



Vania Soto, *Mis raíces*, 2023. Acrylic and oil on canvas and song (03:08). 72 1/8 x 48 x 2/12 inches. Courtesy of the artist, 4/7.2023. | John Hoppner, *Portrait of Emily St. Clare as a Bacchante*, 1806-1807. Oil on canvas, 94 3/8 x 58 1/2 inches. Gift of Robert Lehman, 45-1. | Nicolas de Largillierre, *Augustus the Strong, Elector of Saxony and King of Poland*, about 1715. Oil on canvas, 57 1/2 x 45 1/2 inches. Purchase: William Rockhill Nelson Trust, 54-35. | Jeff Sonhouse, *Return to Sender*, 2018. Oil paint and match sticks on panel board, 96 x 59 1/2 x 1/4 inches. Lent by William and Christena Gautreaux, 158.2018.

## TOUR DESCRIPTION

Identity is a deeply personal and multifaceted concept that relates to who we are, the way we think about ourselves, and how we view the world. Where at times we may feel angst and difficulty in self-reflection around identity, we can also find joy in our authentic selves being seen and understood. Artists have long used portraiture to probe the depths of identity and celebrate its expression to the world. On this tour, we will analyze portraits and draw conclusions about how the artist, the sitter, and often the patron all contribute to the message a portrait sends.

## TOUR BIG IDEA

A portrait presents a version of a person's identity. Artists, sitters, and patrons have varying degrees of influence regarding the version of a person's identity that is presented in a portrait. Portraits may rely on likeness to convey what can be seen, artifice or obfuscation to alter or omit aspects of identity, and symbolic imagery to send a message about who someone is or how they wish to be seen.

## OUTCOMES

- Learners will analyze portraits and consider what is and is not revealed about the subject and/or artist.
- Learners will recognize aspects of identity in works of art and apply that understanding to their own identities.
- Learners will consider some of the people (artist, subject, patron) and factors (intended message, function) involved in determining how identity is communicated in art.

## TIME

75 minutes

## STOPS

- L8 Symbolizing Identity (*A Layered Presence*)
- L2.5 Concealing & Revealing Identity (Contemporary Portraiture)
- P24 Choice & Agency (British Portraiture)
- P18 Portraits & Power (18th-Century French Portraiture)

## MATERIALS NEEDED

- Portraits / Identity Cards
- Blackout Poetry worksheets, clipboards, and pencils
- Ring of laminated Emily St. Clare images and Powerful People photos
- Student smartphones

OR

Sets of laminated Emily St. Clare portrait and transparency filters

## Introduction (15 minutes)

- Welcome and set the tone.
- Explain the structure of the tour and set clear expectations.
- Establish that the tour will be participatory and interactive.
- Review the rules and address the role of the chaperone/teacher on the tour.
- Through the use of questions, assess students' knowledge.

### Introduction Example

*Hello and welcome! My name is \_\_\_\_\_. I am excited to be looking at art with you today and talking about identity. Identity is a complicated term, so let me get some input from you first: **What words come to mind when I ask what makes up your identity?** (If the docent feels comfortable, they can share some words related to their own identity.)*

Hand out the Portraits / Identity Cards with the blue side up and point out that the card lists a few concepts related to identity, some of which students may have just mentioned themselves. Explain that students will be referencing these cards throughout their tour.

*There are many possible factors that contribute to identity. Some of the things you mentioned may be related to your personal identity—qualities that are uniquely yours and that set you apart as an individual. Others may be more aligned with social identity—something that makes you part of a group. Some aspects of your identity you may have picked for yourself, and some you have not chosen. Let's explore this a little.*

- **What words would you use to talk about your chosen identity or who you feel you are?**  
(Possible responses: hobbies, sports, style of dress)
- **What identities were given to you or reflect how other people see you?**  
(Possible responses: birthplace, religion, age, race)
- **Can you think of any parts of your identity that might change over time?**  
(Possible responses: political affiliation, religion, hairstyle)

Again, the docent can share examples for themselves for each of the preceding questions if they feel comfortable doing so. (Note: Many of the example responses listed above could work for any of the questions—the lines between chosen/given and changing/static identities are neither impermeable nor universal!)

*That is why I said identity is complicated. It is something I invite us to ponder and discuss today with curiosity and openness to each other's ideas. There are many ways to look at identity! Today we are going to look at art through the lens of identity.*

**How do you think someone's identity could be communicated in a work of art? -OR- Are you on social media? If so, how do you show who you are/your identity?** Possible responses:

Art: through choice of subject, details shown in a portrait, symbols and meaning, gesture and brushstroke, etc.

Social media: what you wear, hairstyle/hair color, font choice, pictures, etc.

