

## Thank you for volunteering as an Art Docent!

### 1. TO BEGIN

Make an appointment with your classroom teacher to set up time and dates for the art class. For example the teacher wants the lessons done on every 2nd Tuesday of each month. The lessons can be done in the classroom or in room C7 which is shared with the Music Docent program. Please check with the teacher on what their preference is. Also talk to the teacher to see if there are any art lessons that coincide with what they are teaching throughout the year.

### 2. BECOME FAMILIAR WITH THE ART LESSON

When you sign in at the office you will need the art key to access the art supplies for your art lesson. The time that you have to teach the class is 1 hour, keep in mind that you have to set up and clean up too, so please plan accordingly. You don't have to go in order you can skip around, but keep track of the lessons that you have done. Now that being said, in the Art Docent supply room will be a calendar to mark when you want to book the room C7. If there is a conflict please use list of contact information of all the Art docent volunteering.

### 3. WHEN THE PROJECT IS COMPLETE

Please mark down the date of the project on the "Completed Art Lessons". Put back all the supplies that were not used back in the Art Supply room. If there are any supplies we are running low or out of please note it on the "Supplies Needed List" and please return the art key to office, when you sign out of the office. Someone else may need the key after you. All the lessons need to be completed by the end of April.

### 4. OPEN HOUSE/ART WILL BE HELD IN MAY

The art work will be kept in each students Portfolio Bags that are kept in the classroom. Art selection will begin in early May for the Art Show. Each Art Docent Volunteer will help the students and teachers choose the piece they want in the Show. The day before the Open house/ Art show we will be setting up the Art Gallery and will tear it down the following day. ALL ART DOCENTS are expected to participate in the set up and tear down of the Art Show.

### COMMUNICATION IS KEY!!!

- You are unable to continue volunteering as an Art Docent.
- You found someone replace you as an Art Docent.
- You can't make your lesson-see if someone can cover.
- Portfolio prints/materials are lost or damaged in anyway.

**This guide has art lessons A through H. Each lesson will begin with a short explanation of what the class will be about. Please read, you can paraphrase to introduce the topic to the class. Then what follows are short write-ups on various artists and their work to help visually aid the lesson. There are various examples of art, but you do not have to use all of them, just pick 2 to 4 of them to show the students. Last will be instructions on the project that pertains to the topic. If you have any new ideas on new projects please feel free to run them by your Art Docent Leader before teaching the class. We want to make sure that if we do change the project we have enough material for the class.**

# **Grade 3**

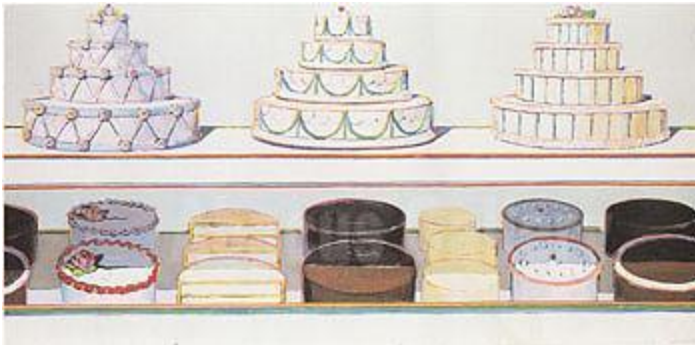
**Art Docent program guide**

# Art lesson A

## Artists Paint Food

Food is an important part of our lives every day, and many artists have chosen to make pictures that show something to do with growing it, buying and selling it; preparing, serving and eating it, and displaying it. Food is often associated with home life and its feelings of comfort and security. Food is also a vital part of life's celebrations and special occasions. And food comes in a variety of beautiful shapes, textures, and colors.

“CAKE COUNTER” by WAYNE THIEHAUD (Tee bow) 1920-present



Which cake would you choose from this "Cake Counter?" Each cake in the three rows of cakes is on a round white plate that stands on a narrow rod. Look for shadows. Look for the different designs on the cakes. The thick paint has been applied so that its texture looks like real frosting. Look carefully at the different colors that he has used to outline some of the plates and cakes. He had carefully studied works of other artists, such as van Gogh, and noticed how he used colored outlines to heighten the object's color. When he first exhibited his lavish paintings of common American foods, he was described by a critic as the "hungriest artist in California."

Wayne Thiebaud is often linked with Pop Art because many of his paintings and drawings are of popular or common objects. As early as 1953, some years before the Pop Art movement began, he painted gumball and jackpot machines as well as food counters. He has made many paintings of popular foods. When he started his pie paintings, he worked entirely from memory. He was born in Arizona, and early in his career worked as an animator of Walt Disney. He also worked as a sign painter, designer, advertising art director, and illustrator. He went back to college when he was 28, graduating from California State University, Sacramento, with a Bachelor of Arts and MA degrees. He lives in Sacramento. He has taught art at UC Davis.

“AN OLD WOMAN PRAYING” by NICOLAS MAES (MASS) 1634-1693



This old woman is seen praying before she eats the food on the table. Her eyes are closed, and she is so absorbed in her prayer that she hasn't noticed that something is about to happen. Do you see the little kitten? This appears to be a cellar room that is barely lit except for the golden light falling diagonally across the picture. What other carefully painted details can you find? Look for the keys dangling on the wall and the pitcher and knife on the table.

Nicolas Maes was born during the 17th century in Holland. He was the son of a well-to-do soap manufacturer. He studied under a famous artist named Rembrandt in Amsterdam when he was 16 years old. He is best known for his story-telling scenes, which he often painted with deep velvety contrasts of light and shade.

“HARVESTERS’ MEAL” by PIETER BRUEGHEL THE YOUNGER (BROY gel) 1564-1637



What do you see the people under the tree are doing? This hearty group of eaters seems to be taking a noontime meal hurriedly, for there is work to be done in the fields. Can you tell what they are eating and drinking? See how they are holding the food and lifting the jug to drink. What are the other people doing? They didn't have threshing machines to cut and harvest the grain in those days. It had to be done by hand. We see trees and a road that leads our eye even further back. Find some places where the artist used red. Notice all the white shapes. These contrast with the other colors and also give a sense of unity and harmony to the picture.

Pieter Bruegel, the Younger, was the son of Pieter Bruegel, the Elder, and brother to another artist. He was born in Brussels and first studied art with his grandmother, a miniaturist. Most of his works were copies of and variations on paintings by his famous father. His father died when he was a small boy. In addition to painting scenes from peasant life that illustrate the joys and amusements of the rural folk. He also painted New Testament scenes and winter scenes of his native land.



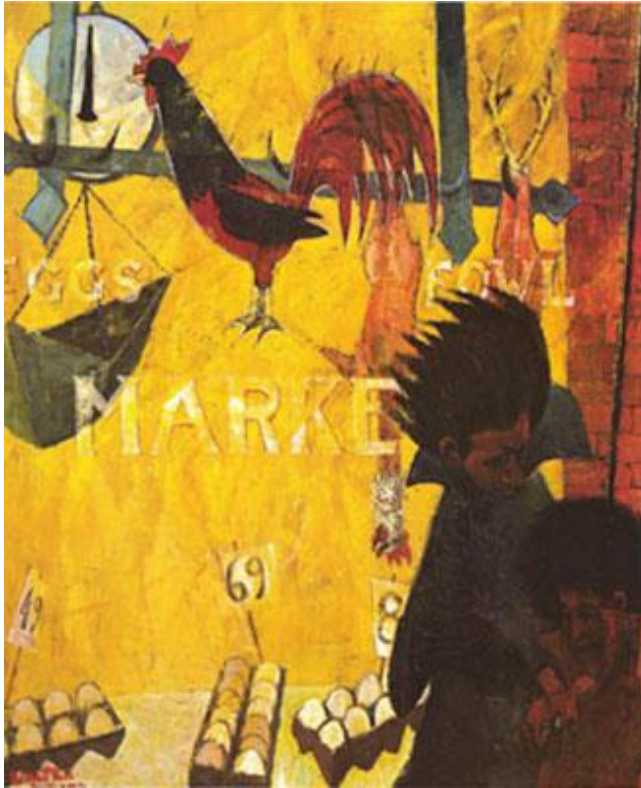
“THE MILKMAID” by JAN VERMEER (Yahn Vur MEER) 1632-1675



This milkmaid is seen very intently pouring milk from a red pitcher. See how carefully Jan Vermeer has shown the thin line of milk coming from the dark circular opening of the pitcher. She is dressed in a yellow bodice and blue apron. There is a blue cloth draped on the table. Blue and yellow were two of Vermeer's favorite colors. Look at the crusty pieces of bread. We can see the rich textures on other things too. Light streams through the window that lightens the face and figure of the milkmaid and casts shadows.

Jan Vermeer was born in Delft, a city in Holland, in 1632. It is believed that Vermeer inherited a silk-weaving business and that he also worked as an art dealer. When he was 22, Jan's father died and he cared for his mother, his wife, the house and business. He painted quiet peaceful interior views that were quite small and showed people engaged in activities related to everyday life.

