

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/episodes/index.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*.