the time to share and reflect on your observations. I would now like to share some information on this piece.

Dong Kingman (American, 1911-2000)

Aberdeen, Hong Kong, 1978

Watercolor on paper

22 x 30 in.

Frye Art Museum, Museum Purchase, 1978.019

Born in Oakland, California in the early 20th Century, Dong Moy Shu grew up in Hong Kong where he studied art and calligraphy, learning both Chinese classical and Western impressionist painting styles. He was given the name “King Man” meaning “scenery” and “composition” in Cantonese, because of his aspiration to become an artist.

Kingman returned to U.S. at the age of 18, landing a one-man exhibition in San Francisco and becoming an instant success. Sponsored by the Workers Progress Administration, he traveled the world on painting assignments for the U.S. State Department, Pan-American World Airways, and magazines. He executed murals, book illustrations and advised on films such as the 1961 musical *Flower Drum Song*.

Kingman became recognized as a master watercolorist. When asked about defining his personal style, he described it as simply “my way of painting.” We can see in *Aberdeen, Hong Kong* how Kingman combines elements of Chinese painting conventions with a vibrant impressionist palette. Critics praised his great sense of design, rhythm, and imagination.

Kingman settled in New York City and taught art at Columbia University. He received an extraordinary number of awards and honors throughout his 70-year career. Today, his work is represented in 50 museums and universities, including the Museum of Modern Art, de Young Museum, and Art Institute of Chicago.

Before we end our discussion, I wanted to share a contemporary image of Aberdeen, Hong Kong. In what ways has the landscape changes? How does it remain the same?

Thank you for joining us for a here:now artwork discussion. We can't wait to welcome you back to the Frye again soon.