*Just like you shape your identity on social media with the choices you make, artists can send a message about their own identities or the identities of their subjects.*

*We will be looking at portraits today. Portraits are typically defined as pictures of people, usually specific individuals. A person's portrait can give us clues about their identity. But, we will see that a portrait isn't necessarily that simple and straightforward. Here are some of the questions we will be considering as we look at art today:*

- *Whose identity is being shown?*
- *What aspects of identity are revealed, changed, or left out?*
- *What does the sitter/subject want us to know or think about them? Is this artwork trying to show their true identity, their public image, or something else?*

*We will be going to four galleries today. We will spend 15 minutes in each gallery looking at the art and having a conversation using different activities or prompts. Sometimes you will be working in pairs and sometimes you'll be looking on your own. Remember, the opinions you share about your identity today are important. There are no wrong opinions, so let's be curious and open to all ideas.*

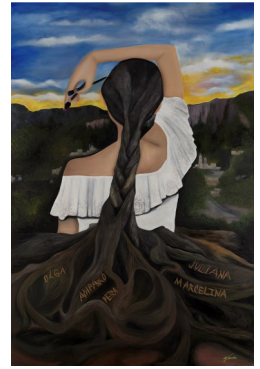
Review standard rules and chaperone tasks. Note: Safe distance from works of art is now defined as 24 inches.

### **Tour Stop Strategy (15 minutes for each stop)**

1. Inventory (2-3 minutes)
2. Stop Introduction and Activity (10-11 minutes)
3. Collection Connections (1-2 minutes)
5. Transition to next stop (seconds)

## Symbolizing Identity A Layered Presence (L8) (15 minutes)

Vania Soto,  
*Mis raíces*, 2023



Materials needed:  
• Portraits / Identity Cards

### Inventory (2-3 minutes)

1. Gather the group in the open space just inside the entrance to L8. Explain that the art in this gallery is a special exhibition that will be here until September 12, 2024. These works were created for this exhibit by 22 local Kansas City artists with ties to Latin America.
2. Ask students to look around at the art in this gallery while standing in one place and considering one of the Inventory questions:
  - *How are these works similar to and different from each other?*
  - *How are these works similar to and different from the art we saw in the last gallery?* (if not first stop)
3. After about 30 seconds, discuss their observations. Take responses from 3-4 students. Paraphrase their comments and ask follow-up questions to clarify concepts.

### Inventory Transition to Activity

Example: *You noticed that the works in this gallery are all very different in appearance, materials, and subject matter. The artists whose work you see here were invited to participate in this exhibition without any stipulations related to theme or topic. There are many different types of art in this space, but we are going to concentrate on those that are portraits—even if they don't appear to be at first glance.*

### Activity: See/Think/Wonder (5 minutes) + Independent Looking (6 minutes)

1. Gather students near Vania Soto's painting, *Mis raíces*. Explain that this is a self-portrait of the artist—we can see a photo of her on the label next to the painting. While we cannot see her face in this painting, there are other details in the work that might tell us about her.
2. Use the See/Think/Wonder thinking routine to generate observations of this work of art.
  - *What do you SEE in this image?* (Once you receive a response, ask:)
  - *What does that make you THINK? What might that reveal about the artist?* (Once you receive a response, ask:)
  - *What does that make you WONDER? What more would you like to know?*
3. Follow up on what students have observed during the See/Think/Wonder conversation by directing their attention to any other symbols that are relevant to the artist's identity. For example, you might ask what the following symbols suggest:
  - Hair/hairstyle (connection to roots linking her to ancestors five generations back)
  - Setting (considers herself a Mexican artist; born in Mexico but now living in Kansas City)
  - Paint brushes (her occupation/passion)
  - Clothing (reference to her Mexican heritage)
4. Building on the points students raise, you can share some brief information about Vania Soto's painting and the importance of family to her identity. Example: *Vania Soto considers herself a Mexican artist; she was born in Mexico but now lives in Kansas City. In an interview with museum staff (which you can hear by*



scanning the QR code on the label), she explained that she has created a modern twist on a family tree. The five names are those of her five maternal female ancestors. She found the names researching church records in Durango, Mexico, where her family is from. In her culture, people pray to and celebrate their ancestors. Now she can imagine them and call them by name when she prays. She wants to “celebrate them helping me get this far because I know I didn’t do it on my own.”