“POULTRY MARKET” by WALTER WILLIAMS 1920-present



This painting shows the window of a market that sells chickens, turkey, and eggs. Supermarkets have now mostly replaced a number of smaller stores that specialized in meat, poultry, vegetables and such. What do you see in the window? We see several chickens hanging ready to be sold. You can read the words that are painted on the glass. Below are some cartons of eggs. Outside the window two figures are passing by. The artist must have a sense of humor, because he made the shapes the same on the boys' hair and the rooster's tail!

Williams was born in Brooklyn in 1920. Perhaps he painted this picture to show us the place his family shopped when he was a boy.



“SUMMERTIME” by ROMARE BEARDEN 1914-1988



The artist who created this projection combined some photographs and fabric with painted areas to create an arrangement that makes us look and look! We see a summertime scene in a crowded city. The main focal points are the figures and faces. Can you find the parts that are photographs? We see the central figure. It is a girl facing us and eating an ice cream cone. The artist Bearden used red to attract our attention to her. We see two windows with large faces looking out. Do you see a cat? There are several flat geometric shapes of color: red, blue and pink. The pieces almost seem like a jigsaw puzzle. Everything is carefully balanced and seems very quiet and stable.

Romare Bearden was born in North Carolina in 1914 and grew up in Harlem as a member of the educated middle class. He received a degree in math from New York University and drew humorous cartoons for the school's paper. He served in the army in World War II and later used his GI Bill to study in Paris. For these works he used parts of photos, cloth, and painted paper, exploring the experiences of the Afro-American, the sharecropper, the youth of urban culture, the Black child, and the joys and sorrows of Black family life.

# Art lesson A

## **Art concept and skills**

Artists often paint different kinds of food, either as part of a still life or as part of some activity related to growing, harvesting, buying, selling, preparing, serving, eating, or displaying food. Students will make a collage of a large stacked hamburger with everything on it.

## **You will need**

- 12X18 construction paper, variety of colors for the background
- 9X12 brown construction paper for buns
- Have magazines of food
- Glue sticks
- Scissors
- Scraps of construction paper

## **How to**

1. Pass out magazine pictures to students, they can trade and share.
2. Have them cut out pieces for the bun from colored construction paper.
3. Than they can piece together their hamburger as tall as they want and put whatever they want and stack it high.
4. Encourage them to invent a new kind of burger (it can be food for an alien even).
5. They can use the picture from the magazine and also make pieces from scrap construction paper.

## **Vocabulary**

- Design
- Overlap
- Collage

## Art lesson B

### Artists Paint Children

Artists like to paint children. Sometimes they paint their own children, and sometimes a family will commission an artist to make a painting of their son or daughter. Sometimes artists paint the entire figure, from head to toe. Other times they show us the face and upper portion of the child's body. They may choose to have the child pose in a standing or seated position while they paint them. Have you ever posed to have your picture taken with a camera? It probably didn't take very long. You would have to sit still for a longer time if someone were going to draw or paint your picture.

“L'INFANTE MARGUERITE” by DIEGO VELASQUEZ (D'YEH goh Vah LASS kez)  
1599-1660



This little girl is dressed in very fancy clothes. We can tell that she is no ordinary child. She was a Spanish princess who lived over 300 years ago. She is standing very straight and proud; only her face tells us that she is really a child. She is about five years old. Describe her dress. Can you tell from the way Velasquez painted the picture what material her dress is made of? The background is very plain so that we can focus our attention on the pretty little princess.

The artist Velasquez once painted a portrait of a young Moor and carried it from studio to studio of famous Italian painters. He had the young man stand holding the canvas in exactly the same pose. It was so realistic that one artist said that he didn't know to whom to speak, the man or the painting, or which would answer. Velasquez was invited to Madrid by the Spanish King, Philip IV. He had painted a portrait of the King, and the King was so pleased that he appointed Velasquez Court Painter, gave him a salary and a studio in the palace, and a private house in the city. Velasquez and the King became good friends.

“PINKIE” by THOMAS LAWRENCE 1769-1830



This little girl's nickname was "Pinkie." Her real name was Sarah Goodin Barrett Moulton. Sarah was born in Jamaica and grew up there, becoming a favorite of her grandmother. Notice how carefully Lawrence painted her hand. Can you stand in this position? From what material is her dress made? What about her hat? You can tell that the wind is blowing gently. Pinkie is standing on a grassy hilltop, a place that shows a great deal of sky. The sky has lovely tints of pink in the clouds. By placing the horizon low and having the girl in front of the magnificent sky, Lawrence gave the painting a youthful feeling of elegance.

Sir Thomas Lawrence was an English portrait artist. He was born one of 16 children of an innkeeper and showed a great deal of talent as a child. He was drawing portraits in crayon at the age of ten. Soon he was selling small oval pastel portraits of important people. He had a very successful career and became Painter to the King at the age of 23. He became the most famous portrait painter of his time in England, painting European kings and war heroes. He died in 1830.

“BLUE BOY” by THOMAS GAINSBOROUGH 1727-1788



This portrait of "Blue Boy" hangs in the same room in the Huntington Museum in San Marino, California, as "Pinkie." It is one of the most famous and best-loved paintings in the world. Reynolds had claimed that it wasn't possible to paint a good portrait using a lot of blue. Taking this as a challenge, Gainsborough created Blue Boy. In accordance with a widespread fashion at the time, Gainsborough dressed the boy in a costume dating about 140 years before the portrait was painted. Gainsborough placed his model against an autumn landscape of green, bronze, and gold with a glowing sunset in the background shining brightly on the entire figure. This created a whole range of blues on the satin garment. This light also gave a porcelain texture to the boy's skin and shining hair, and a deep, velvety texture to the hat.

Thomas Gainsborough was an English portrait painter who preferred to paint landscapes; in fact, he often skipped his school classes in order to sketch the countryside. When he was 14, he went to London to study art; he completed his training eight years later. He frequently combined landscapes with his portraits, and his figures lost some of their stiffness because of the natural settings. Gainsborough had a great skill in painting textures, ranging from the lightest gauze to the stiffest satin, and he could create fresh color in both fabric and skin.



“GIRL WITH WATERING CAN” by PIERRE AUGUSTE RENOIR (Pee EHR Ren WAHR) 1841-1919

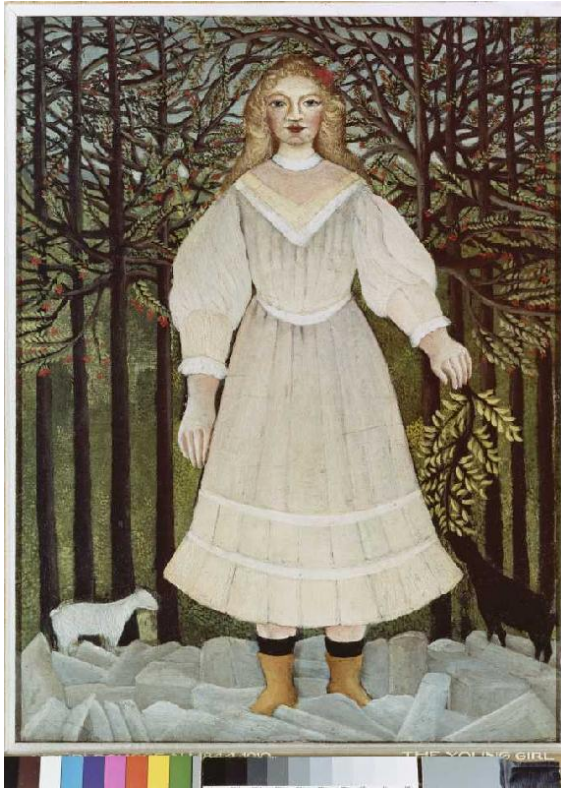


This is a favorite painting by the French Impressionist artist, Renoir. He painted a little girl in a garden as she holds a can to use in watering the flowers. We see her as she pauses for a moment in the bright, fresh air of a sunny morning. Renoir loved to paint children, especially their skin tones. Look how he makes our eyes go directly to her face. He placed a red bow in her hair and made her lips red too. Then he painted white lace and buttons on the dark blue dress that lead our eyes to her face also. He painted her hair a lovely gold color. This little girl is dressed in clothing of the day when Renoir painted the picture.

Renoir grew up in France, where his father was a poor tailor. During his teens, he painted flowers on porcelain dishes in a factory. Later, he earned money by decorating fancy fans. He saved his money and at 19 entered the studio of an established artist. There he met the artist, Claude Monet. They became friends and often painted together. With a few other artists they formed a group called the Impressionists. They felt that artists should paint outside, directly in front of whatever they were painting, and should try to give the impression of flickering light on the surfaces of things. Near the end of his life, he suffered from arthritis and was confined to a wheelchair, but he continued to paint until his death in 1919.



“YOUNG GIRL” by HENRI ROUSSEAU (On REE Roo SO) 1844-1910



This young girl is wearing a white dress with many little pleats and tucks. The sleeves are full, and the neck has a V-line. She is wearing high top shoes. The girl is very tall in comparison with the sheep. The vertical lines in her dress and the trees make her look tall. Notice how carefully Rousseau painted the leaves and red berries on the branches. If you held a string vertically down the center of this picture, you would see that it is much the same on both sides. We call this arrangement, formal (or symmetrical) balance. Do you see the lambs?

