STUDIO FIELDNOTES / GREAT MASTERS / 3–5

# Composing Visual Sound | Wassily Kandinsky

Research and sources · 3–5 · 45–55 minutes × 2–4 sessions

## Context for this inquiry

Avoid claiming a universal correspondence between music and color

## Teach with relevant originals

Use primary artworks, museum biographies, documentary sources or student-conducted observation. The collection cover is an original editorial graphic, not a reproduction of the artist’s work.

## Starting sources

Research museum collections

https://www.metmuseum.org/art/collection

Search for the artist and original works

https://en.wikipedia.org/w/index.php?search=Wassily%20Kandinsky&title=Special%3ASearch&ns0=1

Met Open Access image and reuse guidance

https://www.metmuseum.org/hubs/open-access

## Looking questions

What do you literally observe? Which design decisions are evident? What is uncertain or missing from this source? What does a second source change?

## Source critique

For an artist study, identify the artist, date and medium of each original work before discussing influence. For arts integration, record the data or primary text behind the artwork and test its accuracy.

## Copyright, authorship and consent

Contemporary artworks and portraits may require permission for online reproduction. Link to authorized museum or artist pages rather than downloading and reposting. Seek consent for photographs of identifiable people. Public domain status depends on the specific image and jurisdiction; verify before publishing.

## Connection back to the studio

Return to How can visual rhythm exist without showing an object? Use source evidence to justify a new artistic response: Two compositions responding to contrasting soundscapes.