5. Explain that students will now explore the rest of this gallery, working with a partner to choose and examine a work of art that reveals something about the artist’s or subject’s identity. Instruct students to follow the steps on their Portraits / Identity Cards (orange side); first they will make observations, then they’ll read the label and consider how that impacts their understanding. Students can choose which works to look at, but if they need some direction, suggested pieces are listed below. Remind students that a portrait does not necessarily need to depict the subject’s full likeness. Possible works to suggest:
  - *Structural Coupling: Sequence* by Cesar Lopez  
(Telling your story with minimal visual information; concealing identity)
  - *C/S K.C. - Con safos Kansas City* by Juan G. Moya  
(Many symbols that give clues as to how the artist sees himself)
  - *Pasado y Presente (Past and Present)* by Isaac Tapia  
(First impressions vs. symbols that can give us deeper insight)
  - *Against the Tide* by Sue Moreno  
(Importance of materials in expressing identity)
  - *Las nubes* by Emily M. Alvarez  
(Using images to tell the story of her family’s life in the United States)
6. As time allows, students can share their discoveries and their reactions to the artworks they have selected. Draw students’ attention to the use of symbols to express identity in the artworks you discuss.

### Collection Connections (2 minutes)

Close the experience by sharing and connecting art historical information to specific comments, questions, and interests that students made throughout the stop. Collection Connections should reinforce what students have brought up and deepen their meaning-making. They might include comments such as:

- *These artists and their art are multilayered. Many layers inform the identities of the artists and the stories they choose to tell through their art, and the art also is composed of layers: subject matter, materials, processes, and meaning. The layers can conceal or reveal.*
- *This exhibition highlights the artists’ individual perspectives, passions, experiences, and interests. Each artist wrote their own label, chose a photo of themselves to include on the label, and recorded their own voice describing their work. You can hear interviews with each artist by using the Smartify app.*
- *Although each artist was given the freedom to choose their subject and materials, close observation shows an interconnectedness among many of the works. Certain themes and motifs appear throughout the exhibition, such as family, immigration, and religion. Many of these artists know each other and work together on occasion. Several are muralists, and their murals can be seen around the Kansas City area.*
- *“A Layered Presence” will be on display until September 12, 2024. Be sure to come back and spend time with the many other works we haven’t explored. Admission is free.*

### Stop Transition

Example: *Keep in mind how these artists expressed identity in their portraits. Think about what they showed and what they hid. Now let’s go what other artists have revealed and concealed about their subjects.*

## Concealing & Revealing Identity Contemporary Portraiture (L2.5) (15 minutes)

Jeff Sonhouse,  
*Return to Sender*, 2018



### Materials needed:

- Portraits / Identity Cards (optional)
- Copies of the Blackout Poetry worksheet on clipboards
- Pencils

### Inventory (2-3 minutes)

1. Gather the group in the south half of the gallery and invite them to look closely at the works on view in the space, considering one of the following inventory questions:
  - *How are these works similar to and different from the art we've seen so far today?* (if not your first stop)
  - *What are you curious about as you look around at these works of art?*
3. Give the group about one minute to look around, then reconvene near *Return to Sender* and discuss students' observations. Take 2-3 responses, paraphrasing and asking follow-up questions as appropriate.

### Inventory Transition to Activity

Example: *You noticed that the portraits in this gallery show people who appear to be from our own time, and you had questions about who these people are. Let's spend some time with one portrait and see what answers it does—and doesn't—provide.*

### Activity: Directed Looking (5 minutes) + Identity Blackout Poetry (6 minutes)

1. Lead students in a 5-minute discussion of *Return to Sender* by Jeff Sonhouse. You can use the 'LOOK' questions printed on the orange side of the Portraits / Identity Cards to facilitate this group conversation, or you can use alternate questions that raise the same issues:
  - (from card) *What's going on in this work of art?* / (alternate example) *How would you describe this portrait to someone who wasn't here today?*
  - (from card) *What clues can you find about the identity of the subject or the artist?* / (alternate example) *What do you see in this portrait that gives us information about who these people are?*
  - (from card) *What questions do you still have about this work of art?* / (alternate example) *What do you see that makes it hard to get a sense of these individuals' identities?*
  - *We've seen that artists can visually conceal parts of their subject's identity. Why might they do that? In what ways might a person conceal part of their identity in real life? Why might they do that?*
2. Provide students with some brief information about *Return to Sender* and transition to the Blackout Poetry activity. Example: *Unlike typical portraits, this work of art doesn't show us specific individuals. The artist who created this painting, Jeff Sonhouse, made an intentional choice to obscure the faces and bodies of these figures. He recognizes that there is power in choosing what to conceal from others and what to reveal. Now we're going to do an activity that gives **you** the power to say something about identity.*
3. Explain that the next activity will be to create a short poem that uses strategically concealed text to form a message. Ask if any students are familiar with blackout poetry. Pass out the Blackout Poetry worksheets and show them the sample poem, explaining that a blackout poem is made by selecting words from an existing text to keep, then blacking out all the remaining words. The new poem does not need to relate to the original text in theme, tone, or content.

4. Invite students to create their own original blackout poems using the newspaper article on the back of the worksheet. The subject of their poem can be:
  - *Return to Sender* (either the artwork itself or the people shown in it) -OR-
  - Their own identity

Note: You might encourage students to choose the words they do want to keep first, circling them lightly in pencil before going in and blacking out the words they want to remove.

