SUMMON THE SEA!

CONTEMPORARY ARTISTS AND MOBY DICK
CONTENTs

Calendar ..................................................1
Museum Information ..........................2
Museum Manners .................................3
About the Book ..................................4
About the Exhibition ..........................5
English Language and Art Connections ....6–13
About Guy Ben-Ner ...........................7
About Tristin Lowe ............................10
Science Connections ..........................14–17
About Corey Arnold .........................14
Visual Art ...........................................18–21
About Frank Stella ............................18
About Patty Chang ............................20
Social Studies Connections ................22–23
About Allan Sekula ..........................22
Local Artist Connections ............24–25

CALENDAR

Educator Open House
Friday, October 17, 4–6pm | Jepson Center
Opening Lecture by
Dr. Robert K. Wallace
Thursday, November 7, 6pm
Telfair presents a lecture by Dr. Robert K. Wallace, who will discuss connections between Moby-Dick and visual art with a concentration on the work of Frank Stella. Wallace is Regents Professor of English at Northern Kentucky University, noted scholar of Melville and author of the book Frank Stella’s Moby-Dick: Words and Shapes. Wallace conducted extensive interviews with Frank Stella, chronicling the artist’s 12-year project, exploring Moby-Dick in a series of sculptures and relief paintings and prints including works in the Summon the Sea exhibition. Free to Telfair members. Seating is limited to 225. Reserve your place at telfair.org/exhibitions/summon-the-sea

Summon the Sea Free Family Day
Saturday, November 9, 1–4pm | Jepson Center

Use this resource to engage students in pre- and post-lessons!
THE MUSEUM

Plan Your Trip

Schedule your guided tour three weeks in advance and notify us of any changes or cancellations. Call 912.790.8827 to book a tour.

Admission is $5 each student per site, and we allow one free teacher or adult chaperone per every 10 students. Additional adults are $5.50 per site.

For information on school tours please visit: tellfair.org/learn/tours

MEMBERSHIP

Visit telfair.org/membership for more information.

As an educator, you are eligible for a special $40 educator membership rate.

It pays to join!

Members enjoy:

Unlimited free admission to Telfair Museums’ three sites—Jepson Center, Owens-Thomas House & Slave Quarters, Telfair Academy— for one year

Invitations to special events and lectures

Discounted rates for art classes (for all ages) and summer camps

10% discount at Telfair Museum Stores

Eligibility to join museum member groups

A one-time use guest pass

MUSEUM MANNERS

Address museum manners before you leave school. We will go over these again once you arrive, but it helps if your students have heard them from you first.

️ Explore with your eyes. Telfair Museums serves to share art and knowledge with everyone. We take special care of the art and objects so that they may be preserved and appreciated for a long, long time. We ask that you do not touch the artwork because even the gentlest touches can add up to harmful damages.

️ Point with your words. To avoid any accidents, keep your hands by your side. Describe an artwork for its elements and their position in the composition. Use terms like “line,” “shape,” “color,” “in the center,” “at the bottom,” “next to,” etc. We love to talk about art so review your elements of art and principles of design and bring your imagination for a lively discussion.

️ Walk and move carefully. Stay with your teacher and follow the docent. Take your time, watch where you are going, and hold onto handrails while using the stairs.

️ Listen carefully, raise your hand, and speak clearly. The museum is a place for learning, just like your classroom. School rules are to be followed here, too.

️ Eating, drinking, and chewing gum are not allowed inside the museum.

️ Ask about our photography policy before you take pictures. We don’t always own the artwork we have on display; therefore, we don’t always have permission to take photos. We allow you to take photos when we are able to, so please check first.

