

Phoenix Art Museum

Art Masterpiece Training Guide

The Art Masterpiece Training Program is facilitated by the Phoenix Art Museum Docents, a Support Group of Phoenix Art Museum. The material provided in this guide supports discussions and demonstrations offered during the annual on-site focused training program for elementary-level classroom volunteers serving at the request of their individual schools and PTOs. Note that this program is not comprehensive of all art forms, cultures or time periods, but reflects generally the collections of Phoenix Art Museum.

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Phoenix Art Museum

School Membership Program

*Do you want to assist staff in meeting state standards?
Do you want to reinforce lessons learned in the classroom?
Do you want to share with your school community access to one of the finest cultural institutions in the Valley?*

Extend learning beyond the classroom! For annual dues of just \$75, individual students and their families, staff and faculty will enjoy the following benefits:

- Free general admission for two adults and their children or grand-children ages 17 and under.* One of the visitors must be employed by or attend the school named on the card.
*school memberships are not valid for specially ticketed exhibitions
- A subscription to Phoenix Art Museum's Members Magazine, which provides advance notice of exhibitions, educational programs and events.
- 10% discount for the cardholder at The Museum Store and Art Museum Café.

Complete information below and initial to agree to Phoenix Art Museum stipulations regarding use of card. Read our FAQs before applying. Return form to address listed. Cards will be specially mounted for school use and mailed to address given.

All information is required	
School Name	Contact Name
School Street Address	Contact Title/Department
City, State, Zip	Contact Phone
I agree to the following stipulations: _____ I have read and understand the FAQ's on the reverse. _____ I will ensure that the membership is housed in the School Office or Library Violations of usage may result in termination of membership without refund. Return this form with a check for \$75 payable to Phoenix Art Museum to: Phoenix Art Museum Membership Office 1625 North Central Phoenix, AZ 85004-1685	

School Membership Program FAQs

How long does a membership last?

A. One year from the date of processing. The expiration date will be listed on the card.

Who can use the school membership?

A. The following persons may use a school membership:

1. Any student of the member school accompanied by his/her immediate family (2 adults and up to 4 children under age 17)
2. Faculty or staff of the member school and their immediate families (2 adults and up to 4 children under age 17).

Can a teacher use the membership to bring a class to the Museum?

A. No. Memberships are intended for individual or family use ONLY. Schools are encouraged to book field trips five weeks in advance with the Museum's Education Department by calling 602-257-4356 and will be assessed charges appropriate to the day of their visit. Funds may be available for Title I Schools to defray admission costs. DO NOT attempt to use the membership card for this purpose.

How should the School make the membership available?

A. Schools should house the membership in the School Office or School Library. It may be checked out using a sign-out system. The contact person referenced on the application form is responsible for determining an appropriate tracking system for the membership card. Your card will arrive laminated to an oversize sheet (to prevent loss!) with directions for use.

How do I let staff and students know it's here?

A. Advertise! Your membership will arrive with a simple flyer you can copy and distribute to students, post on bulletin boards, etc.

Whom do I call with questions?

A. Call Phoenix Art Museum's Membership office at 602-257-2124.

Starting an Art Masterpiece Program

Who supports you?

An Art Masterpiece program is usually initiated by the school administration or a parents' organization. A volunteer committee can effectively manage the program during the school year. The volunteers present "Art Masterpiece" posters to the class throughout the year. Through discussion and activities, the children increase their knowledge and enjoyment of art.

Where do you find art images?

Educational information and activities are included in this Training Manual for posters of art works in the Phoenix Art Museum collection. Many of these posters are available as sets free of charge (one of each available set/school). Other images from the collection may be available for purchase in the Museum Store.

There are many sources for reproductions of art works. A popular catalog source is:

Shorewood
129 Glover Ave.
Norwalk, Connecticut 06850
Phone: (203) 426-8100
(no web site at this time)

A good website for posters is: www.allposters.com. Additional sites are listed in the RESOURCES section of this Training Guide. Your school and/or individual classroom teacher may also have posters available for you.

How do you find volunteers?

The first Open House or PTA Meeting of the school year is a good place to interest parents in becoming "Art Masterpiece" volunteers, whether the program is new to your school or expanding. Parents are often excited about participating in their child's classroom. This program allows parents to "schedule" their time so it can work around parents' jobs.

How do we select images for the program?

It depends how your program is set up. There are different ways to start a program or expand an existing one. Some programs are strongly related to the curriculum. Other programs may center on a specific artist or a specific art style/movement at each grade level. A program can be set up around the posters so that students are introduced to different ones each year.

What has worked for others in setting up a program?

There are different ways to organize the program, but they all have some things in common:

- Students experience different works of art each year.
- Volunteers are provided with basic information and ideas from the start. This may be a "packet," file system for art works, etc.
- Volunteers can easily add to the information /ideas for others to share. This is how your program grows.
- Volunteers do not have to "create" from scratch each time they do a presentation. Even if you are just starting a program, 4 volunteers in a grade level may each put together one presentation. . .and now they have three others to use. If a volunteer moves with their child to the next grade level the next year, poster ideas/activities are there to be used or expanded.
- Some "basic" supplies are often available at the school. Activities do not require extensive or expensive supplies.
- This is a great way to get parents involved! More than one parent can be a volunteer for a classroom. Share the work! One time one gives the presentation and the other does the project....then switch. Some parents won't be able to do a presentation, but would be happy to help get things prepared. They may even be able to help in the classroom.

Sample Art Masterpiece Organizational Ideas

Here are examples of how some schools have organized Art Masterpiece. If you have a different way/idea of organizing your program, please let us know so we can share it with other program participants!

Some schools have the information for each poster in "packets" such as a large expandable file. (See "Ideas for Research Packets" in this notebook)

- Packets are assigned to a grade level.
- Masterpiece volunteers check out a packet to develop their presentation.
- Each volunteer that uses the packet adds any additional ideas or projects they came up with.
- Find something that relates to that poster in a newspaper or magazine? Add it to the packet.
- General supplies are found in classroom or supply room or brought from home. Projects should involve simple and very inexpensive supplies.

Some schools have "self-contained" boxes for each grade level.

- The posters that will be used for a grade level are decided on by the Masterpiece volunteers with the teachers.
- Volunteer parents put a large "box" together containing everything the Masterpiece volunteer will need: the "packet" contents and the supplies for the classroom. (See "*Ideas for Research Packets*")
- Parents who may not be able to be the "Masterpiece Presenter" may be willing to help prepare the boxes and get all the things cut out, etc. It's a great way to get parents involved and get some help!
- A completed box can be taken home by the volunteer to prepare for their presentation.
- Any new ideas or projects can be added to the box.

*Some schools assign a particular artist or art style to a grade level. Files or packets are created for the artists/art style and are kept in central location. (See "*Ideas for Research Packets*")*

- Posters of a particular artist's work or posters representing a particular style of painting are made available. Since each grade level has a different artist or style of art, poster choices can come from a wide selection.
- A file cabinet can be used to hold the "artist" files.
- Projects relating to the specific artist or art style are identified.
- General supplies are used from classroom, supply room or brought from home. Simple and inexpensive are important concepts to keep in mind!

Ideas for Research Packets

Each packet or file contains information on a particular piece of art. It may include:

- Small picture of the art reproduction (photo/cut out)
- Other examples of artist's works: postcards, notebooks, calendars, pictures
- Name of artist and artwork on cardboard strip
- Vocabulary related to a particular piece with a pronunciation guide that can be written on chalkboard.
- Information on painting:
Media (e.g. oil on canvas)

Style (e.g. Impressionism, Contemporary)

Material (e.g. oils, watercolors, clay, lithograph)

- Historical background of period (minimize this data)
- Information on an artist (Sources, art books, encyclopedia, magazines, catalogues)
- Art Guide evaluation form to complete after each presentation (what worked, what didn't work, what did students really want to know, etc.)

Collect anything that might help Art Masterpiece volunteers become better informed. You should collect and save the following items: postcards, slides, newspaper and magazine articles, materials that will help classroom demonstrations, etc.

Develop a media box to display in the classroom.

Start an art library. Used book sales are great sources for art books and old encyclopedias. Great sources include:

- Used Book sales (see RESOURCES)
- Bookseller Websites (see RESOURCES)
- Donated books from parents at your school

Media Displays

Media Boards

Media boards help students discover the variety of materials, tools and techniques used by an artist. Touchable items help the students learn about the choices artists make.

Refer to the **Painting Media** and **Drawing Media** in the *Training Manual* for information on the different media – their physical composition, surfaces, tools, characteristics, recipes and popularity. This information will help suggest what to include on a Media Board.

Here are a few suggestions of visuals to include on each Media Board:

- Example of Artwork in the Media (Sources include calendars, postcards, magazines and internet)
- Samples of Brushes (actual items or pictures of brushes)
- Additional Samples of Tools Particular to the Medium:

TEMPERA - Plastic Egg, Gesso, Mortar and Pestle, Gold Leaf, Burnisher, Smooth Stone, or Tooth, Dry Tempera Pigment

- OILS - Plastic Palette Knives, Tube Paints, Linseed Oil, Small Stretched Canvas, Palette (these also come in plastic)
- WATERCOLORS - Portable Box of Paints or Tubes of Watercolor, Natural Sponge, Tissues, Cotton, Salt, Variety of Textured Watercolor Paper
- PASTELS - Pastel Sticks, Q-tips, Tissues, Variety of Textured Papers

Note: Art supply store brochures or catalogues make great visuals in lieu of the actual items.

Media Bags

Media bags are more portable than media boards. Collect "hands-on" items to illustrate the medium and techniques used by the artist in the poster being presented.

This list is just a sampling of items from which to choose:

- Examples of Oil Tubes, Watercolors, Pastels, Tempera Paints
- Palette
- Selection of Paint Brushes for Various Mediums
- Painter Knives and Palette Knife and Burnisher, Gold Leaf
- Sample of Wood Carving Tool and Clay Modeling Tool
- Stretched Canvas, Masonite Board, Wood Panel, Selection of Watercolor Papers
- Small Slabs Marble, Granite, Clay
- Sample of Plaster and Small Mold
- Natural Sponge, Tissues, Q-tips
- Examples of Shapes and Lines
- Color Wheel or Bright Ribbon Samples
- Materials of Different Textures (fabrics, sandpaper, etc.)
- Helix--Flexible Ruler and Regular Ruler
- Lever and Fulcrum

- Four Treasures of Asian Art:
CALLIGRAPHY BRUSH
RICE PAPER
INK STONE
INK
- Chinese Seal and Red Ink
- Art Books and/or Other Objects Related to Theme

Need supplies for media boards/bags? Try the following sites:

Utrecht Art Supply Center

www.utrecht.com

930 E. University Dr.
Tempe, Arizona 85281
480-446-0800

The Art Store

www.shoptheartstore.com

Blick Studio

www.dickblick.com

Display Ideas

Arrange with staff to have a place in the classroom to display the Art Masterpiece poster and the students' artwork inspired by that poster. Include the artist's name "strip" and samples of other works by the artist. These items should be in your Art Masterpiece Folder, so plan to use them in your display. A display gives the students the opportunity to look more closely at the poster, think about what they have learned about the artist's style, technique and time in history. And it's also an opportunity to enjoy each others' art! *Note: Be sure the poster and folder are back in time for the next presenter.*

Classroom space is at a premium! Here are some creative ideas for displaying artwork:

- Mat the artwork for a professional look. Old newspaper, wrapping paper, cardboard, etc. will work.
- Make decorated permanent frames. The students' artwork can be changed for an interchangeable gallery showing. Decorate with buttons, toothpicks, glitter, etc.
- Have a Gallery Walk. Display the students framed artworks on a prominent, important wall for all to see. For a gallery look, display framed works of art all in a row.

- Run a clothes line across a wall and hang students' artwork from it. Or, add date markers and form an *Art Time Line* to add to as new artists and eras are explored.
- Make a scrapbook or album filled with the students' Art Masterpiece art. Display throughout the year.
- Keep digital picture record of each Art Masterpiece project. Display this visual record at the end of the year for the enjoyment of all.

Displays need not be limited to the classroom! Share Art Masterpiece artworks with the entire school by setting up displays in:

- the cafeteria
- the school office
- sheltered hallways

Plan end-of-the-year activities:

- Art Festivals dedicated to the display of Art Masterpiece projects
- Art Sales for art supplies - one price for each Art Masterpiece artwork
- Gather all artworks to be returned home at end of year

The most important aspects of Masterpiece art projects are discovery, exploration, and individual creativity. The finished product will be an indirect benefit. Perhaps the students will be inspired to carry art in their hearts as they grow and develop. They are already great artists in every sense of the word. So exhibit their artwork beautifully. Display is an important part of the enjoyment of art for young and old alike.

RESOURCES

ART DISTRIBUTORS, PUBLISHERS AND ORGANIZATIONS

Shorewood (Art Posters)

129 Glover Ave.
Norwalk, CT 06850
203-426-8100

- Reproductions
- Catalogue only

Davis Publications

Printers Building
50 Portland Street
Worcester, MA 01608
800-533-2847 x253
www.davis-art.com

- Resources available in every imaginable format: Textbooks and Prints, Videos and DVD's, Slides and Digital Images
- Catalogue available

National Gallery of Art

Educational Resources
2000B South Club Drive
Landover, MD 20785
Fax: 202-842-6937
www.nga.gov

- **FREE LOAN** of Slides & Guides, Teaching Packets, Videocassettes, Videodiscs, CD-Roms, DVDS
- Incredible resource!

Arizona Commission on the Arts

417 W. Roosevelt Street
Phoenix, AZ 85003-1326
602-255-5882
www.arizonaarts.org/arts_education

- Funds grants for school art projects, roster of artists
- Maintains Art Speakers Bureau

Arizona Humanities Council

1242 N. Central Avenue
Phoenix, AZ 85004-1819
602-257-0335

- Funds grants for projects that broaden appreciation of the arts

Phoenix Art Museum

1625 N. Central Avenue
Phoenix, AZ 85004
602-257-4356
www.phxart.org

- Art Masterpiece Training, Speakers Bureau
- Teaching Materials, Education Programs, Tours

Phoenix Office of Arts and Culture

200 W. Washington St. (10th Floor)
Phoenix, AZ 85003-1611
602-495-0189
www.phoenix.gov/arts

- Funds grants for elementary schools, workshops, artists in residence, assemblies and slide bank

RESOURCE BIBLIOGRAPHY

Series

- ***Eyewitness Art Series.* New York: Dorling Kindersley, Inc.**
Books on specific artists and art movements. Its richly illustrated format makes it highly appealing to young readers and helpful for planning classroom presentations.
- ***Famous Artist Series.* Hauppauge, New York: Barron's Educational Series, Inc.**
Richly illustrated biographies of individual artists tracing their lives, describing their works and relationships with other artists. Written for children. Great Series!
- ***Getting to Know the World's Greatest Artists.* New York: Children's Press.**
The best way to introduce children to art and artists is through fun! Young readers learn about the lives of artists through engaging, simplified text and richly illustrated pages.
- ***Great Artists Series.* Hauppauge, New York: Barron's Educational Series, Inc.**
Fascinating insight into the life and art of various artists. Written for children and it's very helpful for Masterpiece volunteers.
- ***Masters of Art Series.* New York: Peter Bedrick Books.**
A series of illustrated books devoted to great artists and major eras in art history.
- **Knapp, Ruthie and Janice Lehmborg. *Off the Wall Museum Guides for Kids.* Worcester Mass.**
This is a series of wonderful pocket size books. It's like having a knowledgeable companion telling stories, sharing activities and revealing the secrets of art. Titles such as American Art, Impressionist Art, Modern Art, etc., are included. Wonderful! Books are filled with basic information about the elements of art, artists and movements.
- ***The History and Techniques of the Great Masters Series.* London: Tiger Books International.**
Each book has a selection of 10 or more famous paintings. Text analyses tell exactly which techniques the artist used to obtain particular effects.
- ***What Makes a ... a ...?* New York: The Metropolitan Museum of Art.**
This series teaches what makes a Degas or Monet, or Rembrandt or Van Gogh different from any other artist's, in a way that anyone can understand.