Henri Rousseau is the most famous of the primitive or naive painters. This means that he had no formal training in art, but taught himself to paint. He was born of a peasant family in France. He was employed as an inspector at a toll station outside Paris. This job earned him the nickname "Le Douanier" (doo AHN yay, meaning customs official). He turned to being a full-time artist after he retired. He spent a great deal of time sketching in the Botanical Gardens and the zoo. He died of a gangrene infection in his leg in 1910.

“THREE NEGRO BOYS” by JEAN ANTOINE WATTEAU (Zhahn Ahn TWAN Wah TOH)  
1684-1721



This drawing shows three studies of the head of a young boy. The artist Jean Antoine Watteau made it in 1715, perhaps as preparation for a painting. Do you think he looked very closely and carefully at his subject? He used black, red, and white chalk and shows us three different views. He shaded his drawing to make the heads look real and three-dimensional. Notice the oval shapes of the heads. During the 18th century fashionable women were frequently attended by little pages such as this boy. These pages dressed in satin and lace and buckled shoes. They opened the carriage doors for the women, rode beside the coachman, and performed other minor services. What sort of expression do you see on the faces? Wistful, questioning, sad, thoughtful?

The Flemish artist Jean Antoine Watteau was one of the greatest of Rococo artists. (Rococo is a style of art that originated in France about 1720 and was characterized by its elaborate designs.) He was a court painter to King Louis XV. He was the first to break away from the grandeur of the Baroque. His career was cut short when he died of tuberculosis when he was only 37 years old.

“DELFINA FLORES” by DIEGO RIVERA (Dee AY go Ree VEHR ah) 1886-1957

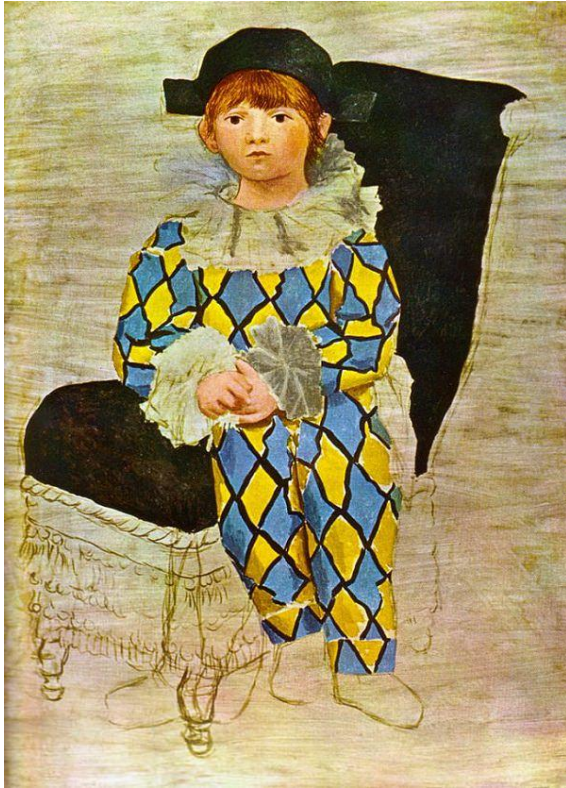


The words written in Spanish below the figure of the little girl say, "Retrato de la nina Delfina Flores: lo pinto Diego Rivera," which translated says, "Portrait of the child, Delfina Flores: Diego Rivera painted it." This kind of inscription was generally written on a ribbon and was derived from Mexican colonial painting. She wears a long skirt and embroidered blouse. She stands on a mat on a red tile floor against a wall that has been painted a darker blue below and a lighter blue above. Diego Rivera believed very strongly in the cause of the Mexican peasants during the Mexican Revolution and painted many murals and pictures to help establish a national identity for these people.

His early years were spent in Mexico where he was trained in the classical academic tradition. His love of folk art and pre-Hispanic art affected the style and content of his work. He was very aware of the problems of the wronged and underprivileged. He became acquainted with a number of famous artists and techniques when he studied in Europe in 1909. When he returned to Mexico, he created some of the world's greatest murals. He painted more than 2 1/2 miles of murals. He portrayed the native culture of Mexico and evoked in the people a patriotic pride and social consciousness.



“THE ARTIST’S SON” by PABLO PICASSO (PAB lo Pih KAHS so) 1881-1973)



In this painting, the artist introduces us to his little boy, Paul (Paolo). He sits quietly and very still so that his father can paint his portrait. How old do you think he is? Picasso dressed his son in a special costume. He is wearing a harlequin costume. A harlequin is a particular kind of clown or buffoon which is traditionally seen with this diamond pattern all over the surface.

Picasso is a great figure in 20th century art. During his long and productive life, he invented many new ways to paint and worked with a number of different materials. He painted with a lot of blue colors during a sad time of his life. Later he had a happier "rose" period. He invented Cubism, along with another artist named Georges Braque. They were inspired by African masks and sculptures as well as the ideas of another artist named Paul Cezanne. Picasso was born in Spain. His father was an artist and art teacher who recognized young Pablo's talent very early. He spent his adult life in France.

# Art lesson B

## **Art concept and skills**

Artists often make portraits of children. Sometimes they paint their own children. Sometimes they are commissioned to paint someone else's children. Students will be painting onto rocks a child they know, even themselves. Have students bring in a large flat rock (size of their palm) the day before.

## **You will need**

- A large flat rock, size of the student's palm (can get at Hobby Lobby, Joanns, Michael's, Walmart)
- Paint
- Water color brushes (small brushes for detail painting)
- Sealant spray when rocks are dry
- Water cups/paper towels
- Paint trays

## **How to**

1. Put small amounts of paint onto the paint trays.
2. Have the students think of a younger or older sibling, or someone they know. They can even draw themselves.
3. Let them dry and then spray sealant.

## **Vocabulary**

- Portrait
- Features
- Profile
- Pose

## Art lesson C

### Artists Paint Landscapes

A landscape is a painting that shows the scenery around us. Artists may choose to paint the countryside, trees, lakes, mountains, rivers, fields, etc. Sometimes the artist shows us people or animals or buildings in the landscape. When an artist paints a scene of a city, it is called a cityscape. When an artist paints the ocean, it is called a seascape. Most landscapes have three parts: the foreground (the things that are closest to us). These things are shown lowest in the picture; the middleground (things farther away are shown higher up), and the background (things farthest away and higher still). Artists choose viewpoints for landscapes: a bird's eye view means that the artist is looking down on a scene and will place the horizon up high. In landscapes, artists can tell us about the weather and give us special feelings and suggest different moods. Artists may paint very realistically and show us exactly how a place looks. Some artists let the shapes and colors and lines of a scene give them ideas for an abstract landscape.

“VIEW OF TOLEDO” by EL GRECO (EI GRECK oh) 1548-1614



The artist El Greco shows us the city of Toledo. By the time he painted this picture, he had lived there 31 years. Toledo is a very old city that is located on a high plateau in



central Spain. Can you find the river? The old city wall? Can you find any people? Look carefully! Look at the sky. A storm is approaching. What main colors does El Greco use? How do the colors and all the strong dark and light values affect the mood of the work? What if the artist had used a lot of different colors? Would this have given you a different feeling? Take a walk with your eyes in this painting, starting at the bottom and traveling upward to the distant city.

El Greco, whose name means "the Greek," was born on the Greek island of Crete. His real name was Domenikos Theotokopoulos. He received his early art training there but left before he was 20 to travel to Venice. He lived and studied in Venice and then in Rome. When he was 36 years old, he moved to Spain. El Greco stayed in Toledo in a beautiful palace that had 24 rooms until he died. His library was large, although at his death he owned very little furniture.

"LA GRANDE JATTE" by GEORGE SEURAT (Suh RAH) 1859-1891



This painting would surprise you if you saw the original. It is very large, about eight by ten feet! Even more surprising is the fact that the artist painted it in an unusual way. He put the paint on the canvas with many, many tiny dots. That is why the painting looks grainy. The artist Seurat invented this way of painting called "pointillism" because he was experimenting with color. He put dots of color very close together. He wanted your eyes to mix the colors when you looked at it from a distance. We see 40 people in a park that faces the water. Most of the people are looking toward the water. Maybe they see a sailboat race.

Do you think it is a noisy place? Perhaps there is some music playing. Do you find any other places where the artist repeated white? This adds unity to the picture and leads our eyes around the rather complex and carefully planned organization. The artist used a lot of different greens and reddish-orange colors.

Georges Seurat was a French artist who studied about photography and the physics of light and color in order to paint his sunny, carefully planned pictures. He was a shy, bearded, tall man. He, like Cezanne, was a very patient and exacting painter. For one particular painting, he made 38 studies and 23 preparatory drawings. His friend and fellow artist Signac also explored pointillism. He began work on this picture at the age of 25 and worked on it two years. He made 20 drawings at the site or from models in his studio, and 30 small paintings, all in rapid broad strokes. He died of a throat infection when he was 32.