️ Use a pencil. We love to draw, sketch, doodle, and write, too!
Summon the Sea! Contemporary Artists and Moby Dick examines the work of six contemporary artists—Corey Arnold, Guy Ben-Ner, Patty Chang, Tristin Lowe, Allan Sekula, and Frank Stella—who act as epic storytellers as they respond to, challenge, and celebrate the allegories presented in Melville’s literary classic through large-scale sculpture, photography, prints, and video made since 1985. These artists were selected for the epic nature of their own searching; the bodies of work on view represent a similar tome-like status in each artist’s oeuvre—they were either painstakingly created over multiple years or were executed on an epic scale warranted by a novel like Moby-Dick. These artists’ work encourages dialogue about ecology and nature, economics and industry, human psychology and emotion.

Four of the five artists in this exhibition will be discussed more in depth during the fourth-grade tour program due to the nature of the content and to fit within the time permitted during the visit.

This exhibit is organized by Telfair Museums and curated by Rachel Reese, Curator of Modern and Contemporary Art.

**Book Summary**

The epic tale of Moby-Dick, or The Whale, by 19th-century American author Herman Melville chronicles the adventures of the whaling ship The Pequod on its journey through the South Pacific. The crew is led by Captain Ahab and the story told from the point of view of Ishmael, a sailor. Throughout the story, Captain Ahab is in constant pursuit of a white whale called Mocha Dick and faces many challenges as he tries to catch the whale. In Melville’s story, the reader will recognize different types of conflict such as man versus nature, man versus man, man versus self, and man versus society. Although the story is set in the 19th century and revolves around the whaling industry, we can still find many truths in contemporary readings of this story today. Melville’s book was based on actual events surrounding the whaling ship, The Essex, and a real white whale known as Mocha Dick. Melville’s version also includes a survey of different types of whales and introduces the reader to nautical terms and seafaring traditions. Many characters emerge from the pages of Melville’s story, each seeking his own destiny. The themes of perseverance, determination, and self-discovery stand out as valuable traits among the characters, and even the whale and the ship play supporting roles in how the story unfold.

**The Importance of Storytelling:**

“To produce a mighty book, you must choose a mighty theme. No great and enduring volume can ever be written on a flea, though many there be that have tried it.”

—Herman Melville, Moby Dick
Moby Dick is a classic story of overcoming obstacles and challenges, both personal and external. Perhaps as a class, students can read an age-level appropriate version of the novel and discuss some of the important themes and elements as listed below. A story or narrative can be communicated in a variety of ways: through the written word, visual imagery, oral communication such as spoken word or songs such as sea shanties, ballads, performance, and dance. The exhibition Summon the Sea! Contemporary Artists and Moby Dick includes many of these as methods of storytelling.

5 Elements of a Story: Plot, Setting, Characters, Climax, Resolution

When writing a story, it is important to identify the main character(s), sometimes called the protagonist, as well as any additional characters. You also want to decide on the location or setting where your story is to take place—how would you describe that place to your audience? Then the plot, climax, and resolution involve what is happening in the story and the sequence of events that unfold from the beginning to the end. There is a lot to think about as the writer, and you always want to be sure to consider who your audience is and how they might best understand your ideas.

What is going on in this picture?
What do you see that makes you say that?
What more can we find?

About the artist | GUY BEN-NER
Since the early 1990s, Guy Ben-Ner (Israeli, b. 1969) has filmed a series of short videos starring himself and his family, often using their home as the set and studio. In works such as Moby Dick (2000), Ben-Ner has adapted classic films and novels where he plays multiple roles and then shortens these epic stories into brief single-channel videos filmed in his apartment. Ben-Ner uses comedy and human emotions when making his videos as well as a do-it-yourself style to make his own versions of classic tales.

Guy Ben-Ner (Israeli, b. 1969); Moby Dick, 2000; video (color, silent) 12:35 minutes; Courtesy the artist and Postmasters Gallery, New York; © Guy Ben-Ner

ACTIVITY

Acting Out the Story

Have students read aloud passages of the story or write and act out a certain scene or their own version of a chapter. Students can assume the roles of certain characters and dress in costume or create backdrops to help tell their story. The performance or act can then be recorded using a video camera and edited or enhanced using computer software. Sound effects such as seagulls, crashing waves, wind, etc. can also be added, and students can experiment with different materials to achieve certain effects.