ART BOOKS

- **An Introduction to Art Techniques.** New York: DK Publishing, Inc.
A comprehensive guide to seven basic elements of art technique: Drawing, Perspective, Watercolor, Pastels, Oil Painting, Acrylics and Mixed Media. Close-up, step-by-step photographs show artworks being created before your eyes, revealing the secrets of how professional artists produce their work.
- **Bohm-Duchen, Monica and Janet Cook.** *Understanding Modern Art.* London: Usborne Publishing Ltd., 1991.
This comprehensive resource uses a thematic format (with headings like Emotions, War, Religion, etc.) and shows how works of art relate to people and their everyday lives.
- **Clarkin, Maura.** *National Gallery of Art Activity Book: 25 Adventures with Art.* New York: Harry N. Abrams, Inc., 1994.
An excellent introduction to art for children, this book includes color reproductions of many great artworks, accompanied by engaging activities that help students better understand and appreciate art and the art movements.
- **Cumming, Robert.** *DK Annotated Guides: Great Artists.* New York: DK Publishing, Inc., 1995.
World's greatest paintings explored and explained.
- **Cumming, Robert.** *DK Annotated Guides: Art.* New York: DK Publishing, Inc., 1998.
The lives of 50 painters explored through their work.
- **Kohl, MaryAnn F. And Kim Solga.** *Discovering Great Artists: Hands-On Art for Children in the Styles of the Great Masters.* USA: Bright Ring Publishing, Inc., 1996.
110 art activities in styles and techniques of the great masters. Brief biographies. A must for Art Masterpiece libraries.
- **Krull, Kathleen.** *Lives of the Artists: Masterpieces, Messes (and What the Neighbors Thought).* New York: Harcourt Brace & Company, 1995.
This book consists of a series of 20 highly entertaining biographies of artists. Incorporated with factual information are interesting anecdotes about each artist.
- **Peppin, Anthea.** *The Usborne Story of Painting.* London: Usborne Publishing Ltd., 1980.
This book is a survey of the history of painting from ancient times up to the present. Its simplified descriptions and use of colorful photos makes it ideal for use with young readers.

- **Reyna, Rudy de. *How to Draw What You See*. New York: Watson-Guption Publications, 1996.**
Fundamentals of drawing and the use of media.
- **Richardson, Joy. *Looking at Pictures: An Introduction to Art for Young People*. New York: Harry N. Abrams, Inc., 1997.**
This book provides a wonderful introduction to art through entertaining prose and creative layouts. It teaches young people to enjoy and respond to art on their own and includes color plates of famous artworks. Major themes in the study of art are also explained.
- **Sabbeth, Carol. *Monet and the Impressionists for Kids: Their Lives and Ideas, 21 Activities*. Chicago: Chicago Review Press, 2002.**
This book invites children to delight in Cassatt's mothers and children, Renoir's dancing couples and Gauguin's island scenes. 21 activities explore Monet's brush strokes, Cezanne's brilliant rectangles of color, Seurat's pointillism and Degas' sculptures of dancers. Children will learn about the artists' friendships.
- **Toohil, Barbara and Peter. *Accents on Artists*. USA: Art 'N Facts Inc., 1996.**
A fact filled pronunciation guide.
- **Topal, Cathy Weisman. *Children and Painting*. Worcester, Mass.: Davis Publications, Inc., 1992.**
This book introduces basic art concepts and techniques of painting to children through creative open-ended activities. Its use of detailed step-by-step instructions and helpful photographs make it a valuable resource for Art Masterpiece.
- **Wilkinson, Philip. *The Art Gallery: Faces*. New York: Peter Bedrick Books, 2000.**
An exciting look at art through the ages with stunning reproductions as children examine how faces have been depicted by the world's most famous artists. Faces are from ancient Egypt and Greece, from DaVinci, Vermeer, Van Gogh, Picasso, Kahlo, etc. Written for children and great for Art Masterpiece.
- **Wilkinson, Philip. *The Art Gallery: Stories*. New York: Peter Bedrick Books, 1999.**
Beautiful children's book gives a fascinating introduction to art encouraging them to look at artworks more closely through the familiar theme of paintings that tell a story. Great fun!
- **Wright, Patricia and Wendy Beckett. *Sister Wendy's 1,000 Masterpieces*. New York: DK Publishing, Inc. 1999.**
An unsurpassed anthology of Western art. Spans over nine centuries.

Arranged alphabetically, most of the artists featured are represented by two paintings, illustrating the range of their work and the development of their style. Focusing on both subject matter and technique, Sister Wendy's perceptive annotations lead the reader straight to the key elements of each work, while she offers fresh insights into even the most famous paintings.

WEBSITES

Art Cyclopedia

artcyclopedia.com

- Search engine by artists' name or name of artwork.

Artist's Toolkit:Encyclopedia

<http://www.artsconnected.org/toolkit/encyclopedia.html>

- Guide to building blocks of art composition from Minneapolis Institute of Art

Art Source

www.ilpi.com/artsource/artsourcehome.html

- Links to general art and architecture sites, libraries, museums, organizations, and programs

Directory of Art Information

<http://witcombe.bcpw.sbc.edu/ARTHLinks.html>

- Comprehensive directory to art information on the Web organized by period and style; links to information, images, research resources, museums, and galleries

Everyday Art

everydayart.com/teacher.html

- Art projects for kids and guidelines for class discussions

Great Buildings Collection

www.greatbuildings.com

- Architecture for around the world: history, images, posters, etc.

Internet Art Resources

artresources.com

- Current news, information and photos of artworks, reviews and museum listings

Show Up

showup.com

- A web-based calendar of arts and cultural events throughout Greater Phoenix. The Phoenix Art Museum is a participating member of this site

World Wide Art Resources

www.wwar.com

- Links to museums, galleries and art agencies worldwide

ART POSTER ORDERS

All Posters

allposters.com

- Order posters or prints from this site

Bare Walls

barewalls.com

- Order posters here

Compare Posters

compareposters.com

- Order posters here

MUSEUM SITES

Look to the education department of these sites for lesson plans and teaching resources.

Art Institute of Chicago

www.artic.edu/aic

- Ever play the game Masterpiece? You'll find the works in it at the Art Institute of Chicago

Getty Museum

www.getty.edu/education

- Find art lesson plans on this site

Guggenheim Museum

www.guggenheim.org

Hermitage Museum

www.heritagemuseum.org

- Impressive collection. Catherine the Great's good taste helped build the foundation of The State Hermitage Museum in St. Petersburg, Russia

Kennedy Center

<http://artsedge.kennedy-center.org/>

- The Kennedy Center's ArtsEdge: great site for art lesson plans

Louvre Museum

www.louvre.fr/louvre.htm

- Mona Lisa's Abode

Metropolitan Museum of Art

www.metmuseum.org

- New York's Metropolitan Museum of Art, houses one of the greatest art collections in the world

Musee d'Orsay

www.musee-orsay.fr

- France's important collection of Impressionists' and Post-Impressionists' work

Museum of Fine Arts Boston

www.mfa.org/home.htm

- The Museum of Fine Arts, Boston has several works by John Singer Sargent and John S. Copley.

Museum of Modern Art-New York

www.moma.org/

- Van Gogh's Starry, Starry Night resides here

National Gallery of Art

www.nga.gov

National Gallery of Art's Division of Education

www.nga.gov/kids

- Click on education/teaching resources/online programs

National Museum of American Art

www.nmaa.si.edu

- Visit this link to the Smithsonian Institute or American Art research and data bases

Philadelphia Museum of Art

www.philamuseum.org/

- Take a virtual tour of this museum and, unlike Rocky, you won't have to run up the steps

Phillips Collection

www.phillipscollection.org/

- Find Masterworks from El Greco to Picasso in the Phillips Collection

Phoenix Art Museum

www.phart.org

- Find the latest information at your local museum

Prado Museum

www.spanisharts.com/prado/prado/htm

- Longing for El Greco? Analyze his works at Madrid's Prado Museum

Tate Modern

www.tate.org.uk/

- England's Tate Galleries specialize in British art.

BOOKSELLER WEBSITES

The World Wide Web Virtual Library Publishers--Bookstores

www.comlab.ox.ac.uk/archive/publishers/bookstores.html

- The largest list of on-line bookstores anywhere in the world; you can't buy books here but you sure can find out where they're sold.

Add All -- www.addall.com

- Peruse more than 40 online bookstores for new and used books.

Advance Book Exchange -- www.abebooks.com

- One of the largest vehicles for searching used, OP, or rare books, including a database of 12 million titles.

Amazon -- www.amazon.com

- The first and largest of on-line booksellers

Alibris -- www.alibris.com

- This used/out-of-print book search has become one of the largest and most popular.

Barnes & Noble -- www.bn.com

- Runner-up to Amazon on the Web.

Bibliofind -- www.bibliofind.com

- An excellent used/out-of-print book search vehicle

The Big Link -- www.booksearch.com

- This site operates in a fashion similar to Book Finder (below)

BookFinder -- www.bookfinder.com

- Looking for that favorite art book that's out of print? Find a free search here that will locate it in a data base of inventories from used bookstores in North America. BookFinder will provide sale sites, physical descriptions of each copy, price ranges, and e-mail connections to stores if you wish to make a purchase.

The BookWire Index -- www.bookwire.com/index/booksellers.html

- A comprehensive list of U.S. booksellers, on-line and off. BookWire is also the publishing industry's "insider's view"--an on-line source for news, reviews, author interviews and appearances, literary events, and links to hundreds of book and author sites.

Half.com by ebay -- www.half.ebay.com

- New and used books available at this site.

Powell's Bookstore -- www.powellsbooks.com

- An excellent source for used books. Better yet, go to Portland, Oregon to visit this huge bookstore. There is no reason to buy a new art book, when the used books are in such great condition.

DK INK (DK, Dorling Kindersley) -- www.dk.com

- DK, Dorling Kindersley is a great publisher of art books for children.

Visiting Nurses Annual Book Sale (VNSA) -- www.vnsabooksale.org

- Held annually at the Exhibit Building, Arizona State Fairgrounds

PREPARING PRESENTATIONS

VISUAL ARTS STANDARDS

For the most up-to-date standards in all subject areas, visit www.ade.gov.

For standards in the Visual Arts, visit specifically

<http://www.ade.state.az.us/standards/arts/revised/VisualArts.pdf>.

Strand 1: Create

Student will create artworks to communicate ideas, meanings, and/or purposes

Strand 2: Relate

Student will analyze and interpret contextual ideas, meanings, and purposes of art from diverse cultures and time periods

Strand 3: Evaluate

Student will draw thoughtful conclusions about the significance of art.

Each strand contains five concepts. These concepts represent broad learning about the visual arts within each strand. The first concept listed under each strand is unique to that strand. Those distinctive concepts are Creative Process, Artworlds, and Art Issues and Values. They are found in Strand 1 Create; Strand 2 Relate; and Strand 3 Evaluate; respectively. The remaining four concepts under each strand remain constant throughout the strands.

- **Concept #1:** Creative Process, Artworlds, Art Issues & Values
- **Concept #2:** Materials, Tools, Techniques
- **Concept #3:** Elements and Principles
- **Concept #4:** Meanings and Purposes
- **Concept #5:** Quality

ART APPRECIATION SUGGESTIONS BY GRADE

Kindergarten

Sensitive awareness in the young child is an evolving process and is the result of continuous aesthetic guidance by the teacher.

S/He should become sensitive to the likeness as well as the differences in the things around her/him. Looking at paintings will help the child develop awareness of shapes and colors:

- *As red as a ripe tomato*
- *As yellow as a lemon*
- *As blue as a sky*
- *As rough as tree bark*
- *As smooth as a kitten's back*
- *As soft as cotton*

First Grade

The first grade child is curious about the environment.

S/he develops appreciation as s/he discovers, explores and becomes sensitive to the visual and tactile world.

S/he becomes more aware of the color, line, form and the feel of things. S/he enjoys looking at storybook pictures.

S/he learns to listen and to notice.

Second Grade

As the child matures mentally and physically, the teacher guides his/her natural curiosity and helps him/her discover, explore, observe and make selections.

Point out curved and straight lines.

Let the child make comparisons.

Third Grade

The child will grow in appreciation by:

- Increased use of senses to learn about and enjoy the world around him/her, developing sensitivity to everything, becoming a "noticer."
- Increased awareness of aesthetic qualities about him: color, line, form in nature, in buildings and other man-made forms.
- Growing appreciation of his/her own creations and the art expressions of others.

Fourth Grade

Appreciation evolves from direct experience; working critically, thoughtfully and discriminatingly. Children must select, reject, enjoy, use and understand line, form, shape, texture and color.

- In line: wires crisscrossing, curbing, sidewalks and trees against the sky.
- In nature: curve of a shell, veins in a leaf, and symmetrical design of a butterfly. Help children notice colors and textures in such things as the clothing they wear, the fabrics and materials they see, and the environment surrounding them.

Fifth Grade

Genuine art appreciation is emotional as well as intellectual. Sensitivity is acquired by learning to judge, decide, and evaluate:

- An awareness of color combined with texture--example: rocks, bark and texture.
- A response to light and dark, lines and shapes, and natural and man made forms.
- A sensitivity to sound in relation to rhythm.
- A sensitivity to line, color, texture, shape and form.
- An understanding of various types and ways of painting and use of materials.

Sixth Grade

Art education built into the school program fosters creativity and builds appreciation of the creative effort of others, such as:

- Insights into the arts, crafts and architecture of past civilizations through knowledge gained in social studies.
- Knowledge of artists and the periods in which they belong in connection with social studies.
- Awareness of effects created by light and shadow caused by times of day, night, clouds and weather conditions.
- Knowledge of texture related to surface and three dimensional forms.
- Enjoyment and satisfaction from one's own creative expression as well as that of others.
- Desire to take gallery trips on one's own initiative following school trips to Phoenix Art Museum.

HINTS FOR A SUCCESSFUL PRESENTATION

1. Know the teacher's vision for Art Masterpiece in his/her classroom.
2. Be there on time ... every time. The teacher and students look forward to your presentation. If you can't come at your scheduled time, arrange an alternative time with the teacher or find a qualified substitute.
3. Prepare well and you will enter the classroom with confidence. Try out any art projects you are going to use ahead of time. Doing it yourself helps you see the problems.
4. Be enthusiastic and friendly. Enthusiasm is contagious; spread it around the classroom.
5. Involve the children in the presentation. Ask stimulating questions. Involve the students by asking questions that encourage them to express their ideas and opinions.
6. Don't feel the need to fill your presentation with too many facts. Avoid dry details. Use interesting facts and anecdotes about the artist, the time s/he lived, his/her style and the painting.
7. Let the students "discover" the work of art. Encourage them to share their interpretations. Be flexible. Children may take discussion in an unplanned direction. If you don't know an answer, tell them you will bring the answer next time.
8. Adapt your presentation and activities to the grade level. See the section in notebook on "Art Appreciation by Grade Level."
9. Vary your presentations. Try different approaches. Play games, tell stories, use media. Check on ideas used by other volunteers.
10. Look and speak directly to the children. Call them by name. Art Masterpiece name tags are helpful.
11. Find a positive response to that "different" answer such as, "That's an interesting thought." Provide a positive environment for learning. Students will sense your respect and concern for them.
12. Don't impose your personal opinions about the art. Let the students make up their own minds and let them react individually.
13. If time permits, have "Reflections," when students can freely comment on the session. A great amount of learning can take place during "reflections."
14. You don't have to be artistic: you just have to be organized.

HOW TO STUDY A PAINTING

Artists paint to express their ideas and feelings that words sometimes cannot explain. Art is a language and we do not have to speak the same words to enjoy and appreciate the art objects.

We can look at each work of art by asking four main questions:

1. **Description: What do you see?**

Describe the subject matter of the work. Do you see people, flowers, animals, etc? Sometimes only shapes are recognizable, such as circles or squares. Sometimes colors, like patches of yellow or splashes of green or lines that are thick, thin, straight or diagonal are recognizable. Allow the students to tell every fact they see.

2. **Analysis: How is the work organized?**

Form is the way the artist uses the elements of art and media to organize the subject. The students are still collecting facts, however your questions now center more around the elements of art and media used. For example, what color did you first see? Can you see any shapes in this work?

3. **Interpretation: What is happening? What is the artist trying to say?**

Content is what the painting is really about. It is the message the artist is trying to communicate using the language of art. It could be an idea or theme such as family or religion or an emotion like fear or love. Ask the students to use their imagination and encourage them to answer the questions. As the students answer, you may interject and elaborate with actual information about the piece of art.

4. **Judgement: What do you think about this work of art?**

Have the children give their opinions about whether they like or dislike the painting and why. Be open to their ideas and encourage them to justify their answers.

STRATEGIES: ASKING QUESTIONS

by Kurt Kowalski, Early Education Arizona State University

The question and answer method is an effective way to interest your group in continuing a two-way conversation. Questioning encourages meaningful active participation in the learning process and in the enjoyment of art.

There are times when you question and nobody answers or the answers are trivial. Often, the kind of question you used is wrong. Did it require that the student expose private feelings? Was it too general? How do you question successfully?

When you ask a question, do not answer it yourself. If your question is a good one, the response will be there. Evaluate questions at the end of each tour. If they did not work, throw them out and rephrase them.

Do not let a few moments of silence make you uneasy. Answers that involve real thinking usually follow a period of silence. Looking expectantly and confidently into students' faces helps set the stage.

Formulate questions with care. Are they clearly stated? Use the word you want, then give a synonym they understand.