2. You can ask if any students would like to share their poems. Example: *Would anyone like to share what they created? If not, that's fine—as we've just discovered, there is power in choosing not to share!*

### **Collection Connections (2 minutes)**

Close the experience by sharing and connecting art historical information to specific comments, questions, or interests students mentioned during the stop. Collection Connections should reinforce what students have brought up and deepen their meaning making. They might include comments such as:

- *Jeff Sonhouse makes art that is “an examination of African American identity, masculinity, and cultural representation.” He is interested in what it might mean for Black men to be free from society's expectations and assumptions. Of this work, he has said that he used unexpected visual elements (such as matches and colored squares) to make people focus more on its surprising visual appearance rather than the social or political assumptions we might have when looking at the subjects.*
- *Many of Jeff Sonhouse's works employ mixed media in which the materials themselves are meaningful. In this work, the figures' afros are composed of burned matches that were lit after being put into place. This surprising use of materials aligns with Sonhouse's goal of defying expectations and assumptions.*
- *The figures' melded checkerboard suit both draws attention to and challenges the monolithic notion of Blackness—the idea that all African Americans can be lumped together into one shared experience or identity.*
- *Many contemporary artists use portraits—a very “traditional” art form in European and American art—to challenge traditions and expectations. Making portraits can be a way to claim power or agency for yourself as an artist, and/or for the subjects you depict.*

### **Stop Transition**

Example: *In this gallery we saw how a portrait can send a message even when it conceals information about its subject. Next, we'll look at how identity can be shown symbolically, even when we don't see a person's likeness.*

OR

*In this gallery we saw how a contemporary artist can use portraiture to challenge society's assumptions about identity. Now let's go back in time and see how portraits were used in earlier centuries.*

## Choice & Agency British Portraiture (P24) (15 minutes)

John Hoppner,  
*Portrait of Emily St. Clare as  
a Bacchante*, 1806-1807



### Materials needed:

- Portraits / Identity Cards (optional)
- Ring of laminated Emily St. Clare images
- Sets of laminated Emily St. Clare portrait + transparency filters
- OR-
- Student smartphones

### Inventory (2-3 minutes)

1. Gather the group near the portrait of Emily St. Clare and invite them to look closely at the works on view in the space, considering one of the following inventory questions:
  - *How are the objects in this room similar to or different from one another?*
  - *What is one word you might use to describe the paintings you see here?*
2. Give the group about one minute to look around, then reconvene near *Emily St. Clare as a Bacchante* and discuss students' observations. Take 2-3 responses, paraphrasing and asking follow-up questions as appropriate.

### Inventory Transition to Activity

Example: *You noticed that this gallery has lots of portraits and decorative objects like furniture. Next, let's focus on one of the portraits you pointed out and consider what sets it apart.*

### Activity: Directed Looking (6 minutes) + Portrait Filters (4 minutes)

1. Lead students in a discussion of *Emily St. Clare as a Bacchante*. You can use the 'LOOK' questions printed on the orange side of the Portraits / Identity Cards to facilitate this group conversation, or you can use alternate questions that raise the same issues:
  - (from card) *What's going on in this work of art?*
  - (from card) *What clues can you find about the identity of the subject or the artist?* / (alternate example) *What do you see in this portrait that gives us information about who these people are?*
  - (from card) *What questions do you still have about this work of art?* / (alternate example) *What surprised you about this portrait, especially when you compare it to other portraits in this gallery?*
2. Point out the painting's date and title on the wall label, noting that Emily lived many centuries too late to be participating in an ancient Roman ritual dedicated to the god Bacchus, as this painting might suggest. Ask: *Why do you think the setting of Emily's portrait doesn't match her life? What could have motivated the painter to make these choices?*
3. Explain that there are many reasons Emily might be painted this way, and we may never know for sure. But, we do have some information about who Emily was that could help us understand why she is shown this way. Show students the laminated images of Emily St. Clare, noting as you do so:
  - *Here we see examples of how Emily might have actually dressed in the early 1800s. Some were painted of her during her lifetime. One is a version of this painting that we have digitally altered.*
  - *Next is Emily dressing up in costumes. Emily St. Clare was a stage actress, so assuming different personas was common for her. Besides our painting of Emily as a bacchante (a follower of Bacchus, the*

*Roman god of wine), she was also painted as a falconer, an alpine traveler, and in traditional Romany clothes—even though she was British. (potentially interesting sidebar conversation about appropriating a different culture as a costume)*