ELAGSE4W3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
b. Use dialogue and description to develop experiences and events or show the responses of characters to situations.
c. Use a variety of transitional words and phrases to manage the sequence of events.
d. Use concrete words and phrases and sensory details to convey experiences and events precisely.
e. Provide a conclusion that follows from the narrated experiences or events.

ELAGSE4SL2: Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
Researching Myths

Look up myths about whales and write a short one of your own. What is a myth? How is it different from just telling a story? Here, teachers might again refer to an abridged version of *Moby-Dick* and go over some of the main themes, characters, and ideas with the class.

**ELAGSE4RL9:** Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures, including visually, quantitatively, and orally.

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**Scrimshaw as a Historical Art-Practice**

This art form dates to the early 19th century and was a way for sailors to pass time using materials such as whale teeth, bone, and coconuts that were readily available to them. Antlers and tusks were also historically used. Scrimshaw includes images, symbols, and sometimes storytelling. Whales are now considered endangered and hunting them for ivory is considered cruel, so new and alternative materials can be used such as the Tagua nut found in Costa Rica and other tropical areas, sometimes called “vegetable ivory.” Another alternative material that can be carved into is cuttlefish bone, which is often cast to make jewelry.

To learn more, visit: whalingmuseum.org/learn/research-topics/overview-of-north-american-whaling/art-and-literature

Also be sure to check out the Ships of the Sea Museum here in Savannah to see scrimshaw and learn more about maritime history.

For museum info, visit: shipsofthesea.org


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**Myths and Legends:**

Many cultures regard whales as important creatures to their origin stories, and due to their large size and role in the hierarchy of sea creatures, whales also have taken on symbolic meaning to many cultures and religions around the world. Legends surrounding whales and the sea persist even today. In the West, the story of Jonah and the whale from the Bible resonates with Judeo-Christian audiences, while in the East, whales appear in Polynesian mythology. Some Native Americans and other indigenous groups also revere whales, as is evident in their art. Looking back at antiquity, the ancient Greeks and Romans included many images of whales and aquatic life as well as meandering wave patterns on pottery and murals. Locally, dolphin downspouts can be seen around Savannah on historic buildings and are meant to symbolize good luck.

In astrology, Cetus is known as the whale constellation, and sailors used to use the night sky to help them navigate. Other water-related constellations are Aquarius and Pisces (both also zodiac signs) and Eridanus. Sailors and astronomers have used the night sky and the position of the stars to help them navigate and tell direction for centuries. These stories were often passed down from one generation to the next, through oral storytelling, poetry, or song.

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**Activity**

**Researching Myths**

Look up myths about whales and write a short one of your own. What is a myth? How is it different from just telling a story? Here, teachers might again refer to an abridged version of *Moby-Dick* and go over some of the main themes, characters, and ideas with the class.

**ELAGSE4RL9:** Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures, including visually, quantitatively, and orally.
How would you describe this sculpture?
How long do you think it is?
What do you think it is made out of?

Tristin Lowe's (American, b. 1966) Mocha Dick is a 52-foot-long, ghostly white sperm whale made out of industrial wool felt. Mocha Dick was inspired by the whale that once harassed sailing ships near Mocha Island in the South Pacific Ocean. Described as having flesh as "white as wool," that same whale was also the basis for Herman Melville's 1851 novel Moby-Dick.

Epic in size and sprawled across the gallery floor, Mocha Dick has the size and feel of an actual whale. The wool covers an armature and inflatable device that creates the look of muscular form. Lowe also hand-attached wool-crafted barnacles to the whale's side, and he intended the whale to look aged. Lowe invites viewers to consider the magnificence of the whale, the legacy of whaling, the care of our environment, and how the epic leviathan continues to capture the imagination. Mocha Dick was originally fabricated and produced in Philadelphia at the Fabric Workshop and Museum in May 2009.