Provide a built-in cue when needed. Make your goal of your question clear, and be sure student has information necessary to give an answer. Such a question might be introduced by a phrase like, "This is what I want you to think about," or "Here is a problem to consider."

Questions Can Be Versatile

1. A question can involve your audience with the work of art. Example: "Close your eyes; then open them; what do you see first?"
2. A question often directs observation. Example: "Standing here, what color stands out? Now, step forward. . . does the color look any different?"
3. A question may highlight a unique attribute important to the work of art. For example, one might ask how a painting compares to a photograph.
4. A question can spur the imagination. Example: "If you could crawl into that painting, which area would you choose?"
5. A question can lead to sharing of experiences, human understanding.

How to Handle Answers:

1. Be accepting of any response, even though it is not what you expected, or what you are hoping for. Never say "No, that's wrong," but rather, "That's an interesting idea," or "I can see why you think that."
2. You might be able to say: "What an interesting observation! As many times as I have looked at this picture, I have never noticed that before."
3. Be ready to redirect irrelevance without squashing a student's enthusiasm.
4. Do not ask questions that will put the student on the spot or will illicit impertinent answers. ("Do you like this painting?" or "What do you see here?" -- too vague.)
5. Encourage students to let you know if they do not understand. Look at their expressions to judge comprehension.
6. Let students know that even though their responses may differ from their friends, they are still valid.
7. Bounce questions from one child to another. Examples:
 - *Does anyone else see that too?*
 - *Who would agree?*
 - *Let's go a little further with Joe's answer.*
 - *Why do you think it looks that way?*
 - *Does anyone else have a theory?*

Evaluation of Questions

1. If all the children respond in the same way to a question, you might want to evaluate the question. Is it perhaps a pedantic approach, motivating children to try to read your mind rather than grapple with the problem?
2. Following your presentation, jot down questions you used and the response you received. This is good material to share with other volunteers in your Art Masterpiece Program.

Formulating Questions

1. Use a three step procedure.
 - a. Do your research. Know your art object thoroughly as to perception, subject, media, history, artist, etc.
 - b. Make a list. Write down the major points, key vocabulary, and critical attributes important to the particular art work. Keep the age level of the audience in mind.
 - c. Compose open ended questions. Begin with questions at knowledge and comprehension level. Next, progress to questions at the application and analysis level. Finally finish with one or two questions to encourage synthesis and evaluation by the student viewer.

2. Use the six categories from *Bloom's Taxonomy* to form your questions.
 - a. Knowledge-recognizing: Remembering or describing
Example: Can you describe what you see the lady is holding in her hand? Divide the painting in half, can you tell what is in the lower part?
 - b. Comprehension: Interpretation of information
Example: Can you identify the open and closed spaces in this sculpture? How would you describe the brushwork of this, painting?
 - c. Application: Solve a problem or complete a task.
Example: How does the artist give you clues as to the relationship of man and nature? Which is smaller? Which has more details? What is your interpretation of the use of primary color red in this painting?
 - d. Analysis: Relationship between the parts.
Example: Where does the artist use lines to lead your eyes to investigate the painting? What clues did the artist give you to find the most important person in the painting?
 - e. Synthesis: Combine ideas to create a totally new product.
 - f. Evaluation: Assess and give reasons to support a particular position.
Example: Who would you bring to the museum to see this painting? Why? Did the artist achieve his/her goal? Why?

SAMPLE QUESTIONS FOR APPROACHING A WORK OF ART

prepared by Jan Krulick-Belin for the Beaumont Art Museum

How do you begin to discuss a work of art? Although we first perceive a work of art in its entirety, many separate elements have been combined by the artist in the creation of the final product. It is therefore possible to discuss the different facets in any work of art, and see how each part contributes to the whole.

Subject Matter

- Have you seen anything similar before? Where?
- Why did the artist choose this? What feeling does the subject have? What feelings do you get from the subject matter?
- Is the subject real or imagined by the artist?
- If it has a real basis, how has the artist changed or varied it? When children create art, is it from a real object or from their imagination?
- If it's a landscape, do you think you could enter it?
- If it's a still life, do you think you could eat it?
- If it's a person, could you know him? What kind of a person would he be? What do you know about him from the painting?
- In abstract works, what is the real subject of the painting? Do all works have to have an identifiable subject?

Style – Formalistic Considerations

- **Space:** Is there space suggested in the painting? Can people move in the space? Does the painting's space recede? Does the space come-forward toward the picture plane or out from the canvas? What things seem close, what things seem far away? How does the artist make one thing appear to be behind another.
- **Paint Application - Technique:** What materials are used? Can you see the brush strokes? Can you see the texture of objects far away? Does the appearance of the paint vary when viewed different distances from the painting? the chisel marks, etc? canvas?
- **Light:** Is there light in the painting? From which direction does it come? How can you tell? What does the light with in the painting do to the colors, to the forms? Is it an even light? Are there variations in the lights and darks? What kind of atmosphere does the light suggest? What kind of day or weather does the light suggest? What time of day do you think it is? How

does the lighting outside the painting or sculpture effect the surface of the work?

- **Color:** How many different colors are there in the painting? Which are similar, which contrast? How do the colors effect each other? What mood do the colors create? How do the colors make you feel? Where is the emphasis in the colors? How did the artist work the transitions of the colors?
- **Form:** What abstract patterns or forms can you find? Are any forms repeated? What pulls your eye into the painting? What forms or lines make your eyes move through the painting?

MORE QUESTIONS YOU CAN ASK

1. Look at this painting /sculpture for 30 seconds. Now I'm going to turn the poster over. Tell me everything you remember about the art work.
2. If this painting could make a sound or music, what kind of music would it make? What helped you decide what music would go with this painting?
3. What is the subject of this painting/sculpture? Is it realistic or is it abstract? Why do you think an artist would choose this subject?
4. What seems very important to you in this art work: line, form, color or movement?
5. Can you tell me a story to go with this painting?
6. How do your eyes travel around this painting/sculpture? What did you see first? Was it an object or a color that attracted your attention? Where did your eyes go next?
7. Is there anything going on just "outside" the painting? Why do you think so and what might be happening?
8. What would it be like to be "inside" this painting? Where would you want to enter?
9. How does the artist make this painting look three-dimensional?
10. What colors are in this painting? Are they quiet or noisy, fighting or friendly?
11. How does this painting make you feel? Why does it make you feel that way?
12. What are some things you like about this art work? What are some things you don't like about it?
13. What title would you give this art work?

THE GENERIC ART GAME

Before you start: Pick a piece of art and ask your child whether or not he or she likes it. Why or why not? Remember to tell your child that there are no right answers!

Now you're ready to begin.

10 Questions to Ask Your Kids About Art

1. Look carefully at the work of art in front of you. What colors do you see in it? Take turns listing specific colors that you see (for example: "I see red," or "I see purple.").
2. What do you see in the work of art in front of you? Take turns listing the objects that you see (for example: "I see an apple," or "I see a triangle.").
3. What is going on in this work of art? Take turns mentioning whatever you see happening, no matter how small.
4. Does anything you have noticed in this work of art so far (for example: colors, objects, or events) remind you of something in your own life? Take turns answering.
5. Is this work of art true to life? How real has the artist made things look?
6. What ideas and emotions do you think this work of art expresses?
7. Do you have a sense of how the artist might have felt when he or she made this work of art? Does it make you feel one way or another?
8. Take a look at the other works of art displayed around this one. Do they look alike? What is similar about the way they look (for example: objects, events, feelings, the way they are made)? What is different?
9. What would you have called this work of art if you had made it yourself? Does the title of the work, if there is one, make sense to you?
10. Think back on your previous observations. What have you discovered from looking at this work of art? Have you learned anything about yourself or others?

Now that the game is over, ask your kids again: Do you like this work of art? Why or why not? Has your reaction to the work changed? Do you like it more or less than you did in the beginning? Why?

The Generic Art Game was created by Project Muse (Museums Uniting with Schools in Education), at the Harvard Graduate School of Education.

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DESCRIBING ARTWORK WITH POLAR PAIRS

Yin-Yang Opposites

strong-weak	lonely-crowded	complete-incomplete
serious-lighthearted	clashing-harmonious	good-evil
healthy-sick	kind-mean	even-uneven
bold-shy	near-far	equal-unequal
friendly-unfriendly	tense-relaxed	short-tall
exploding-fizzling	calm-angry	moving-still
warm-cool	real-imaginary	giving-receiving
continuous-broken	advancing-receding	wide-narrow
jagged-smooth	bumpy-even	terror-peace
bright-dull	proud-humble	grisly-beautiful
fearful-confident	rippled-slick	old-young
graceful-clumsy	shiny-dull	heavy-light
sunny-stormy	circular-straight	busy-lazy
powerful-weak	rejection-acceptance	fast-slow
separate-together	hard-soft	calm-exciting
rich-poor	honest-dishonest	light-dark

UNDERSTANDING ART: TERMS & TECHNIQUES

BASIC ELEMENTS OF ART

- LINE** - An outline or boundary of a figure or space, an abstract invention of man used to describe the contour of a three-dimensional object. Lines do not exist in nature and need not be used in art, but artists almost invariably start their work with line. Sculptors usually mark the piece of wood or stone with lines before starting to carve. They almost always make sketches, employing lines before the first mark is made in the rough block. Lines, by themselves, can convey moods and feelings. They can divide an area or suggest movement, i.e. horizontal lines suggest peace; vertical lines indicate growth; diagonal lines convey change or excitement.
- SHAPE/FORM** - Two dimensional shapes exist only in a drawing or painting since the artist works on a flat surface.
- Actual three-dimensional art exists only in sculpture and architecture.
- SPACE** - 1. The empty area around, between or within an object.
2. Three-dimensional (illusory) art is created when an artist works on a flat surface which has no actual depth. If the artist wants a third dimension, he must create it using the technique of perspective. Perspective, a technique that has been employed since the Renaissance, is the illusion of depth and volume on a two-dimensional surface when viewed from a stationary point of view. The illusion of objects that appear to get smaller according to their distance from the viewer is created by the artist. Perspective may be achieved by converging lines, overlapping objects, color variations (bright colors make objects appear to come forward), size variation, foreshortening, etc.
- TEXTURE** - The surface quality of a work of art. This can be subdivided as follows:
1. Actual -- roughness or smoothness can be felt with the fingers. More obvious in sculpture and architecture. In painting, the pigment can be laid on thickly which will have a different impact on the eye than that which is laid on smoothly.

2. Simulated -- gives the appearance of texture, yet painting would be smooth to the touch.

PATTERN

- Repeating forms. Lines or symbols that move across the picture surface arranged in some sequence of movement.

COLOR

- There are three attributes to color:
 1. Hue -- the actual color itself (red)
 2. Intensity -- the degree of purity, strength or saturation. Bright red is more intense than pink.
 3. Value -- the lightness or darkness of a color. Green is lower (darker) in value than yellow

Other aspects of color include:

1. Shade -- the darkening of a hue (i.e. maroon is a shade of red)
2. Tint -- the lightening of a hue (i.e. pink is a tint of red)
3. Primary colors -- red, yellow, and blue. Primary colors cannot be made by mixing other colors, but all other colors can be produced by mixing two or more of the primary colors.
4. Secondary colors -- orange, green and violet. These colors are made by mixing two of the primary colors in equal parts (red and yellow make orange)
5. Tertiary colors -- colors produced by mixture of two secondary colors (yellow and green make yellow-green)
6. Complementary colors -- a color having a maximum contrast with another color. The complement of a primary color is formed by mixing the other two primary colors. Red is the complement of green (yellow + blue); blue is the complement of orange (yellow + blue); yellow is the complement of violet (red + blue)
7. Warm colors -- red, yellow and orange suggest warmth, excitement and energy
8. Cool colors -- blue, green and violet suggest coolness, calm and quiet.

HOW LINES SPEAK TO US

Static Motifs

1. Horizontals evoke feelings of peace, calm and restfulness. They are also associated with death and finality.
2. Vertical-Horizontal lines suggest extreme solidity. Enduring solidity is inevitably suggested if the subject includes structures or objects in a landscape.
3. Spheres in profusion suggest the bounties of nature and evokes a pleasant feeling of comfort and opulence.
4. Pointed shapes evoke alertness, keenness, penetration and/or vivacity.

Motifs of Movements

1. The unsupported diagonal suggests movement
2. The Italic "h" when it dominates a composition, gives a sensation of a slow powerful movement in the direction the diagonal inclines.
3. Arrow heads, comets or rockets and horizontal streaks are all expressive of speed.
4. The wave-curve gives the suggestion of graceful energy. A curve implies rhythmic energy and movement; feelings so much instinctive with life and movement it seems at time a symbol of youth.
5. Upward swirls evoke a feeling of vehemence and intensity. A writhing movement suggests aspiration or spiritual struggle.
6. The sunrise motif or concentric arcs upward evoke a feeling of an ever-expanding and infinite space which is obtained by the use of inverted perspective. In a composition of grouped figures, it counteracts any sensation of congestion or excessive weight.
7. Conflicting diagonals suggest the essential forces of conflict.
8. Spirals have a strong suggestion of a generative force.
9. The zigzag calls out feelings of animation and excitement.
10. Symbols of vibration can play an important part in the emotional response to a work of art.

Motifs of Space

1. Vanishing point perspective gives the sense of deep space through the converging of lines actually parallel to one another meeting at an optical vanishing point.
2. Inverted perspective gives the sense of shallow space and may evoke feelings of closeness and immediacy rather than remoteness.

HOW LINES SPEAK TO US - PERSPECTIVE

Perspective

Perspective comes from parts of the Latin words *per*, meaning "through or into," and *specere*, meaning "to see." When a picture has "perspective," it means you can "see into" it. Really, though, when artists use perspective, they are using an optical illusion. The picture is still on a flat surface. But, by making lines go to a point, called "the vanishing point," artists make the picture seem deep, and make you feel that you can "see into" it.

Pictorial Methods for Creating Perspective

ATMOSPHERIC PERSPECTIVE:

Example--the house in the far distance is depicted with less clarity than the closer house. The distant objects are often colored in bluish gray hues and the sky would be paler near the horizon.

DIAGONAL PERSPECTIVE:

Example--the houses are stacked diagonally, and the higher house is meant to be perceived as deeper in space.

DIMINUTION:

Example--the smaller houses are meant to be seen as being farther away than the larger ones.

OVERLAPPING:

Example--the house that is partially covered is meant to be seen as located behind the house covering it.

MEDIA TERMS AND DEFINITIONS

ACRYLIC	- water-based plastic painting medium
AIR BRUSHING	- spray gun attached to compressor used to create smooth application of paint or gradations of value and color
CANVAS	- fabric (cotton, linen, jute, etc.) prepared as a surface for painting
COLLAGE	- composition made by pasting various materials (strips of newspaper, cloth, wallpaper, etc.) to a surface, often with added paint
COOL COLORS	- hues on the side of the color wheel which contain blue, green and violet; these colors tend to recede
EASEL	- free-standing structure used to hold a canvas or drawing board
ENCAUSTIC	- ancient method of painting; pigments are suspended in molten wax
FIXATIVE	- a substance sprayed over charcoal or pastel drawings and paintings to affix the pigments to the paper
FRESCO	- painting made on fresh, wet plaster, with pigments suspended in water
FROTTAGE	- patterns from the surface of objects made by rubbing them through paper with crayon or pencil
GIACCO	- mixture of finely ground plaster and glue that is often spread on a surface (i.e., canvas) prior to painting
GLAZE	- transparent layer of oil paint applied over a dry area, allowing the underpainting to show through
HUE	- property of a color that gives it its name
IMPASTO	- thick, heavy application of paint with either a brush or palette knife
MEDIUM	- (1) any material used for expression or delineation in art; (2) liquid vehicle that carries pigment in suspension so it covers evenly and adheres to surface
OIL PAINT	- oil-based painting medium
OPAQUE	- not allowing light to pass through
PALETTE	- flat support on which colors are mixed

- PALETTE KNIFE - knife used to mix color and apply or wipe off paint
- PASTEL - powdered pigments mixed with gum or oils and formed into sticks
- PIGMENT - dry, powdered coloring agent in any paint; mixed with a medium to make paint
- PRINT - (artist's print) a multiple original impression made from a plate, stone, wood block or screen; usually made in editions, with each print numbered and signed by the artist
- RAW COLOR - color straight from the tube or jar
- SHADE - low-valued color made by adding black to a hue
- SOLVENT - used to thin mixtures of paint to easy brushing consistency
- TEMPERA - water-based opaque painting medium
- TINT - high-valued color made by adding white to a hue
- TOOTH - texture of a paper, canvas or other surface
TRANSLUCENT - allowing light to pass through
- TRANSPARENT - able to see through
- WARM COLORS - colors in which red, orange and yellow predominate; these colors tend to advance
- WASH - thin, liquid application of paint
- WATERCOLOR - water-based transparent painting medium.

