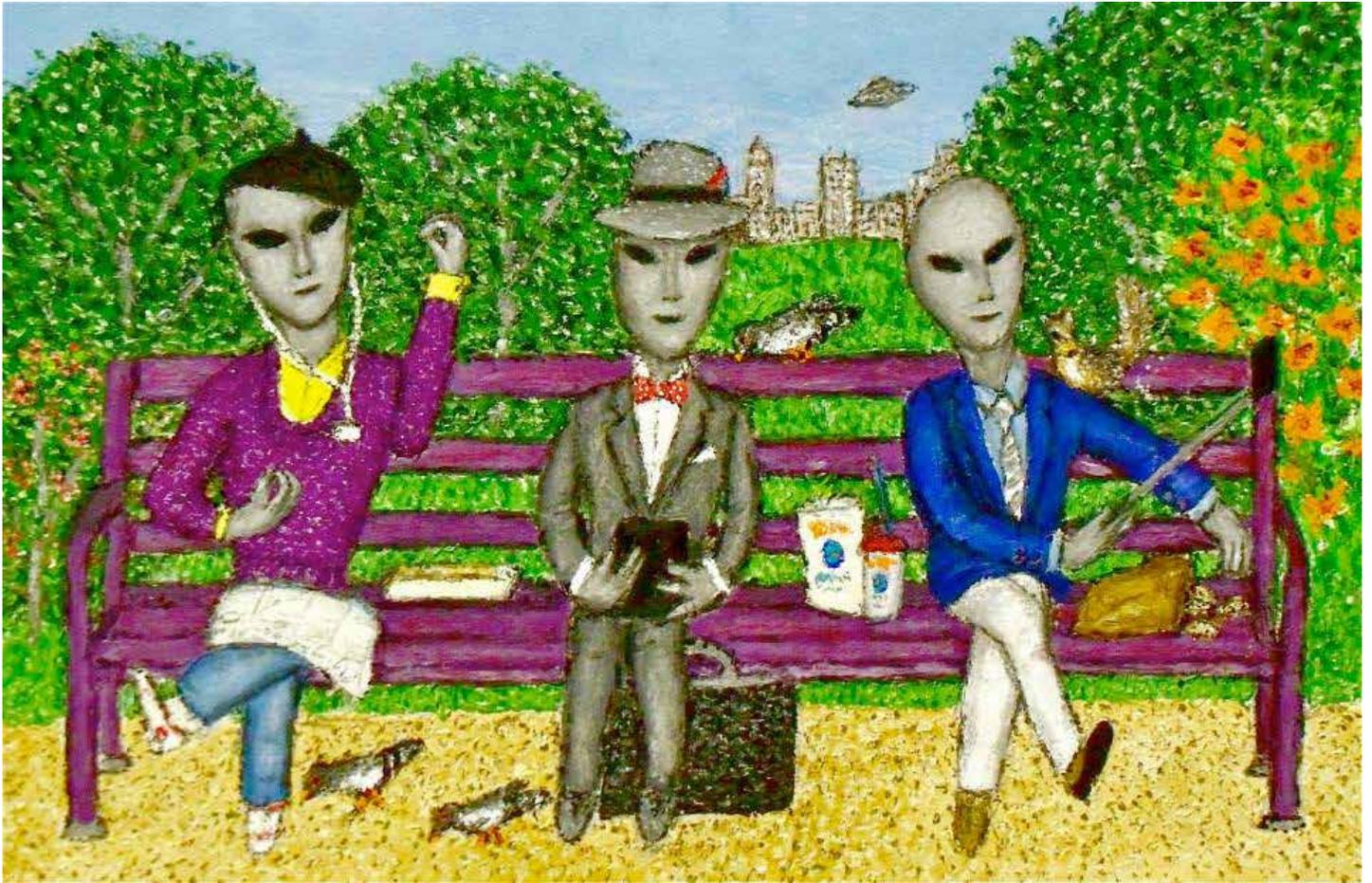


THE WONDERFUL WORLD
of
Stephen Warde
ANDERSON



THE WONDERFUL WORLD OF STEPHEN WARDE ANDERSON

FEB 12–MAY 30, 2016 | ROCKFORD ART MUSEUM

SPONSORED BY COMMUNITY FOUNDATION

OF NORTHERN ILLINOIS + JOAN STONECIPHER

THE WONDERFUL WORLD of Stephen Warde ANDERSON

ABOUT THE EXHIBITION

The Wonderful World of Stephen Warde Anderson explores the vivid imagination and artistic genius of this accomplished outsider artist and Rockford native whose stylized paintings are inspired by beautiful fantasies of figures throughout history and mythology, film and literature, as well as subjects and stories culled from his own genealogical research. Also featured in the 15-week exhibition is the 2014 short film *Fantasy Tableau* by documentary filmmaker Kate Balsley who explores his “marvelously eccentric” life and art. Anderson’s work is included in collections across the country including Rockford Art Museum, Smithsonian American Art Museum, American Folk Art Museum, and Milwaukee Art Museum. Learn more at rockfordartmuseum.org.

Organized by Rockford Art Museum and curated by RAM Curator Carrie Johnson, this exhibition and related educational programming are sponsored by a grant from the Community Arts & Humanities Fund of the Community Foundation of Northern Illinois; sponsored by Joan Stonecipher; and partially supported by a grant from the Illinois Arts Council Agency and by the Armer Ahlstrand Charitable Foundation. All RAM education programs are sponsored in part by Women’s Art Board.

COVER: Stephen Warde Anderson, *Clueless Gray Aliens on a Park Bench*, 2015
Courtesy of the artist and Tory Folliard Gallery, Milwaukee

RAM

Exhibition Teacher Guide

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ARTIST STATEMENT

I have been painting and working full-time as an artist for about 30 years. Totally self-taught, I have remained uninfluenced by, if not oblivious to, the fashions and trends of the contemporary art world, and have endeavored to pursue (with perhaps more determination than talent) my own star, however faint it might be. I have succeeded in creating a fairly large body of work – over 1500 paintings in a wide range of subject matter, and am fortunate enough to have been represented by major national galleries. History, literature, mythology, but also the cinema, classic movies, “B” pictures, sci-fi and cult films (and glamorous ladies!) have furnished the inspiration for much of my work. But I am always searching for fresh inspirations, a new type of painting, some untapped subject matter, and feel that there is within me a wealth of yet unrealized paintings.