“TULIPS IN HOLLAND” by CLAUDE MONET (Klohd MO nay) 1840-1926



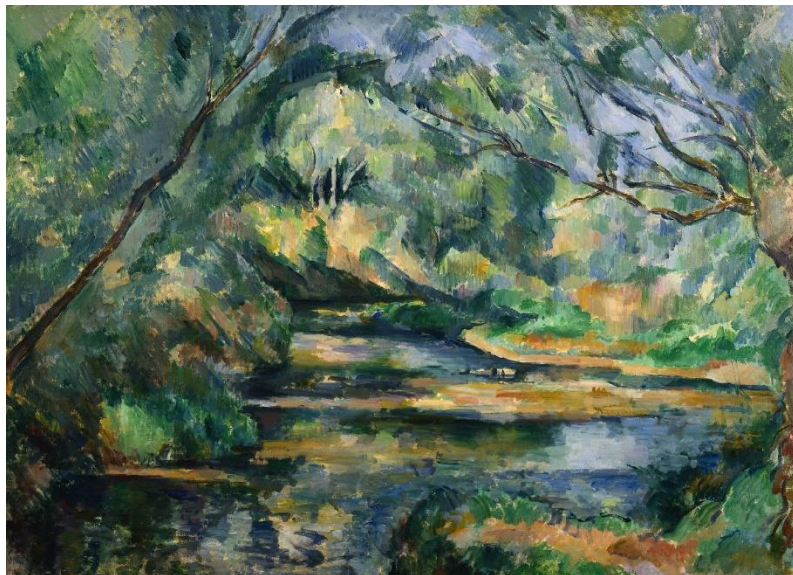
Describe what you see in this landscape. Try squinting your eyes to make everything come into focus. What buildings do you see? What do you think the large areas of color in the foreground are? What clues tell us what country this is? It is Holland, and the windmill and tells us so. Notice how the rows in the field of tulips lead your eyes far back into the space of this picture and lead us to the windmill. Notice how all the flowers blend into one another. There are no outlines. When Monet painted, he did not mix his colors first. Instead he put dabs of yellow paint on the canvas, and next to them, he put dabs of blue. The viewer looks at the separate dabs, and, from a distance, the colors



seem to blend into shimmering tones. This way of applying paint was typical of Impressionism.

Claude Monet was a French artist. Early in his painting career a friend took him outdoors to paint. He soon decided that only by painting outdoors could an artist paint a picture of the way things really look. Artists working before Monet would make drawings outside, but would return to their studios and paint their pictures as they thought things looked. Monet insisted that the artist should paint "directly from nature" in front of whatever he was going to paint. He worked hard, but for many years could not sell his paintings. By the time he was 50, however, people had begun to like his works and he became well known.

“LANDSCAPE WITH BROOK” by PAUL CEZANNE (Say ZAHN) 1839-1906



This lovely landscape is quiet and peaceful. What colors do you see? Does it look cool and nice to take a walk there or even do some fishing?

Paul Cezanne made many landscape paintings because he could take as long as he wished to finish them because his subject didn't move! He often painted people, but he took so long painting them that they began to move about and he shouted at them to "Sit like an apple!" Painting took a long time for Cezanne; he worked hard, coming back to a painting many times to make changes. He was painting outdoors when he was caught in a rainstorm. He died of pneumonia a few days later.

“ETRETAT” by GEORGE INNESS 1825-1894



Would this be a place that you would like to take a walk? We see some people walking along. The spot of red catches our eye. We notice some farm animals grazing on the lush green grass. There seems to be a village at the base of the chalky white cliff. The cloud-laden sky provides soft fluffy contrast for the sharp edge of the rock at the top of the cliff. Do the clouds seem to be moving? This place is called "Etretat" and artist made sketches of it when he visited France.

George Inness was one of the most important members of the Hudson River School of painting, a group of American landscape painters who, in the mid 19th century, used America's beautiful scenery as their subject matter. He was born near the Hudson River in New York State. He was self-taught at first, beginning to paint seriously in 1841. He made several trips abroad. He was a nervous man who had been epileptic as a child. He found it difficult to begin a painting. Once he started, he painted in a frenzy. He created a native American form of Impressionism.

“FIFTH AVENUE IN WINTER” by CHILDE HASSAM (Child HAH some) 1859-1935



Perhaps the artist was in the second or third floor of a comfortable warm building, looking down on this cold, icy cityscape as he painted the street, sidewalk, carriages, and pedestrians. This is called a bird's eye view. He painted this cityscape before we had automobiles. In the background we see more buildings. Hassam used mostly dark neutral colors against the white of the snow. In this manner, the figures and such stand out sharply in contrast.

Childe Hassam was the son of a Boston prosperous business family, learned magazine illustration at an early age, and made a good living at it. Three years of study in Paris, beginning in 1886, opened his eyes to Impressionism, and by the time he returned to America, his countrymen were ready to accept the results. He won a medal in the 1889 Paris Exposition, another at Munich. In America, his attractive paintings won him an audience, purchasers and honors.

# Art lesson C

## **Art concept and skills**

A landscape is a picture of outdoor scenery like mountain, roads, lakes, rivers, deserts, fields, oceans, etc. Students will draw a landscape, anything they want.

## **You will need**

- 9X12 inches of construction paper white or black
- Pastels
- Plastic cups
- Q-tips

## **How to**

1. Pass out plastic cups with pastels and paper construction, they can choose black or white.
2. Pass out the Q-tips if they want to keep their fingers clean from blending the colors together.
3. They do any scene from their memories also can do night scenes too.

## **Vocabulary**

- Blended
- Landscape
- Shade



## Art lesson D

### Artists Paint Their Feelings

Artists make pictures that tell us how they think and feel about things. What are some of the emotions or feelings that you have felt in the past week? The expression on your face can often tell what you are feeling. When you look at these paintings, which ones make you feel happy and pleasant? Do any disturb you? Do any make you feel sad or lonely? Artists use figures as well as different colors, lines, and shapes to express feelings.

“SHRIMP GIRL” by WILLIAM HOGARTH (HO garth) 1697-1764



Would you have liked to buy some shrimp from this happy, smiling girl if you had lived in London about 250 years ago? The English artist Hogarth used quick, bold brushstrokes and not very much detail to show the girl's expression. Does she seem happy? Hogarth liked to paint people and show how they lived. He usually painted slowly and carefully, but one day he dashed off a sketch of this healthy bright-eyed, rosy-cheeked girl in the fish market. The colors are warm and glowing.

Hogarth, born in London 1697, he began his art career at the age of 15 as a silver engraver. He took a few painting classes, but mostly taught himself, choosing to paint from life rather than from models in classes. He was one of the most original and influential of British artists. He had a keen understanding of human nature and an ability to paint boldly. His picture-stories of six or eight scenes exposed the follies and vices of his age, and these paintings made him famous. To protect his work from being copied he fought for a copyright law which was passed in 1735 and became known in England as The Hogarth Act.

“CHRISTINA’S WORLD” by ANDREW WYETH (Wy eth) 1917-2009



The young woman's name is Christina Olson. She and her brother, a former fisherman turned truck gardener, were neighbors of Andrew Wyeth's in Maine. They provided Andrew Wyeth with subjects for many of his paintings. She was badly paralyzed due to polio and could not walk, but crawled or used a chair to move. Christina's world is outwardly limited - but in this painting I tried to convey how unlimited it really is." One day Wyeth looked out from an upper window and saw her picking berries, and he decided to paint her picture. Her faded pink dress is a symbol of her refusal to meet defeat, of her courage and her struggle, and her loneliness. We can't see her face. Do the farm buildings add to the lonely mood? Why do you think Wyeth might have planned his composition in this manner? Notice the precise, carefully painted golden stubble in the foreground and the sweeping curve where the grain is uncut.

Andrew Wyeth was born in Pennsylvania, the son of an artist. His son is now an artist too. He has painted many impressions and feelings that go beyond mere realism. He has often used his neighbors and surroundings for his subject matter.

“THE TRAGEDY” by PABLO PICASSO (PAH blo Pih KAHS oh) 1881-1973



Do you know what the word tragedy means? It means a very sad and disastrous event. The three people in this picture seem very unhappy. Their heads are bent, and they stand very still with their arms folded. The child reaches one hand over to the man in a comforting manner. What is the main color that Picasso used? It is blue - dark and light blues. Picasso went through a "blue period" as a young man and painted many pictures that seem rather sad. A good friend of his had died, and he was feeling very sad himself. What tragic event do you think has made these three people seem so sad?

Picasso was one of the greatest artists who ever lived. He painted in many ways in his lifetime. After his "blue" period, he had a "rose" period. He had his first one-man show at the age of 16 and amazed the teachers at the art school. He worked hard all his life and became very famous and wealthy in his lifetime.