Drawing Media	Physical Composition	Favored Surface	Tools -Techniques	Characteristics	Popular
Pastel	Pigment & china clay (sticks)	Slightly textured paper, often tinted	Held like chalk for linear effect, on side for mass: use finger or paper stick to blend	Wide range of gradations of value; soft, dusty colors, smudges easily	18th & 19th centuries, especially France
Pen & Ink	Smooth, non-porous	Ink made of carbon and gum or glue	Varied pen points create many different types of line. Could also be used with brush, esp. bamboo, varied colored inks	Linear quality from bold to very delicate	Ancient Egyptians and Chinese. Still popular today
Charcoal	Charred wood	Varied papers, understructure of paintings	Used like pencils or blended with finger or cloth to shade: 3 forms - vine, chalk, pencil	Popular because of various degrees of blackness	Prehistoric times up until today
Pencil	Graphite and china clay encased in wood	Tremendous variety of surfaces from metal to paper	350 kinds of pencils in degrees: 10H (hardest), HB (mid) and 7B (softest). Colored pencils are oil wax based and cannot be erased.	Dark thick lines to small delicate detail	Christian era. Pencil we know today invented by Conte during the French Revolution
Crayons	Pigment and paraffin wax	Paper	Popular in schools, many art activities use this media	Does not lend itself to blending; brilliant colors	
Mixed Media	Combo of 2 or more of the above and other objects can be attached to surface	Paper, canvas, masonite	Collages and montage are 2 popular techniques	Exciting texture variations, surrealistic imagery possible	Throughout history, popular in 20th century with Cubist, Dada, contemporary artists

Painting Media	Physical Composition	Favored Surface	Tools-Techniques	Characteristics	Popular	Paint Recipe
Fresco	Pigment Lime in plaster Water Mixed directly	Plastered walls and ceilings	Applied with a brush to wet plaster	Matte surface (non-shiny), pure but somewhat pale colors, permanent	1200 - 1500 Italy Renaissance, Mexico in 1990s, Orozco & Rivera	You will need a stick of white chalk, 2 teaspoons of cooking oil, a chopping board and a metal spoon. Break the chalk up, then grind it to a very fine powder with the back of the spoon. Add the oil, drop by drop, stirring the mixture until it is smooth. This project should give the students an idea of how paints are made. Try painting with it also.
Tempera	Pigment Egg yolk Water Mixed directly	Needs stiff support: masonite, poster board	Brushes, esp. pointed	Linear quality, clear sharp, dries quickly	1200 - 1500 in Europe. Wyeth & Shahn in 20th century	
Watercolor	Pigment Gum Arabic Water Tubes/cake form	Rough absorbent surface, usually white paper	Soft hair brushes hold large amount of paint (squirrel, camel, sable best)	Fast, spontaneous, transparent effects. Cannot be changed once applied	Landscape artists, esp. England. 1700 - 1800 France, Netherlands	
Gouache	Colored pigment Gum Arabic White pigment	Paper, especially brown & gray tones	Varied brushes	Opaque, crisp fine lines w/pointed brush or strong flat color w/ wide brush; color lacks brilliance	European masters: Durer, Rubens, Van Dyke; English: Turner, Impressionist: Utrillo	
Oil	Pigment Oil (esp. linseed) Tin tub 1850s	Prepared wooden panels or canvas	Stiff bristle brushes with flat ends; palette knife	Dries slowly, can blend paint. Variety of surface textures possible	Refined by Jan Van Eyck and popular since	

Acrylic	Pigment polymer Medium (plastic), water	Various surfaces: wood, fabric, paper, cardboard	Nylon brushes with stiff bristles and flat ends	Fast drying, versatile, can look like oils or watercolor, transparent or opaque. Tough & permanent brilliant colors	20th century	
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OIL PAINTING

Oil paints, when thinned with turpentine for washes or mixed with varnish for glazes, can achieve delicate effects, with veils or layers of color that show through each other. Oil paintings done in this way somewhat resemble watercolors - and can even be done on paper. However, oil washes and glazes can produce richer colors in the deeper tones than watercolor.

Oil paints are used thinly by many artists at the start of any painting in the form of turpentine washes on canvas. Benzene and similar solvents can also be used as thinners. These thin oil washes dry with a dull surface rather quickly. In successive coats, a "fatter" medium is used (either linseed oil, stand oil, damar, copal varnish, venice turpentine or a mixture of two or three of these) which is called a glazing medium.

A "glaze" is painting in a thin translucent coat which allows colors underneath to show through. Certain finely-ground colors, like Alizarine crimson, work best as glazes. Each successive coat of glaze must be allowed to dry very thoroughly before the next glaze is applied. This sometime takes weeks or months. Insufficient drying time between glazes causes painting to crack badly.

For luminous effects, glazes can be applied to heavy layers of white or light colored paint (called impasto) after it has thoroughly dried. The French artist Rouault worked in this manner his colors glowing with the quality of stained glass.

The great disadvantage of thinly painted oils is that they are difficult, if not impossible, to clean without lifting off some of the delicate layers of paint that give them their most beautiful quality.

A method of oil painting in which the final effects are achieved in the initial application is called "alla prima" or "direct painting." It is the alternative to the technique of covering the canvas layer by layer. American artists such as William Chase, Robert Henri and their students have painted in this way. Skillful brush work, with perfect control of pressure and direction of strokes, and a sure command of drawing and color values are essential to direct painting in oils.

Henri sometimes painted oil portraits in one sitting, and he believed that each brush stroke must show the artist's concentrated nervous energy. In this way, his best painting "speaks" to us by communicating directly to the spectator in the language of paint.

The Impressionists, following the lead of the Frenchmen Monet, Pissarro and Seurat, used thick paint, but used it in small spots rather than long brush strokes. The "broken color" thus produced blends in the eye when seen from a distance, giving a vibration of colors. This is an outgrowth of scientific color experiments that was intended to produce effects of natural light, especially sunlight out of doors.

WATERCOLOR MATERIALS AND TECHNIQUES

Waterbased Paints

Watercolor

- Transparent pigment in tube, cake or liquid form
- Gum arabic used as binder
- Water soluble

Tempera

- Today mostly school-grade quality
- Impurities in colors lead to a muddy look when mixed
- Water soluble

Gouache

- Opaque
- Artist quality
- Similar to tempera but more pigment and gum arabic added
- Dries with a mat finish
- Water soluble

Acrylic

- Tube, cake or liquid form
- Can be thinned to duplicate watercolor or can resemble oil paint when used straight from tube.
- Insoluble when dry

Casein

- Binder is milk proteins
- Dries with matte finish
- Insoluble when dry

Watercolor Techniques

- Wash
- Graded wash
- Glazing
- Scraping
- Blotting
- Sponging
- Wet into wet
- Dry brush
- Scoring
- Spatter
- Lift-offs (knife, sandpaper, scrubbing)
- Resist (Maskoid, Friskit)

FRESCO PAINTING

Medieval painters discovered that pigments applied to fresh (wet) plaster needed no separate binder because the lime of the plaster absorbed the colors. This type of painting, called Fresco, turned out to be one of the most permanent of all painting methods. When the plaster sets, the paint becomes an integral part of the background rather than forming a separate layer which is stuck to the background by a binder. Many binders are weakened by temperature changes and moisture which tend to loosen the paint from the surface.

A great disadvantage of this type of painting is that the plaster dried quickly. Therefore, the artist's procedure was to plaster only as much wall as he could paint in about two hours, finishing that area completely before moving on to a new area.

The Fresco Technique

Fresco is the technique most appropriate for the decoration of walls for, in it, the artist's colors become permanently incorporated into the plaster. It was known from prehistoric times in Egypt, became especially popular during the Renaissance and continues in use today. Fresco demands complete preparation before painting is begun since it is done on wet plaster, dries rapidly and cannot be satisfactorily altered.

The Wall

- The best wall for receiving a fresco is made of rough bricks. The more irregular the surface, the better for holding the plaster.

The Plaster

- The plaster is prepared by burning natural limestone to make calcium oxide. This caustic lime is combined with water to give a slake lime, which is kept moist in a lime pit for two years before using.
- The plaster is mixed with clean sharp sand and is applied very roughly, being thrown on the brick wall from a trowel. Two applications of this rough coat are made and then the finer layer of plaster with sand is applied and smoothed to receive the painting.
- The plaster is not applied to the whole wall at once because it must be painted while still wet so that the colors will set in the lime. Only as much plaster is put on the wall as may be painted in about two hours. The lines in the plaster resulting from piecing together of the surface are often visible and characterize pure fresco.

Drawing

If a drawing has been made on sheets of paper, it may be transferred to the plaster by simply holding it to the wall and running the handle of a brush along the outlines. Or the

drawing may be "pounced," that is, transferred by pricking the drawing with a needle or perforating wheel.

The Colors

Not all colors are suitable to fresco as the lime may attack their ingredients chemically. Colors which have successfully been used are as follows:

- Blue: Ultramarine, Lapis Lazuli, Cobalt
- Yellow: Naples Yellow
- Green: Green Earths
- Brown: Ochres and Raw Siennas (clays with ferrous content)
- Red: Red Ochres
- Black: Charred Ivory or Vines
- White: The lime of the plaster wall is the only satisfactory white

Painting

The powdered colors are mixed with lime water and brushed onto the wall. They are painted in darkly since when they dry they become pastel by union with the white plaster. Modeling of forms is achieved by crosshatching.

If changes must be made, they had to be added later and were best applied as "fresco secco," that is, pigments dissolved in lime water and painted on the dry plaster.

Fresco enforces a simplicity of style and breadth of treating detail characteristic of the art of the Italian Renaissance. The technique may have been a strong determinant of style in the periods when it was widely used.

TEMPERA

The term "tempera" is applied to colors that have been mixed with a binding substance and water - the colors thus being tempered. The Medieval painter discovered that egg yolk was practical as a binder. Today other binders such as casein, gums, glue, etc. are used in tempera, however, egg yolk is most commonly used.

Various forms of the tempera technique were used from Ancient Egyptian times though and 17th-century, but the Middle Ages employed the method most purely. A great revival of tempera painting, as practiced in the Medieval and Renaissance periods, took place in America in the 1930s and it has been a popular medium ever since. Peter Hurd, Reginald Marsh, Charles Sheeler and Andrew Wyeth (all of whose work can be seen in the Phoenix Art Museum) are among our best tempera painters.

The Tempera Technique

Tempera painting demands careful preparation before painting is begun. Steps include:

Surface

- The best painting surface is a wooden panel although paper or cardboard may be used. The wood must be well seasoned, allowed to dry for over a year. It can be covered with cloth.

Sizing

- Next the panel is brushed with glue size which is allowed to dry. The glue is prepared by boiling animal skins, particularly parchment scraps.
- Gesso, a light, neutral ground consisting of powdered chalk or gypsum mixed with glue, is brushed on the panel in successive layers and sanded smooth to produce an even, absorbent surface.

Gilding

- Gold leaf, made by beating gold between sheets of leather, may be applied at this time. Red bole (composed of clay and iron oxide) mixed with glue and water is used as a ground.
- The gold leaf is then burnished with a smooth, hard stone, usually agate.
- Halo designs can be incised with a stylus or tapped in with a die.

The Medieval Pigments

- Red: Cinnabar, red lead
- Blue: Lapis lazuli
- Yellow: Orpiment (a natural mineral), lead antimoniate
- Green: Malachite; terra verte
- Ochres & Browns: Clays containing iron oxide

- Black Charred ivory, vine stems, soot
- White: Oxide lead

Tempera Emulsions

Powdered dry colors, finely ground, are mixed with enough egg medium to make a thick paste. The resulting paste is thinned with water or diluted with egg emulsion. The egg emulsion is made by beating an egg yolk or white or occasionally a whole egg with heat-thickened linseed oil, drop by drop while beating.

Painting

The painting is done with red sable brushes; the stroking is almost always done with the point of the brush. The point is used for hatching to make gradations since tempera colors do not blend.

The tempera technique is particularly suited to linear styles of painting, and its soft glowing color quality is not easily duplicated by any other means of painting. The colors dry at once and the paint layer becomes quite water-resistant. After about eight months aging, the film becomes tough and durable.

Tempera paints dry with a dull matte finish but can be polished to a satiny finish by rubbing with absorbent cotton. Early Renaissance painters varnished their paintings with a varnish made of thick oil and resin which was rubbed on with the hand.

GOLD LEAF

The process of making a gold leaf panel developed in the Middle ages and is still used today with little change:

- Wood panel (can be covered with cloth)
- Three coats of gesso, sanded smooth
- Design inscribed on gesso
- Design molded with gesso (pastiglia)
- Surface sized
- Red clay applied
- Red clay burnished
- First layer of gold leaf
- Second layer of gold leaf
- Gold leaf burnished
- Design completed with dies and tooling

GOUACHE (Pronounced "g-wash")

"Gouache" is the French equivalent of the English term "wash" but gouache is used to mean opaque watercolor rather than clear watercolors thinned with water. It is correct to say any of the following painting media was gouache:

- Show-card, commercial "tempera" or poster colors in tubes or jars
- Opaque white (zinc or titanium) watercolor mixed in varying amounts with transparent watercolors
- Powdered dry colors ground in a binder (usually gum arabic solution with oxgall, honey and preservative. Casein paints are even referred to as gouache.

Because gouache covers up the painting surface, it can be used on almost anything to which it will stick - cardboard, heavy paper of any color, canvas (if not too oily), even celluloid and glass. Gouache works well on cheaper papers than those used for transparent watercolor.

Gouache is a good medium for beginners since changes are easy to make. Studies for oil or tempera are quick and effective in gouache; in fact, a thickly painted gouache often resembles an oil, if done with a heavy, stiff brush or palette knife. However, the full range of effects in gouache is possible only when some of the color is thinned enough with water to be semi-transparent.

ENCAUSTIC

Encaustic literally means "burning in" and, in this kind of painting, wax is mixed with dry colors, heated over a charcoal brazier, applied with a brush and smoothed, blended or burned in with a heated tool called a "cauteria."

Wax to bind colors has been used for painting for many centuries. The Greeks were the first to use encaustic painting. The best surviving examples are funeral portrait panels which were used over faces of wrapped mummies. These were done from the 1st to the 4th-centuries A.D. in various Greek colonies. The Greeks also did wax paintings on walls or tiles for murals.

Encaustic painting continued in Europe at least to the 14th-century and then died out. In the 18th-century, Count Gaylus revived the art. Experiments and books on wax painting increased interest in its use through the 19th-century, particularly in Germany. Today, a few artists still use the technique with some success.

Bleached beeswax is used most but mineral waxes, paraffin and carnauba wax are used as well. The wax, sometimes mixed with stand oil, damar varnish or Canadian balsam and thinned with turpentine, is heated. The hot wax medium is then mixed with dry color and applied with a brush. The colors are fused by heating with a blow touch, a diathermic heat lamp or an iron at low heat. Wax painting can be done on canvas or panels of wood or masonite.

Wax resists moisture so encaustic paintings last well without changing color. The wax coating is flexible though it does tend to crack at temperatures below 30 degrees Fahrenheit. Chief advantages of encaustic in modern painting are its luminous color and the fascinating color blending which results from heat.

CASEIN

Casein, extracted from milk, has been known for centuries as the strongest and most durable of water-soluble paint binders. Skim milk can even be used as binder, mixed with powdered dry colors, without further thinning with water.

In this century, casein paints were manufactured to use on walls and buildings - notably demonstrated at the Chicago "Century of Progress" exposition in 1933. Casein paints were marketed in cans and in paste form to be thinned with water for painting walls. Because they spoiled rapidly and had a disagreeable odor when drying, casein paints have been superseded largely by synthetic paints.

However, several manufacturers have recently improved formulae for casein paints and issued them in tubes for artists. The best of those tested are made by Shiva and by Grumbacher. Casein paints dry rapidly and become water-resistant so that second or third coats are easy to apply without disturbing the underpainting. These paints can be used like gouache on almost any painting surface. They dry with a pleasing velvety matte surface and do not lighten as much in drying as show card colors.

Casein paints are comparatively difficult to learn to use because they dry so rapidly. However, there are many interesting variations and mixtures of casein that produce unusual results such as the following:

- Thinned greatly with water, like semi-transparent watercolor
- Casein tempera by adding egg yolk, one part to two parts of water
- Waxed when dry with beeswax varnish (or even clear floor wax)
- As underpainting for tempera, oil or varnish glazes, usually called "mixed technique"
- For wall decoration directly on plaster - called "fresco secco"

PRINTMAKING TERMS AND TECHNIQUES

Print

An image or design that has been transferred from one surface to another by rubbing or by manual or mechanical means. Traditionally, images are created by cutting into or drawing on wood or stone blocks or metal plates. The surface to which inked images are transferred is usually paper.

Impression

Each print produced by the transfer of an inked image from a plate or block to paper is called an impression. An impression is always a mirror image of the plate or block.