- *People still like to dress in costumes to explore new possibilities of personal image or try on a guise different from their own identity. This includes Halloween and cosplay, but maybe the most ubiquitous is social media filters. Here's one example of what Emily might look with a Snapchat filter applied.*
4. Depending on what students have available and their teacher's wishes, students have two options for the Portrait Filters part of this activity:
    - Use personal devices to take photos and apply filters in Snapchat or a similar social media app;
    - Use the printed version of Emily St. Clare and physical transparencies to apply different "filters" to her portrait. Have students work with a partner, and give each pair one portrait and set of filters.
  5. Give students about 3 minutes to experiment with filters. If they are using their personal smartphones, remind them to keep the flash turned off on their camera. They can choose to alter a photo of the Emily St. Clare portrait, a photo of one of the other portraits in this gallery, or their own selfie photo. (Note: To ensure a hard stop to this activity, you might set an alarm on your own phone.)
  6. Reconvene the group. If time permits, ask 3-4 students to share one of the altered portraits they created. Ask why they chose that filter and (if they altered an existing portrait) if they think the subject would like to be shown in that way.
  7. Ask: *How might it feel to do this activity with your own selfie, but with someone else able to choose the filter and post the image online? How does it feel to know that Emily may not have had much choice in how she was presented in her portrait?*

### **Collection Connection (2-3 minutes)**

Close the experience by sharing and connecting art historical information to specific comments, questions, or interests students mentioned during the stop. Collection Connections should reinforce what students have brought up and deepen their meaning making. They might include comments such as:

- *This painting was commissioned (paid for) by Sir John Fleming Leicester, Baron de Tabley, who was a major patron of British art. Even though Leicester was married to someone else, he and Emily were in a relationship for about 10 years. He commissioned at least 13 paintings of Emily, including this one and several of the others we looked at in the laminated photos.*
- *Patrons who commissioned a portrait had a lot of sway over how the artist depicted the subject. In the case of this portrait, letters written between Leicester and the artist indicate that Leicester requested Emily be shown in a more "light, airy, and youthful" way than in the artist's original design.*
- *In this period, it would have been socially unacceptable to express sensuality or show any skin in a portrait. But nudity and sensuality were perfectly acceptable in classical artwork. Putting a sitter in classical costume, like this guise of a Roman bacchante, was a bit of a workaround to the rules, making the portrait saucy without being scandalous.*

### **Stop Transition**

Example: *In this gallery we saw how manipulating one's image in a portrait can be fun, but it can also rob someone of their power. Next we'll explore how portraits can be used to reinforce someone's power.*

-OR-

*We've seen how artists can manipulate someone's public image through portraiture. Next we'll explore how contemporary artists can send a message through what they show—and what they don't show—in a portrait.*



## Portraits & Power

### 18th-Century French Portraiture (P18)

(15 minutes)

Nicolas de Largillierre,  
*Augustus the Strong, Elector of  
Saxony and King of Poland,*



#### Materials needed:

- Portraits / Identity Cards
- Laminated Powerful People photographs

#### Inventory (2-3 minutes)

1. Gather the group in the gallery and invite them to look closely at the works on view in the space, considering one of the following inventory questions:
  - *What similarities do you notice among the works of art in this room?*
  - *What are you curious about as you look around at these works of art?*
2. Give the group about one minute to look around, then reconvene near *Augustus the Strong, Elector of Saxony and King of Poland* and discuss students' observations. Take 2-3 responses, paraphrasing and asking follow-up questions as appropriate.

#### Inventory Transition to Activity

Example: *You noticed that the works of art in this gallery feel like luxury items—things that might have been owned by wealthy or fancy people. Let's spend some time with one portrait and see what it can tell us about the relationship between art, wealth, and power.*

#### Activity: "Reading" Portraits of Powerful People (10 minutes)

1. Explain that artists are typically interested in showing something about their subject's identity when making a portrait; therefore, we can look for clues in a portrait to better understand who the subject is/was. Lead students in "reading" the portrait of Augustus the Strong, considering the following clues that could tell us about his identity:
  - *Setting: What's going on in the background of this portrait? What might that tell us about this person?*
  - *Clothing: What do you notice about his clothing? What can it tell you about when/where he might have lived? What might it tell you about the type of person he was?*
  - *Objects: Besides his clothing, what other objects are shown on or around this person? How might they relate to his identity?*
  - *Pose: How is his body positioned? What does his gesture suggest to you? What might those details tell you about the type of person he was or how he wanted people to see him?*
  - *Expression: What attitude or mood does his facial expression convey?*

Note: use the S.C.O.P.E. list printed on the Portraits / Identity Cards as a reference during this discussion.