I profess little sympathy with most modern art and am, by temperament and outlook, a pre-Bohemian 19th century artist. My admiration is for the classical, Botticelli, Raphael, Gainsborough, Mme. Vigee-Lebrun, Ingres. But, irrespective of preferences, my work has progressed on a path of its own and seems always to retain a certain naïve quality, a folksy feel, despite determined efforts to achieve polish. I tend to eschew irony and parody, and to approach my work with seriousness and sincerity, even as I insert a large dose of whimsy and fantasy into my paintings. Not conscious of conforming to any stylistic parameters or adhering to a preconceived concept of art, I merely paint what I am drawn to paint, executing every picture with the best craftsmanship I am capable of. I have perhaps not yet achieved what I am looking for but, ever busy and with a backlog of planned projects, I always anticipate the next painting with enthusiasm – and with the hope that in it I can finally achieve the elusive excellence I aspire to attain.

Stephen Warde Anderson

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EXHIBITION VOCABULARY

ANALOGOUS [“uh-nal-uh-guh s”] **COLORS.** Any one of a group of related colors that are near each other on the color wheel, a circular chart that shows gradations of color. *Ex: Red, orange, and yellow are analogous colors.*

CHIAROSCURO [“kee-ahr-uh-skyoo r-oh”]. The use of bold variation of light and shade, especially to enhance the painting and for general dramatic effect. *Ex: Rembrandt is a master of chiaroscuro.*

GOLDEN MEAN. A mathematical expression of proportion that ancient Greek philosophers observed; the desirable middle ground between two extremes. Also called divine proportion.

HUE. The property of light by which the color of an object is classified as red, blue, green, or yellow in reference to the spectrum; i.e., color at its purest intensity.

LINEAR [“lin-ee-er”] **PERSPECTIVE.** To create the illusion of spatial depth on a two-dimensional surface by intersecting actual or perceived vertical and horizontal lines that radiate from one, two, or several points on a horizon line.