State

Artists often make changes on the image-bearing plates during the printmaking process. Any impression or group of impressions that shows an image at a particular stage in its development is called a state. Alterations from one state to another may produce printed images that differ very slightly or greatly.

Woodcut

This relief printing process begins with the drawing of an image, design or text on the flat surface of a block of wood. The surface that remains behind stands up in relief and shows up as black when the block is inked and printed. Areas that have been cut away, receive no ink and show up as white. To print a woodcut, the inked block and the paper to which the image is to be transferred are pressed together by hand or placed in a vertical press. Because images and type could be cut out of the same block, woodblock printing was, from the fourteenth through the sixteenth century, a common method of producing illustrated books.

Engraving

In this intaglio process (intagliare means to carve into), an image is made by cutting directly into a metal surface with a sharp, faceted steel bar with a handle, called a burin or graver. The engraver determines what kinds of lines will appear in the print by controlling the width and depth of the incisions or grooves. Curved lines are made by pivoting the plate, rather than the burin. The burr, tiny metal particles raised by the burin on either side of a V-shaped groove, is sometimes left to wear away in the course of several printings. When ink gets caught in it, a slight fuzzy line results. Traditionally, however, the burr is scraped away, leaving a clean incision that prints as a hard precise line. Errors may be corrected or changes made by smoothing out the surfaces with a burnisher and reworking the desired areas.

Drypoint

This form of engraving is the most straightforward of all intaglio techniques. Drypoint lines are created by scratching directly into a copper plate with a drypoint needle, a small round steel bar with a sharp point that is held like a pencil. The amount of pressure on the needle determines how much burr is created. The angle at which it is held

determines whether it is raised on one or both sides of the rounded, V-shaped groove. In drypoint, the burr is not scraped away, but is retained to catch the ink and print a furry line. The overall effect is velvety and rich and is the reason this technique was often used in combination with others. Unfortunately, burrs wear down quickly under the pressure of consecutive printing, making few fine impressions possible.

Etching

In the etching process, the lines that form the image are eaten into the metal surface by chemical action, rather than cut into it with a tool. The process begins by coating a heated plate (usually copper) with a wax or resin ground that is resistant to acid. After the image has been scratched into the ground with an etching needle, the plate is immersed in acid. The lines or areas exposed by the removal of the ground are eaten or bitten into the plate. The depth of these lines is determined by the length of the immersion period. Different depths and line qualities could be achieved by separate workings and immersions of a plate. False biting occurs when the acid seeps under the ground and attacks areas not intended to be exposed. This type of error may be corrected by burnishing and reworking.

In contrast to the woodcutting knife and the engraving burin, the etching needle can move quickly and over the plate, with about the same ease as a pencil drawing on paper. For this reason, etched lines have a spontaneous, freeflowing quality that attracts artists and viewers alike.

Lithography

A stone lithograph is a very complicated and fascinating process, and is always considered to be an original piece of art.

The artist draws his images on the surface of a block of limestone (or a metal plate) with a greasy crayon or ink. After chemical treatment with gum arabic and nitric acid, the stone is wetted and an ink-charged roller is passed over the surface. Ink is accepted by the undrawn areas of the stone which retains the water. A print is obtained by placing a sheet of paper upon the inked stone, which sits on a bed of a lithographic press, and then running the stone and paper under the scraping pressure of the press.

Lithography is based upon the antipathy between grease and water; it is essentially chemical in nature. It may be considered a surface phenomenon in that the image on the stone is neither above or below but on the surface being printed. For a multi-colored lithograph, the artist must draw and prepare a separate stone for each color used. Thus one sheet of paper must be printed from four different stones to create the desired effect on a four-color lithograph. The combination of good drawing, proper preparation of the stone and successful printing results in good lithography.

A lithograph may be pulled (printed) by the artist; however, most are pulled at a lithographic studio by a master printer. The embossed "chop" mark of the press and the master printer may be found at the bottom of the paper. No two prints are exactly alike. Each print is an original and is signed and numbered in an edition by the artist. If the

edition is kept small, the value of each print will increase as the edition is sold out. When the printing of an edition is complete, the stones are defaced, making future production impossible.

BRONZE CASTING TECHNIQUE

Cire Perdue (French for "lost wax"), the method used for bronze casting consists of making a negative taken from the original model, which bears the details of the original in reverse. This is usually of a rubber-type compound encased in plaster to give it substance. The rubber mold is coated inside with molten wax, the thickness of which is the desired thickness of the final cast in bronze. When the rubber mold is removed, the wax replica of the sculpture can be retouched by the sculptor if he so wishes.

At this stage, gates, vents and sprews in the form of wax rods are attached to the figure. These, together with the wax form already created evaporate and create a void during the baking of the final mold. The final mold is made of a heat-resistant semi-liquid silica-plaster compound poured into the wax mold to form the core and built up around the outside to form a thick cast-like covering. This is baked until the entire wax vaporizes, the void left serving as a guide to the amount of bronze needed.

The molten bronze is then poured into a large opening in the mold and runs through the sprews, filling from the bottom up the space left empty by the evaporation of the (lost) wax cast. As the piece is filled from the bottom, the air is forced out of the top through the vents. When the bronze has cooled, the silica cast is broken away, the core tapped out. The bronze is cleaned and touched up, the seams and rod formed by the gates and vents removed, and any defects in the casting remedied. The piece is then ready to receive its patina or final finish.

Lost-wax Process

The lost-wax process is a method of casting metal in a mold, the cavity of which is formed with wax that is then heated and drained; also called investment casting and, in French, *cire perdue*. The process is especially for hollow bronze statues, but has also adapted to the multiple production of small, solid objects such as statuettes and jewelry.

A plaster cast is first made of the original. Then a negative (hollow) gelatin piece mold is made of the plaster cast. The piece mold is assembled, and the inside is coated with molten wax to form a hollow wax model. This in turn is packed with a core of foundry sand, at which point it may be corrected and reworked by the sculptor. Rods of wax are attached to the wax model, and the entire figure is encased, or invested, in heat-resistant plaster or clay. Metal pins are inserted to keep the core in place. Next, the whole structure is placed in an oven and baked until the plaster mold has become dry and the hot wax has run away through vents created by the melting of the wax rods. The mold is then packed in sand, well supported by bricks, and molten bronze is poured through the vents into the space vacated by the melted, or lost, wax. After cooling, the inner sand is shaken out and the cast is cleaned and finished. Most cast metal

sculpture is made by the lost-wax process: sand casting, the other principal method of casting metal, is more commonly used in industry.

Lost-wax casting is a time-honored technique. Greek craftsmen were using the method expertly by the fifth century AD, and it was known also by the ancient Egyptians, who cast over a core of ash.

ART HISTORY OVERVIEW

TIMELINE: ART AND HISTORY

20,000 B.C.

- Cave Paintings
Artist painted animals he hunted for food

3,000-500 B.C.

- Egyptian Art
Artists painted the tombs of their kings who believed in life after death. They were representing religious and everyday lives scenes.

500 B.C.-A.D. 300

- Greek and Roman Art
Artists created the ideal human, forming sculptures to honor their gods. They designed temples in perfect proportion to glorify religious and political heroes.

Fourth to Fifteenth Century

- Byzantine Art
Artists decorated temples and churches with paintings, mosaics and glazes according to the dictates of the Church and kings. The art told mostly religious stories.

Fifteenth to Sixteenth Century

- Renaissance Art
Artists were still under Church domination, but they could now develop their own style. Human figure, landscapes and architecture also became subjects of art.

Seventeenth to Eighteenth Century

- Baroque and Rococo Art
The style became more dynamic with emphasis on contrast of dark and light. Genre subjects became more usual. Most artists were trained in Academies.

Nineteenth to Twenty-first Century

- Modern and Contemporary
Artists used adventurous new methods to show their feelings about nature, man and society. They experimented with new materials and processes, developing their own individual styles.

ART AND HISTORY - ASIAN

TIMELINE OF JAPANESE HISTORY

c.4000 B.C. - A.D. 552

- Archeological Age Origins of Shinto religion in worship of nature

A.D. 552-645

- Asuka Buddhism arrives from China and Korea

A.D. 645-794

- Nara Height of Chinese influence

A.D. 794-1185

- Heian
Rise of Esoteric and Pure Land sects of Buddhism

1185-1336

- Kamakura
Minamoto-no-Yoritomo becomes first shogun (military dictator)

1392-1573

- Muromachi Rise of Zen Buddhism

1573-1615

- Momoyama
Era of powerful warlords; arrival of Portugese and Dutch traders

1615-1868

- Edo
Ports closed to foreigners; rise of wood block printing

1868-1912

- Meiji
Commodore Perry opens from Japan; emperor reassumes power from shoguns

1912-1926

- Taisho

1926

- Showa

TIMELINE OF CHINESE HISTORY BY DYNASTY

c.1500-1028 B.C.

- Shang
360-day calendar is developed

c.1027-221 B.C.

- Zhou
Writing system is created

221-206 B.C.

- Qin
China's name derived from Qin, pronounced "chin"; Great Wall is built

206 B.C. - A.D. 221

- Han
Confucianism is state philosophy

A.D. 221-589

- Six dynasties
Buddhism dominates

581-618

- Sui
China reunified

618-907

- Tang
Trade flourished with Central Asia

907-1279

- Five-dynasties-Song
Woodblock printing widely distributes texts

1279-1368

- Yuan
China ruled by Mongols

1368-1644

- Ming "Forbidden City" built in Beijing

1644-1911

- Qing
Last imperial dynasty ruled by Manchus

1912-

- Republic of China

CHRONOLOGY

THE ART OF ANTIQUITY

PREHISTORY

Early Stone Age
Middle Stone Age
Late Stone Age
Bronze Age Iron Age

MESOPOTAMIA

Sumerian Babylonian Assyrian
Medes
Persian
Sassanian

EGYPT

Old Kingdom 2850 - 2052 B.C.
Middle Kingdom 2052 - 1750 B.C.
New Kingdom 1570 - 715 B.C.
Late Period 715 - 332 B.C.

CRETE

Early Minoan
Middle Minoan
Late Minoan

CLASSICAL ART

GREEK

Bronze Age 3000 - 1100 B.C.
Dark Age 1100 - 800 B.C.
Archaic 800 - 500 B.C.
Early Classical 500 - 450 B.C.
Classical 450 - 430 B.C.
Late Classical 430 - 400 B.C.
Post Classical 400 - 330 B.C.
Hellenistic 330 B.C. - 30 A.D.

ETRUSCAN

ROMAN

Republic 500 B.C. - 27 A.D.
Empire 27 - 476 A.D.

MEDIEVAL ART

Early Christian
Byzantine
Carolingian
Ottonian
Romanesque
Gothic

PROTO-RENAISSANCE

Cimabue c.a. 1240 - 1302
Duccio c.a. 1250 - 1302
Giotto c.a. 1266 - 1336
Martini c.a. 1283 - 1344

RENAISSANCE

EARLY RENAISSANCE

Fra Angelico 1387 - 1447
Ucello 1397 - 1475
Bellini Jacopo 1400 - 1470
Masaccio 1401 - 1428
Lippi, F. 1406 - 1469
Francesca, P. della 1416 - 1492
Castagno 1423 - 1457
Mantegna 1431 - 1506
Van Eyck, Jan 1365 - 1441
Van der Weyden 1400 - 1465
Memling 1433 - 1494
Van der Goes 1440 - 1482
Bosch 1460 - 1516

MIDDLE RENAISSANCE

Pollaiuolo 1429 - 1496
Bellini, Gentile 1429 - 1507
Bellini, Giovanni 1430 - 1516
Verrocchio 1435 - 1488
Botticelli 1445 - 1510
Signorelli 1455 - 1523
Perugino 1446 - 1523
Ghirlandaio 1449 - 1494
Da Vinci 1452 - 1519
Carpaccio 1455 - 1522

HIGH RENAISSANCE

Michelangelo 1475-1564
Giorgione 1477-1510
Titian 1477-1576
Raphael 1483-1520
Del Sarto 1486-1531
Correggio 1489-1534
Tintoretto 1518-1594
Veronese 1528-1588
Clouet, Jean 1475-1540
Durer 1471-1528

Cranach	1472-1553
Altdorfer	1480-1538
Holbein	1497-1543
Bruegel	1525-1569

MANNERISM

Pontormo	1494-1557
Parmigiano	1503-1540
Bronzino	1503-1537
Vasari	1512-1574
El Greco	1541-1614

BAROQUE AND ROCOCO

Caracci	1560-1609
Caravaggio	1572-1610
Tiepolo	1696-1710
Canaletto	1697-1768
Guardi	1712-1793
Rubens	1577-1640
Jordaens	1593-1678
Van Dyck	1599-1641
Hals	1580-1666
Rembrandt	1606-1669
Ruisdael	1629-1682
Vermeer	1632-1675
Ribera	1588-1652
Zubaran	1598-1664
Valasquez	1599-1661
Poussin	1593-1665
La Tour	1600-1652
Claude Lorraine	1600-1682
Watteau	1684-1721
Chardin	1699-1779
Boucher	1703-1770
Fragonard	1732-1806
Greuze	1725-1805
Hogarth	1697-1764
Reynolds	1723-1792
Gainsborough	1727-1788

NINETEENTH CENTURY

NEOCLASSICISM

Mengs	1728-1779
David	1748-1825
Ingres	1780-1867

ROMANTICISM

Blake	1757-1827
Gericault	1791-1824
Delacroix	1798-1863

REALISM

Goya	1746-1828
Daumier	1808-1879
Millet	1816-1875
Courbet	1819-1877

LANDSCAPE

Turner	1775-1851
Constable	1776-1837
Corot	1796-1875

IMPRESSIONISM

Monet	1840-1926
Pissarro	1830-1903
Degas	1834-1917
Renoir	1841-1919

POST IMPRESSIONISM

Cezanne	1839-1906
Redon	1840-1916
Rousseau	1844-1910
Gauguin	1848-1903
Van Gogh	1853-1890
Seurat	1859-1891
Munch	1863-1944
Toulouse-Lautrec	1864-1901

TWENTIETH CENTURY

(a plethora of art movements including Fauvism, die Brucke, Non-Objective, Cubism, Surrealism, Regionalism, Abstract Expressionism, Pop, Op, Photo Realism, etc.)

Copley	1738-1815
Peale, C.W.	1741-1827
Stuart	1755-1828
Church	1826-1900
Bierstadt	1830-1902
Henri	1865-1929
O'Keefe	1887-1986
Nevelson	1899-1988

Whistler	1834-1903	Wyeth	1917
Homer	1836-1910	De Kooning	1904-1997
Eakins	1844-1916	Diebenkorn	1922-1993
Cassatt	1845-1926	Lichtenstein	1923
Ryder	1847-1917	Warhol	1925-1987
Kandisky	1866-1944	Frankenthaler	1928
Matisse	1869-1954	Irwin	1928
Marin	1870-1953	Arneson	1930-1992
Feininger	1871-1956	Johns	1930-
Rouault	1871-1958	Bontecou	1931
Mondrian	1872-1944	Joan Brown	1938-1990
Vlaminck	1876-1958	Steir	1940-
Dufy	1877-1953	Waid	1942
Klee	1879-1940	Cook	1947
Stella	1879-1946	Butterfield	1949-
Walkowitz	1879-1965	Casebere	1953
Picasso	1881-1973	Sherman	1954-
Ernst	1881-1976	Struth	1954
Leger	1881-1955	Parker	1956-
Weber	1881-1961		
Bellows	1882-1925		
Braque	1882-1963		
Hopper	1882-1967		
Orozco	1883-1949		
Utrillo	1883-1955		
Modigliani	1884-1920		
Beckmann	1884-1950		
Kokoshka	1886-1980		
Rivera	1886-1957		
Chagall	1887-1985		
Duchamp	1887-1968		
Albers	1888-1976		
de Chirico	1888-1978		
Benton	1889-1975		
Miro	1893-1983		
Soutine	1894-1943		
Siqueiros	1896-1974		
Tamayo	1899-1991		
Johnson	1901-1970		
Cornell	1903-1972		
Rothko	1903-1970		
Kahlo	1907-1954		
Kline	1910-1962		
Pollock	1912-1956		
Motherwell	1915-1991		
Lawrence	1917-2000		

ART MOVEMENTS

Abstract Expressionism

A term used by critics in recent years in reference to a varied body of abstract painting that emerged in America during and after World War II. The painters prefer the term "painterly abstraction," which means creating an image through manipulation of paint rather than abstracting the image from real objects. These painters can be divided into two groups: chromatic painters and automatic painters. The chromatic or color painters include Rothko, Stills, Guston, Motherwill and Gottleib. The works of Pollock, De Kooning and Kline are examples of automatic painting - allowing the subconscious to express itself (a surrealist idea) by the creation of involuntary shapes and dribbles of paint. They have also been called "action" painters and are better known in Europe by this title.