“BOY WITH TIRE” by HUGHIE LEE-SMITH 1914-2000



What sort of feeling do you have when you look at this boy as he stands on a deserted street with one hand on a tire? Do you see anyone else? We see part of a fence on the left. Its boards make up vertical and horizontal shapes. The curb across the street is horizontal too. We see the boy's shadow sharply outlined on the street. It is probably late in the day for the shadows to be so long. Notice how the pebbles and wires are carefully painted. We can even see their shadows. Does this painting have a dream-like feeling? Do you think the boy wishes he had someone to play with? He would probably like to roll the tire back and forth to a friend.

Hughie Lee-Smith was born in Florida. He grew up in Atlanta and Cleveland before moving to NY. His parents greatly encouraged his artistic production. As an African-American artist, he paints realistic scenes of aging cities, cities where old buildings stand alone in empty spaces. The people in the pictures often seem as alone as the desolate buildings. He is very skilled at showing the texture of cement, bricks, and pavement.



“CAROLINA SHOUT” by ROMARE BEARDEN (Roh mare Beer den) 1911-1988

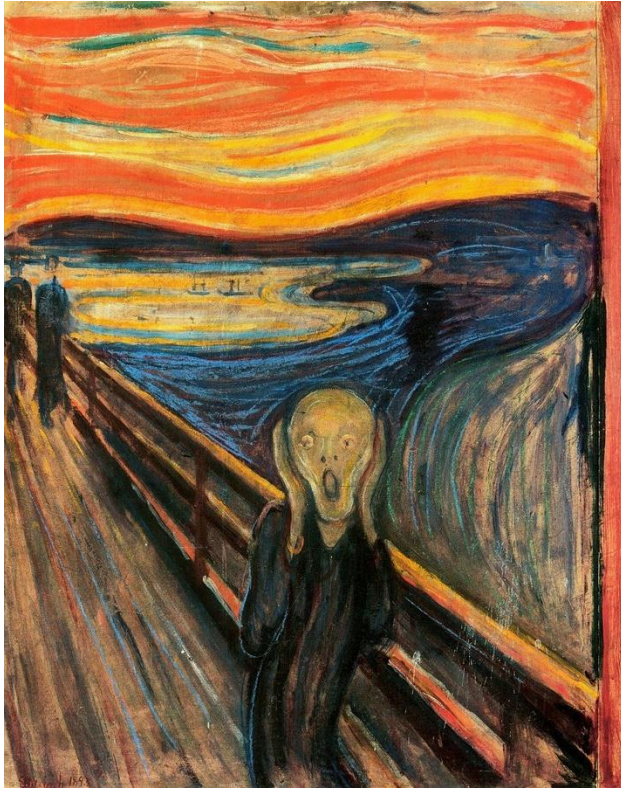


The title of this painting is "Carolina Shout." "Shout" refers to a "ring shout," which is a reminder of the West African circle dance adapted by faithful Black people in the American South as a way of showing the strength of their religious feelings and beliefs. Bearden made the heads, mostly seen in profile, and the hands, fingers outspread and pointing, much larger than the bodies. They appear as flat shapes, sharp-edged silhouettes. The rose-colored background behind the heads contrasts with the cooler colors in the foreground. Bearden first painted his background color on paper that was attached to a Masonite board.

Bearden was born in North Carolina and lived most of his life in Pittsburgh and New York's Harlem. He was a mentor to many young artists, and at one time a songwriter and baseball player. He attended Boston University and NY University, where he majored in math and began to prepare for medical school. He experimented with a great variety of styles, but his best works are his collages, which he began making rather late in his life. Before this he made watercolors and painted in oils. In a single decade he produced 342 collages, 128 oils on paper, 24 drawings, 25 prints, 5 tapestries, 4 murals, and mosaics.



“THE SCREAM” by EDWARD MUNCH (ED vard Moongk) 1863-1944



The Norwegian artist Edvard Munch painted a distorted figure on a bridge, and called his picture "The Scream." Why do you think the person is screaming? The long, wavy lines carry the echo of the scream into every corner of the picture. This is not a realistic picture; Munch wanted to express a strong feeling and used wavy lines and strong colors, showing long swirling brushstrokes and lack of detail to portray an emotion. Do you think he succeeded? He was taking a walk one evening, feeling tired and ill, and in this mood saw the sun setting over the sea and the clouds burning fiery red. He felt frightened and felt a scream inside him.

This is one of a group of pictures in which he revealed his deepest feelings about life. Munch knew that when you tell someone about a nightmare that you've had, it helps make the scariness disappear. Instead of talking about the things that frightened him, he painted pictures of them. He saw this as a way of helping people by assuring them that everyone gets scared sometime, but the scary feelings go away.

Edvard Munch was born in 1863 in Norway. His art often reflects these feelings. He was influential in the formation of German Expressionism. He worked in Germany until 1896 and then went to Paris. In 1908, he had a nervous breakdown and returned to Norway to live. His art up until 1908 showed a lot of death and suffering and loneliness. After he went to Norway, his pictures became more peaceful, and he painted mostly landscapes.

# Art lesson D

## **Art concept and skills**

Artists can show strong feelings in their art by their choices of subject matter, and by the way they use colors and exaggerate and distort shapes. Students will choose a feeling and express it with colored paint.

## **You will need**

- Piece of canvas fabric 6X6 square
- Paint
- Paint brushes
- Extra fine sharpies
- Paper plates

## **How to**

1. On the back of the fabric the students will put their name and what emotion they want to paint with extra fine sharpie. Talk to them about what colors may represent different emotions.
2. The fabric will be painted on top of the paper plate (protect work surface). Go around to each student and drop dots of colored paint on their fabric (or they can come to you in a line instead if that's easier) about a dime size.
3. They can choose up to 5 different colors.
4. The object is to cover the whole piece of fabric by mixing the colors, try not to mix them all that would make it all brown, try to show to gradually mixing one color with the other.

## **Vocabulary**

- Blended
- Emotions
- Distort

# Art lesson E

## Artists Portray Horses

Throughout history the horse has been a favorite subjects for artists. People who lived about 20,000 years ago included horses in their paintings on cave walls and ceilings. The Egyptians, Greeks, and Romans all made sculptures of horses as do many present-day artists. They may make them from clay, wood, stone, or metal. Artists may show the horse alone or in groups. They may show them with riders or pulling carriages or carts. The horse at one time provided a major form of transportation for people. The horse is a beautiful animal, and artists like to show its graceful form, its muscles, shiny coat, and its mane and tail. They especially like to show the horse in action. Some artists prefer to show a horse in great detail; others want to depict the feeling of movement, color, and excitement associated with horses.

“PRINCE ON PONY” by DIEGO VELASQUEZ (D’YEH goh Vay LAHS kez) 1599-1660



The title of this painting is "Prince Balthazar-Carlos on Pony." The young prince was the darling of Spain. He was the only son of King Philip IV and was strong, intelligent, winsome, and a promising heir to the throne. There were no cameras so people had

artist paint them. We see a rather low horizon line with the boy's figure placed against the sky, giving the young prince a regal and elegant bearing. The distant landscape is pale in color. The colors are fresh, the cool blues and grays of the landscape setting off the warm vibrant tones of the boy and his pony. Does the horse seem to be moving, or does his position seem frozen?

Diego Velasquez was already training to be an artist at the age of 11. Only seven years later, he had passed all the tests. By the time he was 19, he was employing two assistants to help him in his studio. When he was 24 years old, the Spanish King Philip IV invited him to Madrid. He became close friends with the King and had a home in the city and a studio in the palace with a special chair just for the King, who liked to watch the artist at work.

“FRIGHTENED HORSE” by EUGENE DELACROIX (Duh lah KRWAH) 1798-1863



What is this horse doing? His head is tossed back. His mane and tail show movement and action. Look at the expression in his eyes. Delacroix painted him in startling whites and placed him against an action-filled blue-black sky.

Delacroix was born near Paris in 1798 just after the Revolution. He was the greatest of these early 19th century French painters. His art shows vigor, vitality, and freedom. He believed the purpose of a painting was to electrify and excite. His ideas about color and his improvisational, impetuous technique helped shape the Romantic Movement. Observing that color is not one toned but made up of many different tones, he paved the way for artists who came later Cezanne, Monet and van Gogh, who adopted his multicolored palette.



“CENTRAL PARK” by MAURICE PRENDERGAST 1859-1924



Maurice Prendergast made this watercolor painting of New York's Central Park showing us a time before cars were invented. We see horses pulling carriages as people relax comfortably on the park benches in the foreground. Notice the things that Prendergast has repeated to create patterns. First the wooden boards of the benches; then the seated figures, each wearing a different hat; then the reddish umbrellas, and the wheels of the carriage. What sounds would you probably hear if you were in this picture? You still could do so if you went to New York's Central Park. He has used rather light muted colors throughout, and this gives us a feeling of harmony and unity.

Prendergast was born in Newfoundland, but his family moved to Massachusetts when he and his brother were still boys. He began his career as an apprentice to a maker of show cards, progressing from brush-washer to card-letterer. On the weekends, he would wander around Boston and paint. By the time he was 27, Prendergast had saved enough money to work his way to Paris on a cattle boat. He studied at two art schools there and settled in Boston after his return. His favorite medium was watercolor, but when he became too old to work outdoors, he turned to painting with oils.