2. Provide students with some brief information about Augustus the Strong, the subject of this portrait. Example: *The subject of this portrait is a European king, Augustus the Strong. He ruled parts of what is now Germany, Poland, and Lithuania in the 1700s. He prided himself on his physical strength and military capabilities. Portraits like this one gave powerful people like Augustus the chance to send a message to the public. Intentional choices about setting, clothing, pose, etc. could help reinforce a ruler's status as someone who is wealthy, powerful, capable, etc.*

3. Ask: *How do you think powerful people still use portraits today to reinforce their status? Can you think of any examples?*
4. Pass around one of the photos from the set of Powerful People portraits. Discuss: *What similarities and differences can you find between this photograph of a contemporary political leader and the painting of Augustus the Strong?*

### **Collection Connections (2 minutes)**

Close the experience by sharing and connecting art historical information to specific comments, questions, or interests students mentioned during the stop. Collection Connections should reinforce what students have brought up and deepen their meaning making. They might include comments such as:

- *While strength and military prowess might be considered parts of Augustus the Strong's identity, they can also be understood as important aspects of his public persona—the image that he wanted to convey to the public about the type of person he was. Sometimes portraits reveal aspects of who a person truly is, and sometimes they show how that person wants to be seen; those two things are not necessarily identical!*
- *Powerful and/or wealthy individuals often have a lot of say over how they are depicted in a portrait. The artists who create the portraits want to make their clients happy and want to be paid well! So, many portraits of powerful people can be seen as a collaboration between the artist and the subject, where each person is able to make some decisions about the portrait's appearance. For portraits of people with less power, that may not always be the case – the artist or another person might have more say over the final product.*
- *Artists can also use portraits as a way to claim or reinforce their own status. The artist who painted this portrait, Nicolas de Largillierre, was considered one of the top portrait painters in France. His chief rival for that title was Hyacinthe Rigaud, who painted the nearby portrait of the Marquise d'Usson de Bonnac. You can see each artist took pains to show off their skills in painting sumptuous fabrics and other detailed surfaces. And, being commissioned for a portrait by a powerful person was itself something to brag about.*

### **Stop Transition**

Example: *In this gallery we examined the clues a portrait might contain about a person's identity. Next we'll see how portraits can selectively change or leave out key information about their subjects.*



## TOUR WRAP-UP QUESTIONS

At the last stop, thank students for their participation and ask one of the following questions related to the tour's Big Idea and Outcomes:

- *Thinking back on the artists whose work we've seen today, which one might you hire to paint your own portrait? Why?*
- *Thinking back on the subjects/sitters in the portraits we saw today, who would you be most interested in meeting and having a conversation with? Why?*
- *Do you think it's useful/valuable to think about identity when looking at art? Why or why not?*

## SUGGESTED VOCABULARY FOR PARAPHRASING STUDENT COMMENTS

<b>Commission</b>	To formally choose, ask, and pay for an artist to create a work of art
<b>Expression</b>	A look on someone's face that may convey an emotion or mood
<b>Guise</b>	A form of style or dress, or an external appearance meant to conceal something's true nature
<b>Identity</b>	Who someone is. Identities are who we are, the way we think about ourselves, and how we view the world. Our identity consists of the various characteristics we use to categorize and define ourselves and the various characteristics that are constructed by those around us.
<b>Likeness</b>	A visual representation of someone's appearance
<b>Patron</b>	Someone who pays for a work of art to be created
<b>Persona</b>	The image or personality a person presents in public or in a specific setting
<b>Portrait</b>	An artistic representation of a person
<b>Pose</b>	A particular way of standing or holding one's body
<b>Setting</b>	The place or type of environment shown in a work of art
<b>Sitter</b>	The person shown in a portrait
<b>Subject</b>	The main thing shown in a work of art

## EXAMPLES OF TERMS RELATED TO IDENTITY

Age	Physical Characteristics
Birthplace	Political Affiliation
Birth Order	Profession
Disability	Race
Ethnicity	Religion
Gender	Sexual Orientation
Hobbies	Socioeconomic Status
Language	Sports Team Affiliation
Personality Traits	Values

## ANALYZING PORTRAITS

### LOOK

1. What's going on in this work of art?
2. What clues can you find about the identity of the subject or the artist?
3. What questions do you still have about this work of art?

### LEARN MORE

Read the label next to the work of art. How does it affect your understanding of the portrait?

### S.C.O.P.E.

Setting  
Clothing  
Objects  
Pose  
Expression



# KS Highway Patrol appeals federal injunction on ‘two step’

BY JONATHAN SHORMAN  
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The Kansas Highway Patrol is appealing a federal injunction that will block its troopers from using the “two step” traffic stop tactic that a judge ruled had resulted in the agency violating the constitutional rights of motorists.

The appeal signals the statewide law enforcement agency

will resist in court a mandatory overhaul of its practices. U.S. District Court Judge Kathryn Vratil ruled this summer that troopers had violated motorists’ Fourth Amendment rights and in November effectively placed officers and their leaders under long-term judicial supervision.