Art Nouveau

The new art that spread across Europe in the 1890's and tried to integrate designs into all aspects of daily life. As a style, it is characterized by flat patterns and curvilinear floral and vegetable motifs. The motifs were carried to all areas of design: textiles, wall papers, Tiffany and Lalique glass, the architecture of Gaudi and Endell, posters and book illustration. In Germany, it was called Jugendstil after the magazine Jugend (Youth), which was first published in 1896. In Spain it was called Modernista. It was an international style and for all its superficial romanticism, a modern one. New materials, such as glass, iron and steel, were used to create objects based on organic forms.

Ashcan School

A group of early twentieth-century painters and illustrators working in New York City. The period was one of social reform and the pupils of Robert Henri found their subjects in the streets of New York. They were called the Ashcan School by critics and the public, but they exhibited together in 1908, as "The Eight." The members of the group - Glackens, Lukes, Shinn, Sloan, Prendergast, Bellows, Davies and Lawson painted in various styles. They never exhibited together again, though all remained active in modern art movements of the period.

Barbizon

A mid-nineteenth-century group of French landscape painters centered around the village of Barbizon, at the edge of the forest of Fontainebleau. They sought to factually render the landscape about them and painted out of doors, a practice that made them precursors of the Impressionists. The principal members of the group were Daubigny, Millet, Theodore Rousseau and Diaz.

Baroque

A style of art, architecture and sculpture practiced from the latter part of the sixteenth century to the latter part of the eighteenth century, characterized by dynamic opposition and energy, by the use of curved and modeled figures and by elaborate and intricate ornamentation. The painting of Caravaggio, Rubens and Rembrandt, the architecture of Borromini, and the sculpture of Bernini are typical of this style.

Bauhaus

A school founded in 1919, by the architect Walter Gropius in which a group of artists were united in preparing for a new world in which architecture, sculpture, painting and interior decorative arts were to be used together in an endeavor to create a new unity of all plastic arts. The Bauhaus faculty consisted of the art educators Johannes Itten and George Muche, the sculptor Gerhard Marcks, the painters Feininger, Kandinsky, Klee, and Moholy-Nagy. They emphasized functional architecture, abstract art, innovation in the use of building materials and absence of applied ornament in design. This program synthesized technology, craftsmanship and design esthetics, and disregarded the distinction between fine and applied art. The rise of Nazism caused the closing of the school and artists fled to Paris, Switzerland and the United States.

Blaue Reiterder (The Blue Rider)

A group of German painters who began to exhibit together in 1912. The group included Kandinsky, Klee, Macke, Marc and Muntter and were named by the critics after a small painting by Kandinsky included in the show. Their work combined the intense color of Fauvism* and the geometric form of Cubism.*

Brocke, die (The Bridge)

A group organized by Schmidt-Rottluff, Nolde, Kirchner, Pechstein, and Heckel that began in Dresden in 1905, as the German manifestation of the Fauve* Movement. The artists thought of themselves as the bridge between the old world and the new. In later years, they moved to Berlin and became Expressionistic* in style. Medieval woodcuts, primitive art of Africa and the Pacific and the Fauves' color relationships helped shape the style of Die Brucke. Their painting was ecstatic, marked by elongations and distortions. They were particularly important in the revival of the woodcut and other graphic arts. See The Blue Rider * and Expressionism. *

Byzantine

The term refers more to a style associated with Byzantium than to its area, the Eastern (Greek) Empire with its capital at Constantinople. Byzantine paintings and mosaics are characterized by rich use of color and figures that seem flat and stiff and have large eyes. Figures appear to be floating on a golden background. Intended as religious lessons, Byzantine art was presented clearly and simply in order to be easily learned. First seen in the fifth-century, it lasted until the mid-fifteenth-century and the destruction of the Empire by the Turks.

Classicism

A term indicating the pursuit or attempted revival of an ideal character in painting and sculpture, in particular the concept of an ideal type of human figure. Greek sculpture was the original inspiration of Classicism and the themes of classical mythology provided the subject matter. The first return to the ideal was during the Renaissance,* but masters of that age attained a perfection in drawing and figure painting which became an ideal of later classicist movements.

Contemporary

A term used to describe an artist who is living and creating in the present time; Elena Climent, David Bates, Faith Ringgold, Cornelia Parker are a few examples of the many artists of today.

Conceptual Art

Conceptual artists emphasized the ideas underlying works of art, often as a protest against the commercialism of the art world. They often used photos, text, etc. to document an action or event, or to express ideas. Mainly from the United States, Great Britain and Italy in the late 1960s-70s. Keith Arnatt, Stuart Brisley, Vito Acconci, and Bruce Nauman are examples of conceptual artists.

Cowboy Artists of America

The chief concern of the artists of this movement is to create a lasting chronicle of the Western American way of life; a graphic document of its modern and traditional legends. The art is required to be figurative, narrative and to deal solely with Western subject matter. Founded by Joe Beeler, Charlie Dye, John Hampton and George Phippen in 1965, the Cowboy Artists of America exhibit annually at the Phoenix Art Museum.

Cubism

A new way of viewing the world in which natural forms are replaced by geometric ones. There were three phases to the movement. From 1906 to 1909, Braque, Cezanne and Picasso emphasized the structural character of objects. Their interest was partially derived from the study of African and primitive Iberian sculpture. Analytical Cubism, 1909-12, was the second phase. By means of scaffolding and geometric planes, the artist broke through the surface appearance and gave an "analysis" of form seen in several aspects simultaneously. Braque and Picasso, whose work at this time was primarily in monochrome, were associated with this phase. The third phase, called Synthetic Cubism, began in 1912. The work in this style was two-dimensional and decorative in character, arbitrarily combining objects in various aspects and reintroducing definite color. The movement attracted Juan Gris, Fernand Leger, Marcel Duchamp, Jacques Villon, Henri Laurens, Robert Delaunay, Albert Gleizes and others.

Dada (Fr. Hobbyhorse)

A movement which began in Zurich in 1916 as a product of the hysteria caused by World War I. It was anti-art and anti-sensory and its main goal was to shock. The movement was the immediate precursor of Surrealism, but was also directly related to the collages, found-object sculpture and mixed-media events of the present. Among the artists painting in this style were Arp, Duchamp, and Picabia.

Divisionism

Another term for Pointillism,* or Neo-Impressionism,* preferred by the Neo-Impressionist* artists Seurat and Signac. Colors in a complementary relationship are seen as a mosaic of dots or patches fusing into various tones when seen from a distance, giving a heightened brilliance or an atmospheric effect.

Expressionism

A movement that can be traced back to the 1880s. It searched for expressiveness of style by means of exaggerations and distortions of line and color. It showed also a deliberate abandon of naturalism implicit in Impressionism* in favor of a simplified style which was intended to carry far greater emotional impact. Among the artists belonging to this style are Munch, Matisse and Ensor.

Fauve

A movement led in 1905, by Matisse, Derain, Vlaminck, and Rouault and called by the critics Les Fauves (The Wild Beasts) because of the use of distorted forms and vivid, spontaneous colors. In 1906, they were joined by Dufy, Braque and Metzinger. The movement lasted only three years, but its influence has been international and of lasting significance.

Futurism

This movement was founded by the poet Marinetti and was led from 1909-1914, by Giacomo Balla and Umberto Boccioni. A Northern Italian movement, its members rejected the past and instead celebrated the dynamism of the machine age and city life. They published aggressive manifestos and, like the Dada* artists, staged "Happenings" designed to shock. Their paintings were initially influenced by Pointillism,* then by Cubism,* but put greater emphasis than the latter on a sense of movement.

Genre

Paintings that depict scenes or events from everyday life, usually realistically. Genre painting was the main focus of Vermeer and Chardin's work.

Impressionism

A name derived from a painting by Monet, entitled Impression: Sunrise (1872) and conferred on an entire artistic movement. Originated by Boudin, Monet, Pissarro, Renoir, Sisley, Degas, Cassat and Morisot, it was a method of painting in vibrant dabs of color, often straight from the tube. By this technique, the Impressionists attempted to re-create the effects of light in nature. They emphasized painting out-of-doors and catching the impressions of the moment.

International Gothic

A style of late medieval painting that spread throughout Europe in the fourteenth and fifteenth-centuries. Originating in manuscript illumination, it transferred to panel painting the brilliant color, fine detail, rich sense of pattern and individual characterizations of miniatures. This style of painting was thought of as precious and jewel-like and was often decorated with gold leaf. In Italy, Gentile da Fabriano and in France, the Limburg brothers, exemplify International Gothic.

Kinetic Art

Sculpture that actually moves, often using modern technology (such as electricity) to achieve this. It contrasts with Op* art that just appears to move. Although artists like Moholy-Nagy had experimented with this idea as early as the 1920s, it did not emerge

as a widespread tendency until the 1960s, when artists like Alexander Calder, Jean Tinguely and Pol Bury experimented in this style of art.

Land Art

Art that involves the artist going out into nature (normally in a remote area), and making his or her mark on it. The only record that remains is photographic, sometimes combined with maps, text and so on. More recently, some land artists have exhibited sculptures made from natural found objects inside galleries. This style was mainly practiced in the USA and Great Britain by such artists as Richard Long, Robert Smithson, Andy Goldsworthy and Christo Javacheff.

Mannerism

A term developed in the present century to describe artistic manifestations, mainly Italian, of the period 1520-1600. The style is characterized by spatial incongruity and extreme elongation of the human figure. Forms as well as colors were chosen for their emotional impact, a style that was rediscovered in the 1920's. Pontormo, Rosso, Parmigianino, late-work by Michelangelo, Tintoretto and El Greco, were the major artists producing works in this style.

Minimalism

Minimalism is a style of art in which objects are stripped down to their elemental, geometric form, and presented in an impersonal manner. It is an abstract form of art which developed as a reaction against the subjective elements of Abstract Expressionism.* Minimalist art frequently takes the form of installations or sculpture, for example with Donald Judd, Dan Flavin, Carl Andre, and Sol LeWitt. However, there are also a number of minimalist painters, including Ellsworth Kelly, and Frank Stella.

Nabis

Serurier, Denis, Bonnard and Vuillard derived their ideas from Gauguin's painting, Pont Aven. The name comes from the Hebrew word for "prophet." Active between 1890-1900, the Nabis adhered to Gauguin's practice of using "symbolic color and strongly outlined patterns." Their styles varied widely. Bonnard and Vuillard, the most significant members of the group, went on to develop their own style called Intimism. *

Naturalism

In fine arts, the conscious imitation of nature. An artistic style depicting every appearance of a subject as it exists: a theory of art similar to scientific observation.

Neoclassicism

A movement of the late-eighteenth and early-nineteenth-centuries that was classical in subject and in art. Mengs and David in painting, Canova in sculpture, sought to redefine the classical style. The style that resulted was linear, cold and attempted to be sculptural, rejecting the sensuous attraction of color.

Neo-impressionism

A style developed in 1885, by Seurat and Signac, who sought to systematize and "scientize" Impressionism.* Based on optical theories the work of these artists employed

the use of primary and intermediary colors in dots that were to be mixed optically, a style which is called Pointillism.* They differed from the Impressionists in their cerebral attitude and their emphasis on strict formal composition.

Optical Art or Op Art

A classification of abstract painting utilizing geometrical patterns that create illusions of formal displacement or motion, often in black and white as well as chromatic juxtapositions that set illusory color changes and pulsating vibrations. It was an International movement popular in the late 1950s-60s. The works of Bridget Riley, Jesus Rafael Soto, Josef Albers and Yaacov Agam represent this style.

Performance Art

Related to theatrical performance, but usually has no plot or sense of drama. It is often used to make a political point, exploit the idea of endurance and/or boredom, or simply to entertain. Exists afterwards in the form of photographs. This is an International movement that started in the 1960s and continues today. Artists associated with performance art are: Keith Arnatt, Bruce McLean, Gilbert and George and Stuart Brisley.

Pointillism (Fr. Pointiller. to dot or stipple)

The commonly used term for the work of the Neo-Impressionists* Seurat and Signac, in which dots or points of color are blended by the eye (optical mixture).

Pop Art

The apparent celebration of western consumerism after the austerity and rationing of the war years. The artists' work evokes the brash, colorful world of advertising, comic strips and popular entertainment. Andy Warhol, Roy Lichtenstein, Peter Blake, Claes Oldenburg, James Rosenquist and Richard Hamilton represent this style.

Post-Impressionism

A term referring to a reaction against Impressionism* and Neoimpressionism.* It represents a more formal conception of art and emphasis on subject matter. Van Gogh, Gauguin, Cezanne, Seurat and Toulouse-Lautrec are the principal artists.

Primitive

A term that has been overused to the point of inexactness. It refers to Italian and Flemish painters of the early Renaissance. * It also refers to folk art and the art of so-called primitive societies, either ancient or modern. It is applied as well to the work of the untutored artist, like Henri Rousseau and Grandma Moses, simple and uncomplicated in vision, that is found even in the sophisticated societies of the twentieth-century.

Proto-Renaissance

In the Italian peninsula, the art of the late thirteenth and fourteenth centuries. It announces the advent of full, naturalistic representation in the art of the Renaissance. Nicola Pisano in sculpture, and Cimabue and Giotto in painting, show the departure from Gothic art and the evolution toward the art of Michelangelo.

Realism

A style that does not go back any further than the work of Gustave Courbet in the 1840s. It is the total refutation of ideal art, stressing the actual as opposed to the ideal and often insisting on "ugly" subjects.

Renaissance (*French, Rebirth*)

Name given to an intellectual and artistic movement that started in Italy during the fourteenth-century, looking back at the ideals and values of the classical antiquity. It expanded to most of Europe and lasted mostly to the end of the sixteenth-century. This period produced artists as Michelangelo, Leonardo da Vinci, Titian, Durer, Bruegel and Holbein.

Rococo (*French, Rocaille, rock-work*)

An eighteenth-century style of artistic expression that was found in all areas of the arts, from painting and architecture to interior decoration. It was characterized by an often fanciful and frivolous use of curved spatial forms and tight, fantastic often flowing, curved lines. Tiepolo in Italy and Boucher in France are some of the representatives of this period.

Romanticism

An eighteenth century movement in art and literature that reacted against the formality of Classicism.* The love of wild landscape and violent effects of nature, the mysterious, the exotic in any guise, a nostalgia for the past and a rebellious delight in unbridled energy and freedom dictated the artist's choice of subject. The movement was international in scope finding adherents in the English painters, Fuseli, Blake and Turner, in France in the work of Prud'hon, Gericault and Delacroix, in the Spanish painter Goya, and in American nineteenth-century landscape painters.

Stijl, De (*Dutch: The Style*)

A magazine founded in Leyden, Holland in 1917, that gave its name to a movement that included Mondrian, Vantongerloo and other artists, designers and architects. It was dedicated to applying principles of abstract geometrical design to all arts, applied and fine arts. These ideas influenced the architecture of Gropius, the Bauhaus* movement, and commercial art, up until the present time.

Surrealism

A twentieth-century movement that influenced painting, literature and sculpture and which attempted to restore the imaginative faculty to a place of importance. It was a revolt against the purely aesthetic and abstract values of modern art, placing emphasis on instinctive expression and attempting to interpret the unconscious mind. It reached its height with the Surrealist Exhibition of 1936. Hans Harp, Salvador Dali, Marcel Duchamp, Max Ernst, Alberto Giacometti, Rene Magritte, Joan Miro and Man Ray were closely connected to the movement. Surrealism did not survive the Second World War, but it had a liberating influence on a number of artists. Paul Klee, Marc Chagall and Picasso's post-Cubist work have much in common with Surrealism.

Symbolism and Synthetism

These terms were used interchangeably and together to describe the style that Gauguin and his followers developed in Brittany from 1888, to 1890. Their paintings were synthetic (or "Synthetist") in that they used strongly patterned colors and lines. Gauguin and his friends thought of their paintings as "symbolic" rather than realistic, as dreams "in the presence of nature" rather than copies of the visible world. The chief members of the group were Gauguin and Emile Bernard (who claimed to have invented Synthetism) and Odilon Redon, who developed the purely personal and fantastic side of Symbolism and strongly influenced the Nabis.*

Ukiyo-e (pronounced oo-kee-oh-ay)

A style of art in Japan during the Edo period, usually depicting scenes from everyday life. This style is especially known for its woodblock prints. When Japan opened to the West after 1867, these prints became influential in Europe. So-called Japonisme influenced such artists as Toulouse-Lautrec, Edgar Degas, Vincent van Gogh, James McNeil Whistler and the graphic artists known as Les Nabis. * The founder of the Ukiyo-e movement is the seventeenth-century artist Hishikawa Moronobu. Among the artists who followed were Hiroshige, Hokusai, Utamaro and Sharaku.