About the art | TRISTIN LOWE
Tristin Lowe’s (American, b. 1966) Mocha Dick is a 52-foot-long, ghostly white sperm whale made out of industrial wool felt. Mocha Dick was inspired by the whale that once harassed sailing ships near Mocha Island in the South Pacific Ocean. Described as having flesh as “white as wool,” that same whale was also the basis for Herman Melville’s 1851 novel Moby-Dick.

METAPHORS AND MOBY DICK
In the novel, Melville included many similes and metaphors, including one about the whale being white in color or “white as wool,” or when we discuss the size of something, we might say it is “as big as a whale.” Both of these phrases are similes using the linking word “as.” Metaphors might be slightly longer phrases that just compare one thing to another. In making comparisons about the whale’s features and size, Melville dives into the study of cetology, which is the branch of zoology that includes whale, dolphins, and porpoises.

Here are some examples from Chapter 75 The Right Whale’s Head-Contrasted View and Chapter 32 Cetology in which Melville describes different types of whales:

“As a general shape the noble Sperm Whale’s head may be compared to a Roman war-chariot...” (365).

“The Right Whale’s head bears a rather inelegant resemblance to a gigantic galliot-toed shoe.” (365).

Melville compares the Right Whale to a king by mentioning “the crown” or “bonnet” on the top or its head (364-365). He goes on to describe the inside of the Right Whale’s mouth as containing Venetian Blinds (365).

ELAGSE4L5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

a. Explain the meaning of simple similes and metaphors (e.g., as pretty as a picture) in context.

b. Recognize and explain the meaning of common idioms, adages, and proverbs.

c. Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms).
Types of Whales

Moby Dick was a Sperm Whale (also called a White Whale) but there are many different kinds of whales in the world’s oceans. To find out more about the different types, check out some of the sites below or do some of your own research in class and have students choose to write a report on a specific type of whale. Below are some links to various types of sounds that whales make and the use of sonar among whales and dolphins in our Earth's oceans.

us.whales.org/whales-dolphins/species-guide
nationalgeographic.com/animals/mammals/s/sperm-whale
fisheries.noaa.gov/whales

Did you know? Before the invention of electricity, some buildings and homes in Savannah were lit with lamps that burned whale oil. One example of this type of lamp can be found in the Telfair Academy’s Octagon Room.

Local Resources on North Atlantic Right Whales:
georgiaencyclopedia.org/articles/geography-environment/right-whales
tybeeisland.com/press-releases/north-atlantic-right-whale-makes-her-tybee-debut

NOAA (National Oceanic and Atmospheric Administration) Interactive Survey Map:
nefsc.noaa.gov/psb/surveys/MapperiframeWithText.html
noaa.gov/education/resource-collections

2019 Right Whale Festival: rightwhalefestival.com/about.html
Whale and Dolphin Conservation website: us.whales.org/ecological-whale/
Different types of whale sounds/songs: oceanmammalinst.org/songs.html

QUIZ: What type of whales and cetaceans live off of or visit the Georgia coast?

Blue Whale
Sperm Whale
Right Whale
SCIENCE CONNECTIONS

What types of birds are these?
Where do you think this photograph was taken?
What is happening in this image?
What time of day do you think it is?

About the art | COREY ARNOLD
Corey Arnold (American, b. 1976) is a fine art photographer and Alaskan commercial fisherman who lives and works in Portland, Oregon, the nine months of the year that he is not fishing. Arnold has been on a boat since he could walk, embarking on sailing and deep-sea fishing trips with his father throughout Southern California, fueling his love for both fishing and photography. With their exotic imagery and narrative quality, Arnold’s portraits, seascapes, and landscapes narrate man’s quest to surmount the sea and all its monsters. His work examines man’s relationship with labor, consumption, food production, and the natural world including animals and environmental issues. Since 2002, he has photographed his life at sea working as a Bering Sea Crab fisherman and documented his summers capturing a sockeye salmon fishing boat in Alaska. In the off-season he continues to explore the world’s modern commercial fisheries, and the mechanisms that keep that industry afloat, in an ongoing project entitled Fish-Work.