“THE APACHE” by FREDERIC REMINGTON 1861-1909



We see an Apache Indian on his horse hiding behind a rock. The horse knows to stand very still because the Indian is aiming his rifle at something back in the distance. Can you see what it is? Notice how the diagonal slope of the hills leads our eyes to the covered wagon. Notice how the ocotillo cactus points to the wagon also. The horse seems to blend in to the background due to its color and texture. The colors are warm and earthy in tone. The horse's ears are, alert, and we see a bit of his shadow on the rock and ground. Notice the clothing the Indian is wearing, and the details of the saddle. What do you think will happen next?

“THE GENERALS” by MARISOL (Mare uh sole) 1930-present



This abstract sculpture is 87" x 76" x 28 1/2" in size. We see two men on one horse. You can see the grain of the wood except where the artist added paint. It is witty, giving us a social and personal comment about the people she chose for her portraits. General George Washington and General Simon Bolivar. The bodies of the Generals are like two rectangular boxes. This more realistic representation of the hands is in sharp and startling contrast to the rest of the sculpture, which is quite abstract. Their presence emphasizes that the sculpture is not just a large toy with no meaning.

She was born to affluent Venezuelan parents and grew up there, but she has also lived, studied and worked in the US. Marisol has very skillfully selected just the right parts and pieces to express her message. The artist Marisol once stated: "It is magic when I find things to use in my sculptures. I look down at an old piece of wood and see a work by Leonardo. And when I sand it, the grain of the wood becomes a face." She decided at the age of 16 to become an artist. She started making sculpture in 1953. Her name is derived from the Spanish words for sea and sun, *mer y sol*.

# Art lesson E

## **Art concept and skills**

Artists show the beauty and strength of horses. They show them in motion and standing still. The students will color a mosaic of a horse.

## **You will need**

- Make copy of horse on white copy paper
- Colored pencils
- Colored thin markers
- Dye cut horse
- 9X12 white construction paper
- Glue sticks

## **How to**

1. Pass out the horse copy.
2. Instruct the students to pick 2 different colors, one color will be the horse the other the background color.
3. The two colors can have many different tones to them, example reds have pink, hot pink, brick color, etc. Try contrasting colors would look great.

## **Vocabulary**

- Contrasting colors
- Complimentary colors
- Abstract

## **Spin –off**

If the students don't want to color the abstract horse then, they can make a scene using the dye cut horse to paste onto the construction paper, make sure they decorate the horse.



# Art lesson F

## Artists Use Shape

A shape is an enclosed space on a two-dimensional surface that is either defined by a line or determined by different colors, values, or textures. A shape may be flat, or it may be shaded to give the illusion of a solid three-dimensional form. A flat shape that has no interior details may be called a silhouette. Some shapes, such as circles, triangles, rectangles, and squares, are called geometric shapes. Some shapes remind us of natural objects and are called free form, irregular, or organic shapes. Shapes that are repeated create patterns. Shapes may have sharp, hard edges or fuzzy, indistinct edges. Artists may use realistic shapes when they want to make art that is representational. Or they may use shapes in an abstract, distorted, or decorative manner. The areas around positive shapes are called negative spaces, and artists try to make these negative spaces harmonious and pleasing to the eye.

“WOMAN WITH FAN” by AMADEO MODIGLIANI (Mo DEE lee ah nee) 1884-1920



The artist Modigliani, who painted this picture, used shapes that are realistic, yet distorted. We see a very long pointed oval shape for her face. We see another long oval shape for her body. He has changed the shapes, making them longer than we would see on a real woman. The outside edge or contour of her body is very curving. The shape of her body is separated from the chair and wall by differences in color.

This artist lived a short, very unhappy life. His father died young, and his mother, a descendant of the Dutch philosopher Spinoza, encouraged her delicate son in art. He was handsome, talented, and sensitive. He had a small inheritance from an uncle when he arrived in Paris in 1907. His artist friends recognized his great talent and let him work in their studios. His art shows his basic dignity, his despair, and a haunting sadness. The bulk of his work shows his interest in African sculpture and Cubism as well as the works of Paul Cezanne.

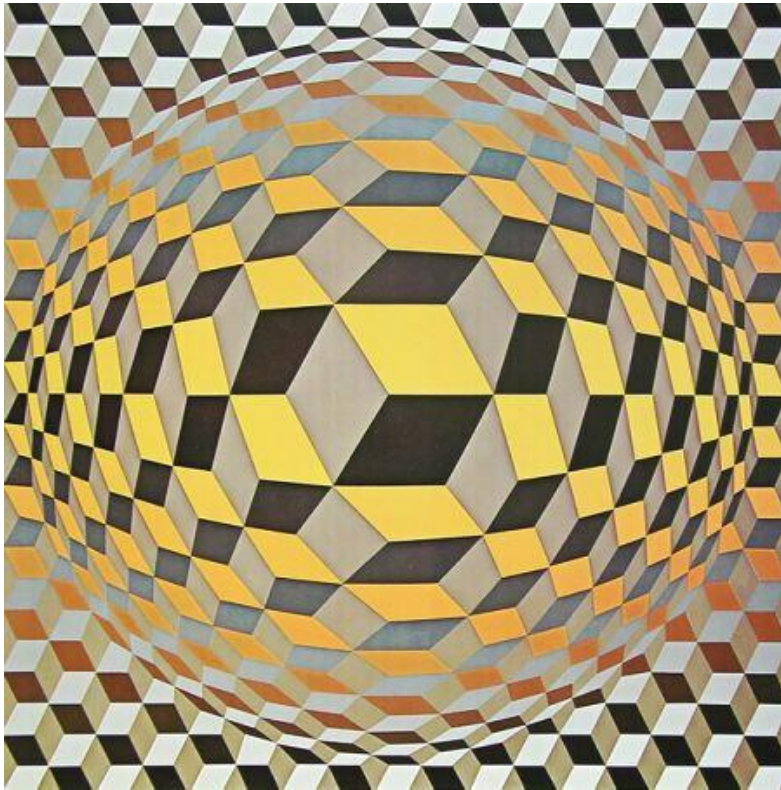
“BLUE NUDE” by HENRI MATISSE (Mah TEESE) 1869-1954



The artist Matisse made many colorful paintings in his lifetime. In his later life, when he was confined to his bed by illness, he began making collages. He painted large sheets of paper and then cut out beautiful curving shapes with flowing graceful edges. All of the shapes are flat. The figure is seated with one arm down and one raised. Notice how your eyes travel around the curving direction of the shapes. He made sure that the negative spaces and positive shapes all fit together like the pieces of a jigsaw puzzle. He was a master at balancing positive shapes and negative spaces.

Matisse was born in northern France. He planned to be a lawyer, but while recovering from appendicitis he took up painting. He became the leader of a group of painters called the Fauves (wild beasts), so-called because of the bright and unrealistic, often shocking, colors that they used.

“CHEYT M” by VICTOR VASARELY (Vas uh REL ee) 1908-1997



This design is made up of different colored diamond shapes. Some are large and some are small. Can you find hexagons? Some of the cubes are distorted, but the artist Vasarely has arranged them so that the picture seems to bulge, and we see a bubble-like ball coming toward us. If you stare at it for a bit, you will see the direction of the cubes seem to change. This is because Vasarely wanted to create an optical illusion. Optical means having to do with the eyes. He is called the "father of Op art." Look how carefully he selected the colors to paint the different diamond shapes that make up the cubes. The shapes and the colors are successful in creating this optical illusion.

Victor Vasarely was born in Hungary in 1908. He went to medical school, but decided to study art when he was 19. His new way of painting in which he used flat geometric shapes to create unusual optical and spatial effects made him famous.

“JUSTICE AND PEACE” by PHILIP OVERSTREET 1934-present



Everything is carefully balanced. He divided it into four spaces of equal size. Each section tends to remind us of the shapes we see in a kaleidoscope. These geometric shapes are mostly triangles and parts of circles. The two designs on either end are similar, and the two in the middle are somewhat alike. The two central panels seem to be the reverse of each other. Notice how the upper right shape is the same as the lower left, except for the different colors. The same is true of the upper left and lower right.

Philip Overstreet was born in Mississippi and moved to California as a boy. He began his art career in San Francisco and later worked in Los Angeles. He taught at California State University, Hayward.

“PELVIS WITH DISTANCE” by GEORGIA O’KEEFFE 1887-1986



The shape and form of this pelvis bone intrigued the artist Georgia O'Keeffe. She has shown us its gracefully curving lines and its negative and positive shapes. She has



shown us its three dimensional qualities by the way she painted its dark and light values. See how the tans and whites are shaded and blend gradually from light to dark. The wide-open spaces and dazzling skies are seen behind it. It seems to float magically and mysteriously over an enchanted mesa.

O'Keeffe was born in Sun Prairie, Wisconsin, in 1887. She decided to become an artist when she was ten years old. She studied art in Chicago in 1904 and later at the Art Students League in New York and the University of Virginia. She worked as an advertising designer in Chicago and had her first exhibit in 1916 at a gallery. She is one of the best known and most outstanding women artists in the United States and one of the most important American painters of the 20th century. She is especially famous for her large flower paintings. She simplifies her forms and does away with surface detail to bring out underlying structure. Her work is always based on visual reality -- trees, flowers, mountains, or bleached bones that she collected on the mesas of her beloved New Mexico.