The “two step” refers to the practice of troopers at the end of a traffic stop taking a couple steps away from the stopped vehicle before coming back to

ask more questions. The maneuver is designed to initiate a voluntary encounter with motorists, potentially leading to them offering incriminating information.

But Vratil found the questioning wasn’t truly consensual. Under her injunction, troopers who want to keep questioning motorists after a traffic stop has ended must now, in many instances, tell them the stop has ended and they don’t need to

answer additional questions.

Kansas Highway Patrol Superintendent Erik Smith will argue the Fourth Amendment, which protects against unreasonable search and seizures, does not require officers to inform motorists they are free to leave at the end of a stop for the additional questions to be consensual, according to a court document filed with the 10th U.S. Circuit Court of Appeals.

Smith will argue Vratil “erred

in enjoining the ‘Kansas Two-Step,’ which is not per se unconstitutional,” Dwight Carswell, an attorney in the Kansas Attorney General’s Office, wrote in the Dec. 22 document.

The Kansas Attorney General’s Office first filed a notice that Smith will appeal on Dec. 15.

Democratic Gov. Laura Kelly appointed Smith in June to run the Highway Patrol. In a December interview with The Star, Kelly said motorists can have confidence their civil rights will be respected when they’re pulled over. She added that “we’ve taken responsibility for the bad actors.”

But Kelly also said the two-

SEE HIGHWAY, 2A

block

signals

taking a couple

steps away

and they don't need to

answer additional questions.

confidence

be respected

will



BY CANDACE BUCKNER  
*The Washington Post*

### BALTIMORE

There is no end in sight. They're not leaving. The dynasty that has reigned over the NFL for the past six seasons. The cultural moment that has saturated the league these past four months. Neither will go away quietly. The consistent excellence of one has spawned the all-consuming dominance of the other, and so together the amalgamated power that is the Kansas City Swifts are coming to take over your Super Bowl.

The Chiefs, the reigning champions who are now heading to a fourth Super Bowl appearance in five years, had appeared to lose their swagger during stretches of the long regular season. For critics waiting on their demise, it was too tempting to attach their tailspin to the beginning of Taylor Swift's very public romance with Chiefs tight end Travis Kelce. Just her mere appearance in suite boxes, for games in Kansas City and on the road, would top daily search trends and spawn fan fiction that disguised itself as news coverage. Fans wanting to crown a new champion, and primitives uncomfortable in watching a woman receive all the attention in their man league, formed an alliance of their own. Rooting against the team so that the pop star, and her fan base that colonized the sport, would find somewhere else to linger on Sundays.

But nothing can stop this football team, nor the impact of a singular woman with wavy, blond bangs and red-stained lips. While both are too muscular and mighty to be pushed aside, hers is a particularly ferocious power, gaining in strength as traditionalist fans, sports media and even well-meaning football players accept that the only way to survive the chokehold that her cultural phenomenon has on the league is to tap out and submit to it.

"I better start doing my research, that's fa sho!" second-year Chiefs cornerback Trent McDuffie told me, smiling, in

## Tired of the Chiefs and Taylor Swift? Sorry. There's no way out.



SAM GREENE / USA TODAY NETWORK

Chiefs fans wave Taylor Swift and Travis Kelce cutouts at Arrowhead Stadium.

response to the inquiry if he's ready for all the Taylor Swift questions at the Super Bowl. "I [stay] in my own lane. Happy for Trav, you know. Do what he got to do, but I ain't got much to say about that."

While in the M&T Bank Stadium press box Sunday, I overheard a male reporter talking with a peer, and praising Chiefs vs. Ravens, Patrick Mahomes vs. Lamar Jackson as the premier matchup of the season, in spite of "... all the f--ing Taylor Swift bulls--." He didn't elaborate, but the acid pouring from his lips might have been from the bitter aftertaste of backlash, because the league and its media partners have force-fed viewers with constant reminders that Swift is a football fan now. If her boyfriend catches a first-down pass, the cameras will zoom in on her celebration inside the suites. If her boyfriend's teammate scores a touchdown, the cameras will zoom in on her jazz hand cele-

brations inside the suites. If CBS needs to promote the Grammys, the cameras will zoom in on her simply existing inside the suites.

Football telecasts for Swift feel like the world's largest fish bowl, and many of us have been given season passes to an aquarium that we would rather stop visiting. Personally, I'm not a fan of the oversaturation, of watching her every joyous reaction to a Chiefs touchdown as though she had just discovered the key to creating A-gap pressure. But then again, I also don't mind watching misogynists squirm.

Criticism over coverage can exist without aiming gender-specific vitriol at Swift and those who delight in her. Some men, however, cannot mask their hatred when a woman steps out of her place and thrives in theirs. And not just thrives - dominates. More than 50 million viewers tuned into the Chiefs' divisional-round playoff game against the Buffalo Bills.