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CLASSROOM ACTIVITIES

ACTIVITY #1

ART OF THE SELF-PORTRAIT/PORTRAIT

Throughout Stephen Warde Anderson's work, a theme repeatedly used is the art of the portrait. On a few occasions Anderson also paints himself posed with a prop or one of his own painting utensils. In the age of the selfie, students should be able to easily grasp the concept. Working from a mirror, tell students to paint themselves striking a pose. This can be created as a full length- or bust-style portrait.

Materials

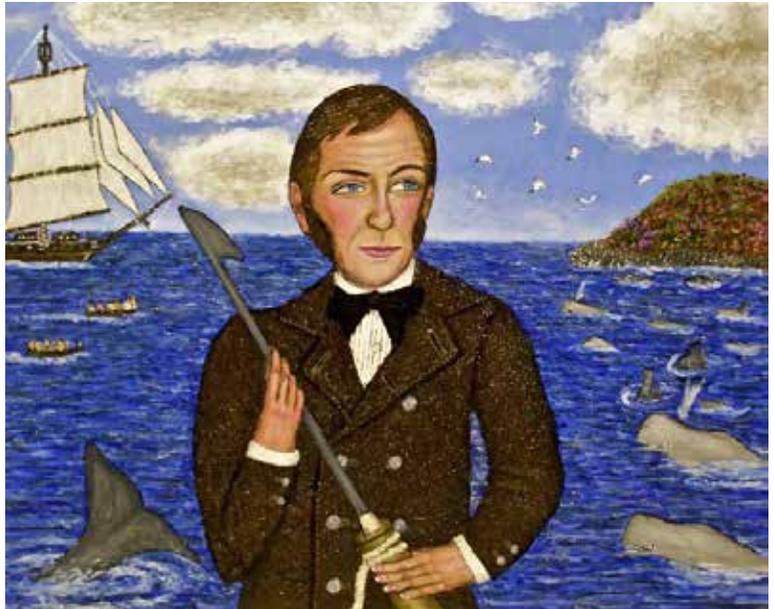
paint (e.g. gouache, watercolor, or acrylic)
paintbrushes
water source
water cups for cleaning brushes
painting surface (e.g. canvas, canvas board, paper)

Instructions

Have students examine some of Stephen Warde Anderson's portraits. Then have them construct their own portrait including a background and some sort of prop that helps the viewer understand something about the artist.

Instruct students to look at themselves objectively and paint what they see. If students are painting each other instead of doing a self-portrait, the same rules apply. Tell them to look at their subjects objectively and paint them as they see fit.

ISBE Standards: 26.A.3e, 26.A.4e, 26.A.1e



Stephen Warde Anderson, *Whaling Ship Captain*, 2010
Courtesy of the artist and Tory Folliard Gallery, Milwaukee

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ACTIVITY #2: NARRATIVE PAINTING

Various paintings in Stephen Warde Anderson's body of work illustrate stories. In this activity students will explore different ways to imply a narrative by utilizing stylized movement, words, and expression.

Materials

paint (e.g. gouache, watercolor, or acrylic)
paintbrushes
water source
water cups for cleaning brushes
painting surface (e.g. canvas, canvas board, paper)

Instructions

Have students look at different types of storytelling and paintings, deciding what type of imagery they want to use to tell what type of story. Students can use stories from their personal lives in conjunction with stories that are commonplace.

Once students decide their stories, instruct them on how to begin a rough sketch of laying out their story. Once the sketch is done, have them begin painting.



Stephen Warde Anderson, *A Reader Dozes*, 2009
Courtesy of the artist and Tory Folliard Gallery, Milwaukee

When paintings are finished, display them in the classroom. Tell students to look at each other's finished products, paying close attention to what is happening in each painting. Let them guess the story the artist is telling, then discuss.

ISBE Standards: 26.B.4d, 26.B.3d, 26.B.5

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WEBSITES

Rockford Art Museum
rockfordartmuseum.org

Dick Blick Art Materials
dickblick.com

Illinois State Board of Education (ISBE Standards)
isbe.state.il.us

Stephen Warde Anderson

rockfordartmuseum.org/exhibition/now

facebook.com/stephenwarde.anderson

toryfolliard.com/artists/stephen-warde-anderson/

in contemporary America with a pop-punk sensibility. A multi-disciplinary artist, her emphasis is on non-traditional screen printing. She leverages scale using chunky neon, metallic, and black images in plastisol inks combined with other paint medium on recycled/found materials.