"THE CYCLIST" by RICHARD LINDNER 1901-1978



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The artist named this picture "The Cyclist." The composition of the painting is very balanced. Can you see how one side of the painting is almost the same as the other side? The shapes are clearly edged by a black line defining most of them. The man's

body seems very solid, and his face is not too friendly. What three colors did the artist use? Red, yellow and blue are the primary colors.

Richard Lindner was born in Germany in 1901. He was trained both as a concert pianist and a painter while he lived in Germany. He fled the Nazi regime in 1933, and lived in Paris until 1941 when he came to the United States. He worked for a while as an illustrator of magazines and books before returning to painting in 1951. During the 1960s he became identified as part of the Pop Art movement. Lindner reacted differently to Pop culture, using garish colors to give power to his strong, personal images. He died in 1978.

“VIADUCTS” by PAUL KLEE (KLAY) 1879-1940



Paul Klee used the same shape over and over again to make this lively and humorous painting of viaducts. Viaducts are spans or arches used to carry a road or railroad over a wide valley or over other roads or railroads. He changed the sizes of the shapes, and he changed their colors. The largest ones are lower in the picture and are in front of those behind them. The upper ones are the smallest. The colors of the shapes are warm reds, oranges, and yellows. Klee outlined his shapes with black, sometimes leaving an edge of the color showing.

Paul Klee was born in Switzerland in 1879, more than one hundred years ago. His father was a music professor, and his mother was a painter. Most of his work has a happy quality that makes us smile with its delightful and imaginative images. He died at the age of 60 in 1940, leaving almost 9,000 artworks.

“SADNESS OF KING” by HENRI MATISSE (On REE Mah TEES) 1869-1954



This is a collage using cut out paper shapes by Henri Matisse from 1952. It was made from paper he had colored with gouache paint and is mounted on canvas. During the early-to-mid-1940s Matisse was in poor health. Eventually by 1950 he stopped painting in favor of his paper cutouts. The Sorrows of the King, is an example of Matisse's final body of works known as the cutouts.

Henri was born in France more than 120 years ago. He started to study law to please his father, but he was hospitalized and while he was recovering he started to paint. He attended night classes for art and copied the masters. He wanted people to enjoy a feeling of peace and relaxation when they looked at his paintings.

# Art lesson F

## **Art concept and skills**

Shapes are flat enclosed areas. They may be geometric or freeform. Shapes may have curving or straight edges. Students will make a cut paper design using shapes varying in color, placement and size.

## **You will need**

- 9X12 black construction paper
- White chalk
- Scrap pieces of construction paper
- Scissors
- Glue sticks

## **How to**

1. Pass out the black paper.
2. The students will putting their initials of their first and last name on the paper in block type letters (refer to sample) if they just want on letter they can do that.
3. Students will than choose one color for background and can choose multiple colors for the letters (letter color cannot be the same color as background).
4. The students than will cut out shapes, triangle, rectangles and squares.
5. They will paste the shapes onto the paper piecing it like a mosaic.

## **Vocabulary**

- Mosaic
- Shapes
- Geometric
- Abstract



# Art lesson G

## Artists Paint Still Lives

Still lifes are paintings of objects that don't move. They are usually arranged on a tabletop. Still lifes have been a popular subject for artists for many years. The expression "still life" appeared about 1650 in Holland where these Netherland artists loved to use vivid accuracy. A number of still lifes of this time made symbolic references to the five senses. Later a group of artists used still lifes to "trick the eye" and make the viewer believe that the objects in the composition were actually there and not a painting. Then the Cubists took still lifes apart and reconstructed them in geometric forms. Recently Pop artists have used common ordinary popular objects for their subjects. Artists who paint still lifes are very interested in the shapes and colors they see before them.

"VASE OF FLOWERS" by JAN VAN HUYSUM (Yawn van HIGH sum) 1682-1749



Look at the amazing realism that the artist Jan van Huysum used in painting this lovely vase of flowers! Can you guess how many years ago this painting was made? (Over 250 years ago) We can identify many different kinds of flowers in this informally arranged bouquet. Which ones do you recognize? The painting has a highly finished, enamel-smooth surface.

Jan van Huysum was a student of his father, Justus van Huysum, the elder, who was also a flower painter. Jan did not think of himself merely as a painter of pretty, decorative flower pictures. He wanted to instruct the onlooker as well as delight him. His success attracted numerous followers, and his style was still popular after the middle of the 19th century. He had many imitators and also inspired generations of decorators of porcelain and crockery.

“MY GEMS” by WILLIAM HARNETT” 1848-1892



Why do you think Harnett named this picture "My Gems?" Gems usually refer to precious or semi-precious stones. Do you think it might be because he loved all these objects so much that they seemed to him like valuable gems? Everything is arranged on a green table cover where we can easily see two burned marks. Can you see the fine grain of the wood? The objects are casually placed, yet there is a precise and careful feeling in the arrangement. The colors are dark and glowing. This type of painting is called "trompe l'oeil," (tromp loy) which means to "trick the eye."

Harnett was born in Ireland and came to Philadelphia as a child. He was the best known of artists who liked to make trompe l'oeil paintings. The viewer almost wants to touch the picture to make sure the actual objects are not glued to the canvas. This realism delighted his fellow artists, but the critics were bored and said it was not art.

“FRUIT AND JUG” by PAUL CEZANNE (Say ZAHN) 1839-1906



Cezanne used mostly two colors in this still life painting. We see the warm orange tones contrasted with all the cool blues. Orange and blue are opposite each other on the color wheel and are called complementary colors. He has used a white dish and filled it with round fruit. Notice how he shaded the round shapes to give them the look of solid forms. Can you see his brushstrokes? The fruit is stacked and overlapped so we can't see all of the ones that are behind the ones in the front. He took a great deal of time in arranging his still lifes, sometimes placing an apple or other fruit on a stack of coins so it would be exactly where he wanted it to be. We see its curving edge Cezanne worked very slowly observing every detail of color and form. He preferred painting still lifes to painting people because people would wiggle and move and get tired of posing.

Cezanne is called the "father of modern art," because he found new ways to paint that influenced other artists. He wanted to show the solid forms of objects rather than just paint their surface quality. He was born in Aix-en-Provence (X ahn Pro vahnce). Preferring country life to the city, he moved back to his home in Aix. It was here that he made many paintings of the mountain called Mont Sainte-Victoire. His first major exhibit was in 1895, and for the remaining eleven years of his life, he enjoyed both public and private attention, continuing to paint until six days before he died of pneumonia in 1906.

“ENAMEL SAUCPAN” by PABLO PICASSO (Pih KAHS oh) 1881-1973



Picasso has used similar colors to Cezanne in painting his still life, but the two paintings are different in several ways. How are they different? Picasso's is an abstract still life. This means he has taken the lines and shapes that he saw in the still life objects and changed them, flattening them, making them more geometric in shape, and showing us several views at the same time. In other words, he looked at the objects, took them apart, and reassembled them in a new way. We see a candleholder and flaming candle in the center of the composition. The gold color of the candleholder is only used in this one place. Picasso has placed strong black outlines around the shapes. Look for triangles.

Picasso was born in Spain and was the most productive artist of all time, creating over 50,000 artworks. His father was an art teacher, and his mother was known for her wit, sensitivity, and intelligence. He had his first exhibit at age 14 when he showed his paintings in an umbrella store. He often worked at night until two or three in the morning. Instead of a palette, he mixed and tried out his colors on a sheet of newspaper or cardboard. He was one of the founders of Cubism.



“LE JOUR” by GEORGE BRAQUE (Zhorzh BRAHK) 1882-1963



Does this picture make you think of jigsaw puzzle pieces? We could cut out all the little geometric shapes and put them all back together again. The artist Georges Braque worked with Picasso in the early part of the 20th century inventing a new style of art called Cubism. He has flattened most of the shapes, simplified them, and made them geometric. He has also tilted the table forward. Find the musical instrument, the pitcher, the knife, pipe, the fruit, and the newspaper with the French words "Le Jour" on it. This means "The Day." These browns and greens are very typical of his works. This shows an informal balance because both sides make us feel comfortable visually, but are not exactly mirror images of each other.

Georges Braque began his career as a house painter and became a world-famous artist. He was born in France, the son and grandson of house painters and artists. Braque studied hard, and at the age of 27, began to paint with Pablo Picasso in exploring Cubism. During World War I, Braque entered the army and was seriously injured. For a time he lost his sight but finally recovered. From then on he worked harder than ever on his paintings until he died at the age of 81.

“INTERIOR WITH EGGPLANTS” by HENRI MATISSE (On REE Mah TEES) 1869-1954



Did you ever see an eggplant, or eat one? Can you find the eggplants in this busy, colorful painting? The three eggplants are in the center of the little table in the foreground. The cloth on the table has a red and white pattern on it. There is a screen behind the table with several bright patterns on it. Then behind the screen we see a glimpse of another room. On the right we look out a window at a bright and colorful landscape. We see a great variety of shapes in this composition. We can find curving shapes, straight shapes, large shapes, and small shapes. Can you describe the colors? Matisse loved the rich colors and patterns in Persian carpets and we can see this influence in this somewhat flat composition. It is a very large painting.