On view are images from two bodies of work, Aleutian Dreams and Fish-Work: The Bering Sea. Aleutian Dreams is a collection of images documenting the working-class commercial fishing port and industry around Dutch Harbor, Aleutian Islands—a “wild and unforgiving frontier” of Western Alaska where industry and nature collide in strange and beautiful ways, a place where people harvest seafood on a massive scale, and share their meals and their refuse with local wildlife—from voracious bald eagles to curious foxes. Fish-Work: The Bering Sea depicts work of commercial crab fishing—from the cold, rough seas and brutal vocational hazards, to humorous and even intimate moments of humanity and nature intertwining.

ACTIVITIES

Birds Research
Research and draw the life cycle of a bird and then discuss the food web/chain associated with different types of birds.

Life Science
S4L1. Obtain, evaluate, and communicate information about the roles of organisms and the flow of energy within an ecosystem.

a. Develop a model to describe the roles of producers, consumers, and decomposers in a community. (Clarification statement: Students are not expected to identify the different types of consumers – herbivores, carnivores, omnivores and scavengers.)

b. Develop simple models to illustrate the flow of energy through a food web/food chain beginning with sunlight and including producers, consumers, and decomposers.

c. Design a scenario to demonstrate the effect of a change on an ecosystem. (Clarification statement: Include living and non-living factors in the scenario.)

d. Use printed and digital data to develop a model illustrating and describing changes to the flow of energy in an ecosystem when plants or animals become scarce, extinct or over-abundant.
What is going on in this picture?
What do you see that makes you say that?
What more can we find?

**Activity**

**Earth and Space Science**

**S4E4.** Obtain, evaluate, and communicate information to predict weather events and infer weather patterns using weather charts/maps and collected weather data.

a. Construct an explanation of how weather instruments (thermometer, rain gauge, barometer, wind vane, and anemometer) are used in gathering weather data and making forecasts.

b. Interpret data from weather maps, including fronts (warm, cold, and stationary), temperature, pressure, and precipitation to make an informed prediction about tomorrow’s weather.

c. Ask questions and use observations of cloud types (cirrus, stratus, and cumulus) and data of weather conditions to predict weather events.

d. Construct an explanation based on research to communicate the difference between weather and climate.

**History of the telescope:**

[history.aip.org/history/exhibits/cosmology/tools/tools-first-telescopes.htm](history.aip.org/history/exhibits/cosmology/tools/tools-first-telescopes.htm)

**Activity for teachers on weather instruments from Scholastic:**


**Make your own weather station activity from National Geographic:**

[kids.nationalgeographic.com/explore/science/make-a-weather-station/](kids.nationalgeographic.com/explore/science/make-a-weather-station/)
Japanese Fish Printing/Gyotaku and Mixed Media Collage

This form of printmaking dates to the mid-19th century in Japan and was used by fishermen as a way to record the size of their catch. It was an important documentary process to the fishing industry that evolved into art. Traditionally, a real fish would have been used, but today rubber replicas can be purchased and used in the classroom.