Of course, the matchup between today's Brady and Manning - Mahomes and Josh Allen - would draw huge numbers on its own. However, the newfound buzz around the Chiefs as the NFL's "it" team, and the expectation of all those Swift reaction shots - which CBS obliged - also had an impact. So, on Feb. 11 when the network airs the Super Bowl, the game just might draw record-shattering numbers. I can think of worse things happening in the world than a boorish and miserable man having to stomach more Swift close-ups along with his chicken wings.

For anyone who viewed Jackson as the last hope to keep America from enduring two weeks of Swift Bowl I coverage, they did not find a willing accomplice in the presumptive MVP. Jackson became the Swifties' favorite when he tried to fit a touchdown pass into triple coverage and instead threw an interception. Also, Ravens offensive coordinator Todd Mon-

ken might get backstage passes during the international leg of the Eras Tour for limiting his offense by refusing to call more run plays. These Ravens couldn't stop the Chiefs. No team can.

Kansas City, once stumbling, has regained strength. And Kelce, with his 11 catches for 116 yards and a touchdown, became the all-time NFL leader in post-season receptions. He may come across as Icarus flying too close to the sun in his pursuit of fame, but Kelce proves again and again that when the lights bum brighter, he gets better.

"I think Trav has about as cool of a head as you can put on a pair of shoulders. He might get in little scuffles on the field, but he don't let anything distract from the fact that he's the greatest player in the world," his brother, Jason Kelce, told me on the field as the Chiefs celebrated their AFC title. "I know it's been a rough standard, for a lot of the outside perspective for Trav, so I'm really happy that in the postseason he showed up and he's really made a difference for his team."

There was so much cigar smoke coming from the Chiefs' dressing area Sunday night - a cramped, minimally ventilated locker room for the visitors to M&T Bank Stadium - that it reddened the eyes of even bystanders. The speaker blasting trap music over defensive tackle Chris Jones's locker was headache-inducing loud as well - another assault on the senses. Kelce, the boyfriend of an A-Lister who is the best to ever play his position in the NFL, maneuvered around his disrobing teammates, the credentialed reporters and security with earpieces. He was wearing black boxers, a black shirt, a black beanie, dark sunglasses. After using his normal voice to request something from a locker room attendant, for seemingly no reason at all, he shouted over the music: "Yeah, baby! Yeah, baby!"

The Chiefs are going to Las Vegas. So is Taylor Swift. Might as well get used to them because, together, they are never going out of style.

## Tour Materials—Emily St. Clare Images





Tour Materials—Emily St. Clare Portrait + Transparencies





Tour Materials—Powerful People photographs



Photograph of Vladimir Putin in Siberia, 2021. Alexey Druzhinin/Sputnik/AFP/Getty Images

Tour Materials—Powerful People photographs



Photograph of Ketanji Brown Jackson, 2022. Annie Leibovitz, *Vogue*.



Tour Materials—Powerful People photographs



Kehinde Wiley, *Barack Obama*, 2018. National Portrait Gallery.

## Stop Cards

### *Seen & Unseen: Identity in Portraiture* School Tour

1

- 1. A Layered Presence (L8)**  
Gallery Introduction/Inventory  
See, Think, Wonder, *Mis vaicss*  
Independent Looking (with Portrait/Identity card)  
Collection Connection
- 2. Contemporary Portraiture (L2.5)**  
Inventory  
Directed Looking, *Return to Sender*  
Black Out Poetry  
Collection Connection
- 3. British Portraiture (P24)**  
Inventory  
Directed Looking, *Emily St. Clare as a Bacchante*  
Portrait Filters  
Collection Connection
- 4. 18<sup>th</sup> Century French Portraiture (P18)**  
Inventory  
Reading Portraits, *Augustus the Strong*  
Powerful People  
Collection Connection

### *Seen & Unseen: Identity in Portraiture* School Tour

2

- 1. Contemporary Portraiture (L2.5)**  
Inventory  
Directed Looking, *Return to Sender*  
Black Out Poetry  
Collection Connection
- 2. A Layered Presence (L8)**  
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3

- 1. British Portraiture (P24)**  
Inventory  
Directed Looking, *Emily St. Clare as a Bacchante*  
Portrait Filters  
Collection Connection
- 2. 18<sup>th</sup> Century French Portraiture (P18)**  
Inventory  
Reading Portraits, *Augustus the Strong*  
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Inventory  
Directed Looking, *Return to Sender*  
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Collection Connection

### *Seen & Unseen: Identity in Portraiture* School Tour

4

- 1. 18<sup>th</sup> Century French Portraiture (P18)**  
Inventory  
Reading Portraits, *Augustus the Strong*  
Powerful People  
Collection Connection
- 2. British Portraiture (P24)**  
Inventory  
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