Henri Matisse was a French artist who studied law to please his father. When he was 20, he became very ill, and while he was recuperating, he began to paint. Soon he began to enjoy painting very much. When he quit law school to go to Paris to pursue his studies in art. After awhile art became his only career, and he became the leader of a group of artists who were very interested in painting with very bright strong colors in unrealistic ways. They were called Les Fauves (Wild Beasts). He moved to a country house outside of Paris.

When he was an old man, he became ill and was confined to his bed. So he began making cut paper collages. He said that he had a "library of images" in his head because he had spent a lifetime carefully observing nature.

# Art lesson G

## **Art concept and skills**

A still life is an arrangement of objects that do not move. Student will be drawing a still life of a flower. The medium in which they will decorate the flower is up to you whether it will be colored crayons, paint, pastels, etc.

## **You will need**

- 9X12 black or white construction paper
- Any medium (art supplies) you wish to use
- Pencils
- Plastic flowers

## **How to**

1. The students will pick out a flower to draw.
2. Once they draw the picture of the flower they can decorate it and color it.

## **Vocabulary**

- Still life
- Pattern
- Overlap



# Art lesson H

## Artists Paint Dancers

People have always like to dance as well as to watch people dance. Dancers are a wonderful subject for painters because dance is full of movement and color. There are several different kinds of dancers seen in this Portfolio. We will see ballet dancers. Ballet dancers must spend long hours practicing before they can perform before an audience on the stage. We will see some dancers performing in cabarets, or nightclubs, in Paris. The customers like to watch them dance and hear the lively music and see the colorful costumes. Most everyone finds pleasure in dancing, and sometimes artists show ordinary people doing enjoying dancing together.

“DANCING CLASS” by EDGAR DEGAS (Duh GAH) 1834-1917



This artist made many, many paintings and pastel (a kind of chalk) drawings of ballerinas. He took more than three years to finish this painting. He had a very distinctive style that is easy to recognize. Here we see a group of young ballerinas backstage at the Paris opera at the end of a lesson. The picture is casual like a photograph taken by someone who was watching the class. Can tell what each student

is doing? Standing in the distant corner is a girl holding her hands behind her neck as if she is tired. Find the mothers who wait for their daughters. How did Degas make the dance master the center of attention? He placed the dancers in a curve around him, pointed the diagonal lines of the floorboards directly at him. Now move your eyes upward to the tired ballerina who is scratching her back. Our eyes then move back in the space of the picture to the far corner where we find a dark vertical column that takes our eyes back down to the dance master, down his vertical staff, and back to the large figure with the red ornament in her hair.

Edgar Degas was born into a wealthy banking family in 1834. He had an academic training in art, and practiced to make his drawings like those of the great masters. But he joined with several rebellious artists and accepted his share of the criticism directed at the Impressionists. He was much influenced by Japanese prints with their strong diagonal perspectives and views from odd angles. He was a good friend of the American artist, Mary Cassatt. He was almost blind in his 80s and unable to paint, so he turned to sculpture, modeling ballet dancers and horses. His ballet dancers were cast in metal and wore tutus made of real fabric. He died in 1917.

“POSTER-MOULIN ROUGE” by HENRI TOULOUSE-LAUTREC (Too LOOZ Lah TREK) 1864-1901



This was Toulouse-Lautrec's first poster - a masterpiece that was larger and more intricate than the later ones that he made. His posters were and seen and admired by thousands of people. They created much praise from the press and brought him considerable recognition. Lautrec made many posters advertising the popular Parisian cabarets that featured popular dancers. In Paris in the 1800s and 90s, before there was television and movies, people went to music halls like the Moulin Rouge (Red Windmill) to be entertained. He became perhaps the greatest poster designer ever. The manager of the Moulin Rouge was drawn to the young artist's work and appreciated his kindness to the people he liked. One hundred years later, the posters are appreciated and are very valuable works of arts.

Lautrec was born into a family of wealth and nobility and lived on an estate in a section of France that bore his family name, Toulouse. He had many tutors and always covered his notebooks and margins of his books with drawings and sketches that showed his sense of humor and love of horses. But a great misfortune occurred when, after two falls, the bones in his legs did not heal properly and never grew again. He was to remain disfigured all his life. He spent his adult years in Paris where he constantly drew and painted the people he saw in the dance halls, cabarets, theaters, and the circus.

“DANCE AT BOUGIVAL” by PIERRE AUGUSTE RENOIR (Ren WAHR) 1841-1919





This couple appears to be whirling happily as they dance in an outdoor park. They occupy the major part of the space in this picture by the great Impressionist artist, Renoir. Impressionists wanted to give viewers an impression of how light reflected on the surfaces of people and nature. They used clear light colors, no outlines, and applied the paint with little dabs and daubs. How can you tell they are dancing? The way Renoir painted the swirling skirt, with man curves, makes us know that they are dancing. We don't see very much of the man's face as he looks down at the woman.

Renoir was born in Limoges, France, and grew up in Paris where his father was a tailor. At 13 he began supporting himself by painting flowers on porcelain. He later decorated fans with figures from artworks he admired in the Louvre (Loov). He saved his money and entered a master's art studio. He formed a friendship with Claude Monet and other Impressionist painters. In the 1870s his work was largely devoted to landscapes bathed in light. But Renoir always loved people more than the outdoors and painted many portraits and figures. He achieved fame and financial success in his later years, but was in a great deal of pain due to rheumatism that was brought about as the result of a bicycle accident. Brushes were strapped to his hands to enable him to paint in spite of his intense pain.

“DANCING AT THE LOUVRE” by FAITH RINGGOLD 1930-present





The artist Faith Ringgold, who made this story quilt as part of a series called the French Collection, shows us a delightful glimpse of some women and children who are visiting the famous museum, the Louvre, (Loov) in Paris in 1920. Willia Marie Simone is a fictional character that the artist created as a tribute to her mother, Willi Posey. She is with her friend, Marcia, and Marcia's three daughters. The little girls are dancing with excitement about what they are seeing. Behind the figures we see three paintings by Leonardo da Vinci. The middle painting is called the "Mona Lisa." Ringgold has shown it larger than it is for the sake of the composition.

Faith Ringgold's family has a long tradition of making quilts. Her mother learned from her great-grandmother, a former slave. Her mother was a fashion designer and dressmaker and brought her crayons, paper, needles, thread, and fabric to create whatever she liked. They went to museums together and downtown to see famous musicians and performers. After high school she became a teacher and taught kindergarten through college for almost 20 years.

Her own work soon spoke of the struggles of black Americans, and she worked for changes for women and black people. She remembered her interest in African culture and her heritage as a black woman. Women in her family had worked with cloth for many years. She has made both sculpture and quilts that tell stories with pictures and words. She began making soft sculpture with her mother in the 1970s. Ringgold's story quilt designs echo the African-influenced repetitive designs typical of many Early American quilts. She continues to make art while she is a professor at UC San Diego.

"GREEN CORN CEREMONY" by AWA TSIREH 1898-1955



What do you see going on here? It's a corn ceremony to celebrate the corn harvest. Are there a lot of people? It almost look like a parade. Would you hear any drums and singing? Corn Ceremony typically occurs in the late summer and is tied to the ripening of the corn crops. The ceremony is marked with dancing, feasting, fasting and religious observations. This ceremony is still celebrated today.

Awa was a San Ildefonso Pueblo painter also known as Alfonso Roybal and Cattail Bird. His parents were Alfonsita Martinez, a native potter, and Juan Estaba Roybal, the nephew of Cresencio Martinez. He had the support of Dr. Edgar Lee Hewett, who provided studio space for him in the Palace of the Governors.

"THE HUNT BALL" by JULIUS STEWART 1855-1919



What kind of dance is this? Are there a lot of people there? What color stands out? If you see the red on the men, your eyes flow where that color is. The artist did this on purpose to help move your eyes through all the people. Do you think they are having a good time?

Julius was born in Philadelphia, Pennsylvania, he was an American artist who spent his career in Paris. A contemporary of fellow expatriate painter John Singer Sargent, Stewart was nicknamed "the Parisian from Philadelphia." He studied under various artist in Paris.

# Art lesson H

## **Art concept and skills**

Artists like to show the action and movement of dancers. Students will capture the form of a dancer.

## **You will need**

- 9X12 colored construction paper (grab a variety) for background
- Make photo copies of body parts enough so that each student has 2 copies
- Glue sticks
- Scissors
- Manikins (1 for every 2 students)

## **How to**

1. Students will pick out a colored background.
2. Pass out the photo copies sheets and tell them to cut them out.
3. Pass out the manikins so they can pose to see how to paste the body parts onto the paper.
4. No coloring on this, just focus on the body position.

## **Vocabulary**

- Movement
- Torso
- Position
- Action
- Dancer