MATERIALS:
- Rubber Gyotaku Fish (available at art supply stores)
- Brayers
- Paper (traditionally rice paper would have been used)
- Ink
- Colored paper
- Scissors
- Glue or paste
- Stencils (optional)
- Ruler, French curve, compass (optional)
- Pencil
- Markers or crayons

As a class, research and look at some traditional examples of Gyotaku and discuss its origin. Then have students make their own versions in the classroom. First, ink up the rubber fish using by rolling the brayer in ink then directly onto the fish, then lay out a piece of clean paper and carefully lift and press the rubber fish down directly onto the paper once, smoothing over firmly and pulling the rubber fish straight off the paper. Students can then re-ink and print again or use other media such as watercolor, pencil, or paint to add details to the print or add a background. The finished print can then be cut up and pieces used to make a larger collage, perhaps of all the students’ prints together to explore the art principles of rhythm or movement.

Refer to the print by Frank Stella and look at the ways in which he uses angles, curves, and color in his composition. Stencils, rulers, French curves, compasses, and other tools, patterns, or pre-cut shapes might be used to create the composition.

Link to Smithsonian Fish Printing Project as example:
ocean.si.edu/conservation/get-involved/educational-uses-gyotaku-or-fish-printing

Activity

Visual Art

What do you see in this image?
What shapes can you identify?
How do you think the artist created this work of art?

About the artist | FRANK STELLA

By the late 1980s and early 1990s, Frank Stella’s (American, b. 1936) additive process resulted in a practice that combined painting, sculpture, and printmaking, and during this time, the increasingly deep relief of Stella’s paintings gave way to full three-dimensionality, with sculptural forms derived from cones, pillars, French curves, waves, and decorative architectural elements. Stella began his extended engagement with printmaking in the mid-1960s, working with master printer Kenneth Tyler at Gemini G.E.L and other industrial collaborators over many decades.

Over 12 years, between 1985–1997, Stella produced his most major series of works inspired by Herman Melville’s book Moby-Dick—at least one for each of the novel’s 135 chapters. The complete series comprises 266 works. While he included fragments of recognizable imagery in the Moby-Dick works, the real aim was to respond to the relentless movement and energy of Melville’s language and story in more abstract terms, through the dynamic interaction of forms. The primary motifs in the Moby Dick series are 22 whale-and-wave shapes, 13 circular and rectangular Chinese lattices, and nine architectural gutter shapes that woven throughout. The prints comprise four series: The Waves, Moby Dick Engravings, Moby Dick Domes, and Moby Dick Deckle Edges (plus three standalone prints). On view are 18 prints from the Engravings (6), Domes (3), and Deckle Edges (9) series, on loan from Jordan D. Schnitzer and the Schnitzer Family Foundation.

To create these works, the artist used collages or maquettes that were enlarged and re-created with the aid of assistants, industrial metal cutters, and digital technologies. Stella’s prints were “built,” as Stella describes them, by making collages of discarded proofs, then dissecting and re-creating the collages as elaborate matrices of etched and shaped metal printing plates. These were then printed using multiple techniques in myriad colors—arguably some of the most complex printmaking ever conceived—to explosive effect.
Create your own Artist's Book

Have students collect photographs, cut-outs, and articles about places they have visited or want to visit and create an artist’s book incorporating drawing, mixed-media, and collage to communicate ideas about their personal connections to a certain place or the desire to travel there. The subject/location could be about any trip or place of significance whether it be a foreign country or even the home of a relative. Have students experiment with making their own books out of found materials. Consider the layout, whether it should be horizontal or vertical, a front and back cover, number of pages, type of paper, and how it is to be bound. Look at different types of books and how they are constructed. Look up and experiment with different types of folding (such as an accordion fold—often used for maps). One connection artists in this exhibition share is a literary one: Stella references the book Moby-Dick to create prints based on specific chapters, Chang created a travelogue style book as part of her larger project and also referenced another book by an explorer, and Sekula created a book titled Fish Tale and even broke his project into chapters. These three artists also spend a long time on their projects, much like author Herman Melville did in writing his epic story.

VA4.CR.1 Engage the creative process to generate and visualize ideas using subject matter and symbols to communicate meaning.

a. Use multiple approaches to plan works of art incorporating imaginative ideas, universal themes, and symbolic images.

b. Apply available resources, tools, and technologies to investigate personal ideas through the process of making works of art.

c. Produce prototypes in the planning stages for a work of art (e.g. sketches, 3D models).