PRONUNCIATION OF SELECT ARTISTS' NAMES

Arp, Hans (Jean) - Arp, Hans

Bellini, Giovanni - Bay-lee-nee, Gee-oh-vah-nee
Bernini, Gianlorenzo - Bare-nee-nee, Jon-loe-ren-zoh
Bonnard, Pierre - Bo-nahr, Pee-her
Bosch, Hieronymus - Bosh, He-air-on-ee-moose
Botticelli, Sandro - Bo-tee-chay-lee, Sahn-droh
Braque, George - Brahk, Zhorzh
Bronzino, Il - Brone-zee-noh, Eel
Bruegel, Pieter, the Elder - Broi-gull, Pee-ter

Canova, Antonio - Kah-no-vah, On-toe-nee-oh
Caravaggio - Kah-rah-vah-gee-oh
Cezanne, Paul - Say-zahn, Pol (as in Polly)
Chagall, Marc - Shah-gall, Mark
Chardin, Jean-Baptiste - Shahr-dahn, Zhahn-Ba-teest
Climent, Elena - Klee-men, El-ay-nah
Corot, Jean-Baptiste Camille - Kore-oh, Zhahn-Ba-teest Kah-meal
Courbet, Gustave - Koor-bay, Goo-stavh
Couse, Eanger Irving - Cow-ss (as in house), Anger Irving

Dali, Salvador - Dah-lee, Sahl-vah-dore
Daumier, Honore - Doh-mee-ay, Oh-nor-ay
Degas, Edgar - Day-gah, Aid-gar
Delacroix, Eugene - Duh-lah-crwah, Uh-jen
Duchamp, Marcel - Du-shahn, Mahr-sell
Dufy, Raoul - Dew-fee, Rah-ool
Durer, Albrecht - Duhr-er, All-brekt

Fragonard, Jean Honore - Frah-goh-nahr, Zhahn Oh-no-ray

Gauguin, Paul - Go- gehn, Pol (as in Polly)
Gericault, Theodore - Zhay-ree-koh, Tay-oh-dor
Gerome, Jean-Leon - Zhay-rome, Zhahn-Lay-on
Ghirlandaio, Domenico - Geer-lahn-dah-yoh, Doh-may-nee-koh
Giorgione - Gee-ore-gee-oh-nay
Giacometti, Alberto - Jah-coe-may-tee, All-bear-toe
Giotto - Gee-oh-toh
Goya, Franciso - Goi-yah, Frahn-thees-koe

Holbein, Hans - Hole-bine, Hahns

Ingres, Jean-Auguste Dominique - Aing (ruh), Zhahn Oh-goost Doh-mee-neek

Kandinsky, Wassily - Kan-deen-skee, Va-see-l'yee
Klee, Paul - Clay -Pol

Labille-Guiard, Adelaide - Labee-y(uh)-Gee-Yar, A-day-la-eed
Leger, Fernand - Lay-zhay, Fer-nahn
Lorrain, Claude - Loh-rehn, Clodh

Manet, Edouard - Mah-nay, Aid-oooh-ahr
Masaccio - Ma-sah-chee-oh
Matisse, Henri - Ma-tees, On-ree
Metsys, Quentin - Met-seese, Kwen-tin
Michelangelo, Buonarrotti - Mee-kell-ahn-jay-low, Bwone-a-rote-tee
Millet, Jean Francois - Mee-lay, Zhahn Fran-swah
Miro, Joan - Mee-roe, Hoe-ahn
Modigliani, Amadeo - Mo-dee-lee-ah-nee, Ah-meh-day-oh
Mondrian, Piet - Mohn-dree-ahn, Peat
Monet, Claude - Moan-ny, Klohd
Morisot, Berthe - Mahrriss-oh, Bairt
Munch, Edvard - Moonk, Ed-vahrd

Nolde, Emil - Nol-day, Ay-meal

Parmigianino - Par-mee-gee-ah-nee-noh
Picasso, Pablo - Pee-kah-so, Pa-bloh
Pissarro, Camille - Pee-zahr-oh, Kah-meal
Pollock, Jackson - Paul-ock
Pontormo, Jacopo da - Pone-tore-mo, Jah-coe-poe dah
Poussin, Nicolas - Poo-sehn, Nee-koe-lah

Raphael - Rah-fah-el
Redon, Odilon - Ruh-dohn, Oh-dee-lohn,
Rembrandt van Rijn - Rem-brandt van Rine
Renoir, Pierre Auguste - Ruh-nwahr, Oh-gooste
Rodin, Auguste - Roe-dehn, Oh-gooste
Rouault, Georges - Roo-oh, Zhorzh
Rousseau, Henri - Roo-so, On-ree

Seurat, Georges - Suh-rah, Zhorzh
Signac, Paul - See-n'yahk, Pol

Thiebaud, Wayne - Tee-bow, Wayne
Tiepolo, Giambattista - Tee-eh-poh-loe, Jahm-bah-teese-tah
Tintoretto - Ten-toe-ray-toe
Toulouse-Lautrec, Henri de - Too-looze-low-trek, On-ree duh

FOLLOWING UP WITH ACTIVITIES

ACTIVITIES TO COMBINE WITH ART STYLES

20,000 B.C. / Cave Paintings

1. Use a very large refrigerator box as a "cave." Have students "enter the cave" a couple at a time to draw outlines with charcoal of animals they have studied as part of their learning of cave paintings and cavemen. Using colors found in cave paintings, have students paint the drawings they made in the "cave." (This project can be an ongoing activity to be completed throughout the week.)
2. Create a cave wall with scrunched tan butcher paper. After introduce cave paintings, have students begin by drawing animals they've learned about with which cavemen would have been familiar. Discuss what other things might be recorded on a cave wall during those times. The cave wall can be added on to over time to record the things that the students learn about this period. Play music of animal and nature sounds as they draw and paint. Simple line drawings should be used.
3. Show examples of symbols found in the caves. What do they think the symbols might mean? Have the students design and draw their own symbols. Let students share their symbols and see what the class thinks individual symbols mean. Discuss the variety of interpretations both in actual symbols found in the caves and those the students have designed.

3,000 B.C. - 500 B.C. / Egyptian Art

1. Use small pieces of burlap to represent papyrus. Have students find letters of their name on the hieroglyphics alphabet chart. Have students record their name using pictures from the hieroglyphics.
2. Give each small group a life-size cutout of a person their size, with arms crossed, made from butcher paper. Let each group draw, paint and decorate using Egyptian symbols and hieroglyphics as they create appropriate headdresses, clothing, jewelry, etc. for their sarcophagus covering.
3. Students can construct an Egyptian landscape emphasizing different textures. Discuss the difference between natural landmarks of Egypt (such as the desert, oasis, etc.) and manmade landmarks (such as pyramids, statues, etc). Using various textured papers, create a manmade landmark. Lightly glue the area of the paper around the "landmark" and sprinkle with sand (or fine cat litter). Hang all the individual works together to make a textured Egyptian landscape.

500 B.C. - 300 A.D. / Greek and Roman Art

1. Students can experience the "fresco" technique of painting popular in Roman homes. Mix plaster in a throw-away container (trash, not the drain!). Pour a thin layer of wet plaster on a small size heavy paper plate. Students can smooth the plaster with a popsicle stick. Insert a paper clip as a hanging device at the top. Let the plaster set very briefly so that it is damp, but not real wet. Students should use watercolor paints or thinned tempera paints on the damp plaster to paint something relating to Ancient Rome. Let dry overnight.
2. Turn cylindrical oatmeal boxes into Grecian vases. Cover the boxes with brown butcher paper. Students can use designs found on Greek vases to decorate using black marker, or black paint to represent one style of Greek vase painting. The other style of Greek vase painting had red figures on black backgrounds.

4th Century - 15th Century / Byzantine Art

1. Discuss the costumes and ornaments worn by figures in Byzantine art. For example, exclusive attributes identifying the emperor were red jeweled shoes, a long purple robe and a crown with strands of pearls down each side of the face. Adornments and decorations in Byzantine Art have meaning. Patterns, colors, clothing, and jewelry were symbols of rank, power and wealth. Ask students to imagine they were famous. Using Byzantine iconography, students should think about what they'd wear, hold, sit on, their expression, etc. Have students create a self portrait in the Byzantine style with all the power symbols and adornment they need.
2. Discuss the different kinds of expressions and postures used to express feelings and reactions. How do these actions reveal our moods? Discuss how Byzantine artists used body language to explain what a figure was doing or thinking. Play charades giving each student a folded card with an emotion or situation on it that they need to portray.
3. Ask students to write an eyewitness account of St. George and the Dragon from a painting depicting the story. What are the characters thinking? Write from the point of view of one of the characters. Students should use the artist's clues to decide how the character feels about what is going on and what might happen next.

15th to 16th Century/Renaissance and Mannerism

1. As a class or individual project, design a banner to hang in the classroom. Design can be made from glued fabric scraps.
2. Ride a time machine back to the Renaissance. Have students describe what is happening along the way.

3. Draw your name in block letters. Use a single vanishing point above the name. Draw lines from the tops of the letters to the single vanishing point creating a three dimensional effect.
4. Choose an article for drawing and draw it from three perspectives: eye level, looking down and looking up.
5. Sketch your backyard or playground, noting the size of objects close up and far away. Is the tree close by really larger than the house far away?

17th to 18th Century/Baroque and Rococo

1. Bring an historical print to life in a dramatic skit.
2. Shade a simple object such as an egg. Shade in reverse using white chalk or crayon on dark paper.
3. After studying an art print of an interior, have the student do a print entitled "My Dream Room."
4. Make a texture box to match textures in the art print.
5. Do a portrait of a famous man or woman you would like to be.
6. Make texture rubbings with the side of a crayon on sturdy paper. Try rubbing on wool, cloth, bricks, etc.
7. Show how to make a 2-dimensional circle appear to be a 3-dimensional ball by using dots and cross hatchings to create a rounded form.
8. Darken a room and with a flashlight, light a person's face from different angles including from above and below. Discuss the effects it creates.
9. Draw a landscape with a foreground, middle ground and background.

17th to 18th Century/Colonial America

1. Do a moment in history picture depicting the past, present or future.
2. Play Colonial charades. Make a list of legendary American events and have them act it out.
3. Draw a picture of what you think this artist might look like. Show what he is doing and where he is doing it.
4. Collect large duck or turkey feathers. Trim the edge on a slant and make a small slit in the point. Have the class draw with them.
5. Do a family portrait.

19th Century/Impressionism

1. Make a list of colors in an Old Master's painting with the color appearing the most at the top of the list. Do the same with an Impressionist painting. Compare the differences. What color does each artist use for the darkest shadow and brightest light?
2. Chalks take on a brilliant color and will not flake off when you paint the paper with buttermilk and draw with chalk on the treated paper, or prepare a solution of one part sugar and three parts water. Let the chalk soak in the solution for a few minutes then draw with the chalk.
3. Taste a still life by bringing in the foods in the painting.
4. Learn some French words for common expressions, numbers, names, etc.
5. Have students compare the colors of objects under different types of light such as daylight: schoolroom light, fluorescent light, black light.
6. Create a picture without using lines.

19th to 20th Century/Post Impressionism, Fauvism, German Expressionism

1. Create one happy and one sad portrait on each side of a circle or paper plate.
2. Create a design with four colors that are ugly together. Create a design with four colors that are pleasing together.
3. Find the primary, secondary and complementary colors in an art print. Create a picture using one color group.
4. Think of a certain color like blue. See how many different hues of blue the class can name. Try reds, yellows, etc.
5. Work in the style of the artist.
6. Have the students create a painting or drawing to add to one of the three murals: "All Things Yellow," "All Things Blue" and "All Things Red."
7. Draw lines that create a feeling or mood: nervous, gentle, angry, tense, etc.
8. Put a piece of red paper on white paper then look at the red on brown paper. Which makes the red more vivid? Now put the red with its opposite color green. Colors look stronger when their opposites are present. Try it with purple/yellow and blue/orange.

Cubism and Abstract Art

1. Make a textured collage. Use natural and manmade items such as sandpaper, leaves, broken egg shells, velvet, etc.
2. Scrape crayon shavings on a piece of waxed paper. Place a second piece over the shavings. Press the sheets together with a warm iron. This creates a transparent design. Cut out shapes could be displayed in the window.
3. After studying a cubist painting, draw or paint something in the classroom based on the cubist theory of breaking it up into geometric shapes.
4. Interpret through movements the feelings found in an abstract painting. Pretend you are painting the picture using your body as paint brush.

Surrealism

1. Create a fantasy figure from an abstract shape cut out by a classmate.
2. Do a collage combining parts of different photos to create an impossible situation.
3. Create a picture from an ink blot.
4. Cut out parts of a face from different full page photos and arrange them to form a strange and interesting new face. Black and white works best. With younger children, have them glue the fragments on one complete face.
5. Have the students draw or paint a dream they have had.

20th to 21st Century American

1. Interpret through movement the stance of the building or structure in an art print.
2. Move like the characters in a painting in both fast and slow motion.
3. Use yarn or string to establish the contour lines in a print.
4. Design a city of the future.
5. If this artist were doing 3 portraits of you, what would you look like?
6. Before the advent of the camera, a staff of artists illustrated the news. Illustrate an important current event.

Asian

1. Talk about artists signatures. The Asian artist's signature can be a red seal stamped on the artist's work. Have students design their own unique signature, perhaps a vegetable stamp print.
2. Make rice paper. Arrange dried petals or leaves on gray paper. Brush lightly with a solution of white glue diluted with water. Write or paint on it when it dries.
3. Use a soda straw to blow pools of paint or ink across the square paper. Gently blow until the paint forms a design.
4. Learn to draw a Chinese word with ink and brush.
5. Write a poem, especially in Haiku form, to go with the print.

Mexican

1. Create yarn pictures.
2. Make tissue paper flowers.
3. Have the class design a group mural on a social problem theme such as the energy crisis, pollution, drugs, etc.
4. Have the students draw their interpretation of sadness, fright and anger.

Western American

1. Encourage students to write poems, stories or dramatic improvisations to go with the print.
2. Do a 10 second gesture drawing to capture the movement and feeling of what the model is doing. In this action pose there is little time for detail.

Please Note:

- Many of the activity ideas are interchangeable from one period to another.
- Try to make these class projects as simple and brief possible unless you have made arrangements with the classroom teacher.
- Go through the project at home plan and have everything ready at the time of your presentation.

TRADITIONAL ASIAN ART

Many Asian paintings and textiles include subjects or decorative motifs that have significance within the culture. These often allude to human characteristics, man's relationship with the natural world or times of the year.

Eight Treasures--Buddhist emblems, including the Wheel, Conch Shell, Umbrella, Canopy, Lotus, Vase, Fish and Endless Knot

Bamboo -- a symbol of long life and fidelity

Bat -- a symbol of happiness; The Chinese words for bat and happiness sound the same

Crane -- an auspicious symbol of long life, it is often used in paintings intended as birthday gifts

Lotus -- a Buddhist symbol of purity

Mountains and Water - A common theme that suggests the duality of life-- solid and fluid, male and female

Pine -- a reference to longevity and endurance

Plum -- a symbol of winter, it is considered auspicious, as the plum blossom is the first flower to bloom in spring

Traditional Chinese paintings provide a visual journey.

To look at a hanging scroll, start at the bottom of the image and weave your way through the landscape to the top. Objects closest to you are at the bottom and space recedes as you move upward. To view a handscroll, start at the right and move to the left. Notice how the rhythm of the image ebbs and flows.

Traditional Chinese artists use "conventions" or standardized ways of depicting some natural objects, like trees.

Notice how all the trees of a particular species are depicted using the same leaf shape or pattern. The artist seeks to capture the essence or timeless aspect of the tree, rather than its appearance at a specific moment.

Though landscape is the most popular subject for painting, there is usually a human element present.

Within the grandeur of the landscape you can find people walking, boating or meditating before a view. The painting is often more a depiction of the artist's experience of a place than a visual rendering of the site's details.

Painting and writing are closely linked because they use the same tools.

The relationships between painting, calligraphy and poetry are important in Chinese art. Artists and collectors often add poetic lines and other commentary directly on the surface of paintings as a method of showing appreciation for the work. The calligraphy is held in equal importance to painting. The same equipment and techniques are used, and the same standards apply to each. In essence, the Chinese character is a small painting.

Seals

A seal is a stamped mark, usually red, used since ancient times to supplement or replace a signature. The seal is carved in stone, pressed in damp red paste and applied to the surface of a completed writing or painting. It is also used as a mark of ownership.

Silk is used for clothing and as a support for painting.

Silk is a filament secreted by a silkworm to spin a cocoon as part of its metamorphoses to a moth. The term also refers to the fabric woven from this fiber. It has been a prized commodity for trade since ancient times.

Colors used in traditional Chinese painting are produced from mineral or vegetable pigments mixed with water.

Mineral pigments include blue from azurite and green from malachite. Vegetable colors include crimson from a flower and blue from the indigo plant.