Responding

VA4.RE.1 Use a variety of approaches for art criticism and to critique personal works of art and the artwork of others to enhance visual literacy.

a. Interpret and evaluate works of art through thoughtful discussion and speculation about the mood, theme, and intentions of the artists.

b. Explain how selected elements and principles of design are used in works of art to convey meaning.

c. Use a variety of approaches to engage in verbal and/or written art criticism.

d. Use a variety of strategies to critique, discuss, and reflect on personal works of art and the work of peers.
Mapping, Navigation, Trade, and Economics

Check out the celestial globes on view in the Octogon Room at Telfair Academy. Before modern day navigation systems such as GPS or Google Maps, globes would have been used to aid in navigation by laying out coordinates. To have such items in one’s home would show visitors that you were educated and well-traveled. How do you think the technology we have today has made travel and navigation easier?

The shipping industry has always been important to the City of Savannah, and many of the historic homes and businesses were started by shipping merchants. To learn more about maritime history and ships locally, check out the Ships of the Sea Museum: shipsofthesea.org.

Today, the port of Savannah and the Georgia Ports Authority contribute greatly to the local economy and provide many jobs in the area. The vessels that come into the ports bring goods on large containers and are often on the way to other locations. To learn more and see real-time vessel schedules and shipping routes, visit: gaports.com.

SS4E1 Use the basic economic concepts of trade, opportunity cost, specialization, voluntary exchange, productivity, and price incentives to illustrate historical events.

a. Describe opportunity cost and its relationship to decision-making across time (e.g., decisions to settle in the west).

b. Explain how price incentives affect people’s behavior and choices: decisions about what crops (e.g., cotton, and tobacco) to grow and products (e.g., textiles) to produce.

c. Describe how specialization improves standards of living (e.g., differences in the economies in the North and South).

d. Explain how voluntary exchange helps both buyers and sellers (e.g., Gold Rush mining towns).

f. Give examples of technological advancements and their impact on business productivity during the development of the United States (e.g., cotton gin, steamboat, steam locomotive, and telegraph).

Did you know? The port of Savannah is the largest single container terminal in North America and is the second busiest U.S. container exporter.
Teachers can collect a variety of maps of the Savannah/Hilton Head area as well as other Lowcountry locations or historic sites. As a class, go over the elements of a map and how to read a map using a compass rose, longitude and latitude, and landmarks. This activity can also be expanded upon to include global locations such as Ghana to connect to the artwork of William Kwamena-Poh or the Island of Mocha to connect to the original events that inspired Moby-Dick.

Using a map of Savannah and a large piece of graph paper, work in groups to determine the longitude and latitude of the following places and draw out your own group map indicating the approximate location of each place. Each group member will add his/her own house to be indicated on the map with different colored dots or a symbol of the student’s choosing (example: star, asterisk, heart, etc.). These colored dots/symbols can be included in the key or legend.

1. City Hall, Savannah, Georgia
2. The Talmadge Bridge
3. Tybee Island Lighthouse
4. Skidaway Marine Institute
5. Your school
6. Your own house

**Georgia Standards of Excellence / Social Studies 4th Grade Map and Globe Skills**

Students will use maps to retrieve social studies information.

- **I.** indicates when a skill is introduced in the standards and elements as part of the content
- **D.** indicates grade levels where the teacher must develop that skill using the appropriate content
- **M.** indicates grade level by which student should achieve mastery, the ability to use the skill in all situations

Please refer to the chart at: georgiastandards.org/Georgia- Standards/Documents/Social-Studies-4th-Grade-Georgia-Standards.pdf
SUMMON THE SEA!
CONTEMPORARY ARTISTS AND MOBY DICK

CATCH IT!
10.11.19–2.16.20

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