Four Treasurers, or prized possessions, of scholars and artists are:

- | | |
|-----------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| INK STONE | - Ink sticks are ground against this stone to produce ink. The stone has a well at one end to hold water for mixing the ink. These stones are often elaborately carved. |
| INK STICK | - These are made from pinesoot mixed with a glue, then molded into sticks or solid cakes of ink. |
| BRUSHES | - These are made of graded animal hair held together with glue and inserted into a bamboo tube. Both painting and writing use similar brushes. |
| PAPER | - Used as a support for painting, paper may be manufactured from rice straw, hemp, mulberry, or certain types of reeds and bamboo. |

Common Terms for Chinese Ceramics

- EARTHENWARE** - Pottery made from common clay that fired at a low temperature of about 2000 degrees F.
- STONEWARE** - Pottery made from stoneware clay that is fired above 1200 degrees C. It is non-porous, but not translucent.
- PORCELAIN** - Pottery made from kaolin (clay) that is fired above 1250 degrees C. It is non-porous, translucent and rings when struck.
- SLIP** - A mixture of clay and water that is often used to paint decoration on the surface of fired vessel.
- GLAZE** - A glassy coating on the surface of a ceramic object that seals and decorates the object. It is a mixture of silica (sand) and other elements.
- KILN** - The "oven" in which ceramic objects are fired. The term also refers to specific sites where objects are made.
- QINGBAI** - A white porcelain with a clear glaze slightly tinted blue or green. The glaze color is apparent in the hollows of carved or molded decoration.
- UNDERGLAZED BLUE** - Cobalt blue pigment painted directly on the body of an object before glazing and firing (blue-and-white).
- SANCAI** - A glazing technique employing multiple colors including blue, green, yellow and amber.

ART IN MEXICO

The First Generation of Modern Mexican Artists: Orozco, Rivera, Siqueiros, Ramos Martinez, Merida, Tamayo

Although the Revolution was seminal in the lives of Mexican artists born before 1900, not all followed the same path. For Jose Clemente Orozco, Diego Rivera and David Alfaro Siqueiros--sometimes called "The Big Three"--and Alfredo Ramos Martinez, social consciousness, politics and art were inseparably linked. Each seized upon, and became famous for, mural art as the way to reach and educate the masses. Their murals pictured the history of the Mexican people and glorified their indigenous heritage. Each left a legacy of murals in their own country and the United States, as well as a great number of paintings, drawings and prints.

Siqueiros, politically the most active, and Rivera painted murals to advance their socialist or populist political agendas. Ramos Martinez saw his mission as "forging the way toward the birth of a genuine national art" by drawing upon indigenous subject matter and Mexican popular culture. For Orozco, deeply affected by the carnage of the Revolution and the misery that preceded it, art served to express "universal, rather than national truths."

Rufino Tamayo created several murals during his long career, but was primarily an easel painter and graphic artist who rejected the political agendas of the mural movement. His work reflects his intensive anthropological research and a profound identification with Mexican culture. These fuse with a love for painting for its "pure" visual qualities--form, pattern, color and texture--and a fascination with modern European abstraction. Carlos Merida's murals and prints, illustrating traditional customs and dress and writings about Mexican art, sprang from his deep interest in indigenous cultures. His paintings, however, reflect developments in modern European art, experienced first-hand during his sojourn in Paris in the early decades of the twentieth century.

The Second Generation of Modern Mexican Artists: New Directions

The Mexican artists born in the 1910s, 20s and 30s, came of age in a world traumatized by two World Wars and shaped by the tensions of the Cold War, the threat of nuclear annihilation and the social turmoil of the 1960s. Mexico also changed significantly in the decades following the Revolution, developing steadily from a largely agrarian to a modern nation oriented toward industry and commerce. With increasing concentrations of a growing working class and, especially, an affluent middle class in the cities, numerous galleries emerged to cater to the needs of a new audience of private collectors.

The mural movement, which had overshadowed all other art forms for more than three decades, came under increasing attack by many of these younger artists. They rejected the realistic paint styles and political ideologies that fueled what became known

as "the Mexican School." Instead, many of this second generation of modern Mexican artists sought inspiration from modern art movements like Cubism, Surrealism and Abstract Expressionism and from modern literature. These artists saw making art as a far more personal and definitely non-political endeavor. Working in divergent, often figural styles, they were energized by very different concerns.

In the work of Francisco Zuniga and Ricardo Martinez, the reverence for their pre-Columbian heritage and admiration for the spirit of the Mexican people is expressed in simple, often stylized forms. These forms embody both universal human qualities--strength, heroism, endurance, hope--and the love of form itself. For artists like Jose Luis Cuevas, Rafael Coronel, Leonel Gongora and others of their generation, art reflected their subjective view of life and the world. They expressed not only their inner turmoil and the anguish of human existence, but also the bond they felt with the human race.

Contemporary Artists in Mexico: The Third Generation

While it is always more difficult to fully understand the nature of the time in which we live than of past eras, it can be said that the youngest generation of Mexican artists has "the best of all possible worlds." Born in the late 1940s, and after, they have grown up in a nation that, despite ongoing political, economic and social crises, is characterized by greater personal and artistic freedom than the Mexico of the past. They embarked on their careers in the last quarter of the twentieth century and have had the luxury of a better perspective on their distant and more recent past, of experiencing and scrutinizing the present, and imagining the possibilities of a rapidly changing world. Contemporary artists are liberated from the need to conform to any artistic movements or manifestos or to spend their energies on anti-communism. They are free to deal as they choose with their cultural heritage, to borrow from their own and other traditions, and to express in their art the personal, nationalistic and universal concerns that drove them.

The Mexican artists of this generation reflect the artistic diversity of the world at large. They work in a variety of media and styles, from abstraction to realism and variations in between and address a multitude of themes and issues. Many of the artists share an attachment to their complex heritage and the need to explore what it means to be Mexican. These explorations take different visual forms; some straightforward, others mysterious and elusive; some meant to be humorous or satirical, and others deadly serious. Much work abounds in icons and symbols from Mexico's past and present, high and popular culture and the Catholic religion. Each artist combines different elements to create his own unique style.

Article from exhibition material for "Friends of Mexican Art Celebrate 40 Years." Phoenix Art Museum.

WESTERN ART

When selecting posters for Art Masterpiece, consider giving special attention to Western Art. Presenting art of our region will help the students better understand our Western history, our culture and our myths.

History

The earliest visitors to the West were Spaniards during the 16th century, Russians during the 18th century and Americans during the 19th century.

During the mid-19th century, landscape painting became the dominant type of picture. It had become popular to seek out exotic locations to paint; the West was a natural choice. The U.S. government was dispatching surveying expeditions throughout the West seeking transportation routes, town sites and mineral deposits. Photography was not yet mobile, so artists accompanied explorations to document the land, its flora and fauna, and inhabitants. The West's explorers gave way to frontiersmen, mountain men and the military who paved the way for loggers and miners. As the West absorbed settlers and immigrants, agricultural businesses took over, creating ranchers and cowboys. All of these individuals sought to live in a vast region continually peopled by Native Americans. Until the 20th century, artists in the West were rarely interested in depicting social issues; they simply saw the landscape and its inhabitants as artistic inspiration.

The frontier was declared closed by historians in 1890, but the lure of the West was just beginning for tourists and a new group of artist. The completion of the transcontinental railroad in 1869, simplified travel to the West. Painters had a new market for pictures of the Yosemite, Grand Canyon, the Yellowstone and the Rocky Mountains. Companies like the Santa Fe Railroad and the Fred Harvey Company teamed with artists to promote the Southwest beginning as early as the 1880s. Of course, this activity continues today with tourism being one of Arizona's leading industries.

Technology

Artists employed on expeditions could only carry a limited amount of materials. Large rolls of canvas were too cumbersome, so artists made small sketches on paper or board and returned to their studios to create the larger paintings. Once back in the studio, away from the real environment, some artists exaggerated and idealized the landscape. They also wanted to promote and glorify the West to satisfy patrons.

Before photography became widespread, the Americans in the East relied on paintings to see what the West looked like. By the 1860s, photography was used as a way of documenting the West. Photographers need over 200 pounds of equipment, including a portable darkroom and over 400 glass negatives. Photographs would lead man to see paintings of the West as exaggerated and unreal.

By the 2nd half of the 19th century, oil paints were available in new, collapsible metal tubes. These portable tubes made it easier for artists to complete paintings out-of-doors, rather than in the studio. The quality of the paint itself continued to improve and

new colors were available. Some artists began to experiment by mixing sawdust, sand and other textures with the oil paints. By the 20th century, instead of replicating the environment, artists experimented with the unique shapes and forms found in the landscape.

Cowboy Artists of America

In 1964, Joe Beeler, Charlie Dye and John Hampton founded an organization of artists committed to the western tradition of Charles Russell and Frederic Remington, who depicted cowboys, Indians, ranch life and animals in representational style--the West both real and imagined. Most of the CAA members have a strong illustration background and a dedication to traditional skills of drawing, painting and sculpting. Recognizing that many artists paint western landscapes and similar subjects, the founders stipulated that to be a member of Cowboy Artists of America, the artist must be one who: paints cowboys and kindred subjects, one who knows a horse well, one who could be a ranch-hand on a round-up and one who is an absolute professional artist. It is an exclusive all-male association of painters and sculptors who share a love of the West, its beauty, history and romance.

Since 1973, Cowboy Artists of America have held an annual exhibition at the Phoenix Art Museum.

From the early 1980s, the CAA has been affiliated with the Cowboy Artists of America Museum in Kerrville, Texas. The museum is dedicated to collections displaying and teaching about the finest in contemporary and Western art as well as that of the great Western masters of the past.

Resources

New Perspectives on The West, a PBS series at:
www.pbs.orewetathewest/program/episodesfindex.htm

Cowboy Artists of America Museum at: www.caamuseum.com

Reisdorfer, Kathryn. "Arizona History Through Art." American Art Review March - April 2000: 194 - 205.

HOW MUSIC AND ART SPEAK TO US

Note: This lesson uses posters distributed to schools by Phoenix Art Museum in several series. Not all posters are currently available.

"Color is the keyboard, the eyes are the hammers, the soul is the piano with many strings. The artist is the hand that plays, touching one key or another. . . to cause vibrations in the soul." -- Wassily Kandinsky, 1911

Art can elicit a mood or cause an emotion and music can do the same. Try using music to reinforce the mood or era of the poster being presented. Below are some suggestions for music that might correlate with the *Poster Lesson Plans* in this *Art Masterpiece Training Manual*.

COCINA CON VISTA AL VIADUCTO (KITCHEN WITH VIEW OF THE VIADUCT)

- *Music, Mexico and Kahlo*, produced in association with Philadelphia Museum of Art
- Selections from albums by Trish Hinojosa or Linda Ronstadt

FEEDING THE DOGS

- *Who Let the Dogs Out* by Baha Men
- *Appalachian Spring* by Aaron Copeland

FLOWERS ITALY

- *Capriccio Italien*, by Peter Tchaikovsky
- *Classical Symphony*, by Serge Prokofiev

FOUR ICE CREAM CONES

- *Symphony #5*, 3rd movement, Ludwig van Beethoven
- *Dance of the Sugar Plum Fairy*, The Nutcracker Suite, Op. 71A, Tchaikovsky

POLLICE VERSO

- Motion Picture Soundtracks for *Gladiator* or *Ben Hur*

PORTRAIT OF CLARA HALL

- Motion Picture Soundtrack *The Sound of Music*

LANDSCAPE

- *Japanese Melodies for Flute and Harp* by Akio Yashiro or Kitaro

THE ARRIVAL

- Motion Picture Soundtrack for *The Music Man*
- *Toy Symphony* by Franz Joseph Hayden

THE BITTER NEST, PART I.--LOVE IN THE SCHOOLYARD

- Spiritual or Gospel Music
- *Symphonie Fantastique* by Hector Berlioz

BLUE AND WHITE PORCELAIN

- *Symphony # 40* by Amadeus Mozart

CHAIN OF SPIRES ALONG THE GILA

- *Grand Canyon Suite* by Ferde Grofe

THE FLOWERING ARCHES

- *Afternoon of the Fawn*, Claude Debussy
- *Symphony #5*, Slow movement (II) by Ludwig van Beethoven

OFFERINGS OF THE LITTLE PEOPLE

- Motion Picture Soundtracks from *Dances With Wolves* or *The Last of the Mohicans*

PORTRAIT OF A LADY AND PORTRAIT OF A GENTLEMAN

- *El Salon Mexico* by Aaron Copeland
- *Malaguena* from *Suite Andalucia* by Ernesto Lecuona

ROYAL TIDE V

- *Overtures* by Gioacchino Rossini
- *Bolero* by Maurice Ravel

THE CAPTIVE

- *Unfinished Symphony* by Franz Schubert
- *Symphony #5*, 1st movement by Ludwig van Beethoven

FAREWELL TO THE BAND

- *Farewell Symphony* by Franz Joseph Hayden

HOME OF THE DESERT RAT

- *Shifting Whispering Sands, Ballads of the True West* by Johnny Cash
- *Grand Canyon Suite* by Ferde Grofe

MADAME ADELAIDE

- *Symphonies #4 or #5* by Franz Schubert
- *Symphony #88* by Franz Joseph Hayden

MADAME LUCY HESSEL WORKING AT A DRESSMAKER'S TABLE

- *Symphony #40* by Amadeus Mozart
- *Symphony #6*, 1st movement by Beethoven
- *Clair de lune* by Claude Debussy

MOUNTAIN VILLAGE

- *Appalachian Spring* by Aaron Copeland

SPRING FLOWERS

- *An American in Paris* by George Gershwin
- *Symphony #4* by Felix Mendelssohn
- *Waltzes* by Johann Strauss

In choosing classical music to correlate with an art piece, consider the four movements that comprise a symphony: typically, 1st and 4th are fast and lyrical; the 2nd is slow and dramatic; the 3rd is playful and light.

Music greatly influenced modern artists:

Stuart Davis, Arshile Gorky, Willem De Kooning, Hans Hofman, Mark Rothko, Milton Avery, and Jackson Pollock all made work that speaks to us musically. Georgia O'Keeffe and Marsden Hartley experimented with drawings and paintings to create sensations in sound.

When presenting the works of these artists, consider correlating the music of George Gershwin's *Rhapsody in Blue*, or Miles Davis' *Love for Sale*, or Count Basie's *This is Jazz*, or Benny Goodman's *This is Jazz 4*.

The Motion Picture Soundtrack *Fantasia*, provides a broad musical palette of "sound paintings" to compare with any number of "visual paintings."

Music and painting have a common vocabulary. We talk about loud and soft colors red is loud--pink is soft. These terms are from music. Colors may be called vibrant. Vibrations also belong to the world of music.

The direction of line conveys the very same message in music as in art. A line going up expresses optimism, energy, elation, or hope. A line going down evokes sadness, droopiness, a sense of collapse and decline. A melody has a musical line. It could be a smooth line. It could be a staccato line. It could be a straight line. It could be an undulating line. It could be an ornamented line like the arabesque in a Vivaldi sonata. Two lines in music, can chase one another just as the lines and shapes chase each other in Bates' *Feeding the Dogs*.

LESSON PLAN: MAKING PAINTING ABOUT THE SOUNDS OF MUSIC

Objectives

- To learn the power of the use of color to imitate sound.
- To choose a sound (a voice or an instrument) to imitate with line and color.

Selected Artworks of Visual Artists

- De Kooning, Willem
- Gorky, Arshile
- Kandinsky, Wassily
- Klee, Paul
- Kline, Franz
- Pollock, Jackson

Selected Music

- A Night on Bald Mountain by Modest Mussorgsky
- Rite of Spring by Igor Stravinsky
- Or any other selections from the Motion Picture Soundtrack for Fantasia

Directions

1. After presenting the visual artwork, play a selection of the musical piece. Ask the children to listen and choose what part appeals to their senses.
2. Is the pace of the music fast or slow? What kind of place does it suggest? Is the mood agitated, mellow or cool?
3. Can a color be attached to a sound?
4. Ask the students what they want to respond to: The instrument? The volume? The beat?
5. Encourage them to consider how sounds could be interpreted in lines and colors.
6. Discuss what kind of lines could describe the tempo, the rhythm or the volume.
7. Ask the students to make quick sketches in line and add color while listening to the musical selection one more time.

Materials

- Paper
- Brushes
- Watercolors
- Pencils
- Water Jars
- Paper Towels

Follow-up Questions

1. Where was color used to create loud sound? High sound? Shrill sound? Ask the students to describe their artwork in their own words.
2. Where were lines used to describe tempo? Volume?
3. Ask students if the kind of mood they wanted to express made the same "sound" In their painting?

FURTHER READING

Spencer, Cornelia. *How Art and Music Speak to Us*. New York: The John Day Company, 1963.