



6th Grade: SEPTEMBER

Whistler's Mother

James McNeil Whistler

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Funded by the John and Frances Beck Foundation, Chicago, Illinois

Edited by Constance Kammrath, M.A.

About the Artist

The following information is provided to give classroom teachers a comprehensive understanding of the artist and artwork. Use your judgment on what to share with your students based on their level of curiosity, observation/inquiry skills, comprehension and age-appropriateness.

James McNeil Whistler

James Abbott Whistler was born in Lowell, Massachusetts, the first of three sons, on July 11, 1834, to Anna Matilda McNeil and Major George Washington Whistler, a well-known United States Army engineer and West Point graduate. (Whistler had added McNeil to his name later and dropped Abbott.) Three stepchildren were in the family from Major Whistler's first marriage. In 1833, Major Whistler resigned from his military commission and worked several years as a civilian engineer in Connecticut and Massachusetts. In 1840, he accepted an invitation from Czar Nicholas I of Russia to supervise the building of a railroad line from Moscow to St. Petersburg, prompting the Whistler family to move to Russia. The Czar provided the Whistler family with servants and luxurious living quarters. Whistler first had his own tutor and later attended the Imperial Art Academy in St. Petersburg where he advanced his interest in art. Seven years after their move to Russia, Whistler's father died from cholera. Without an income or reason to remain in Russia, the family relocated to the United States, settling in Pomfret, Connecticut.

Just prior to his seventeenth birthday, Whistler entered the United States Military Academy at West Point. He excelled in his drawing class but failed chemistry. As he accumulated two hundred eighteen demerits for poor behavior, in 1854 the Academy dismissed Whistler. Because of his drawing talent, the United States Coast and Geodetic Survey in Washington, D.C. offered him a drawing position. However, it lasted only three months, mainly due to his poor work ethics. Then the twenty-one year old Whistler left his position in the United States and departed for Europe, never to return.

First settling in Paris in 1856, Whistler studied art at several institutions, developing his skills, creating new works and contacting several noted artists of the time including Courbet, Manet, and Fantin-Latour. Whistler's first noted work, *At the Piano* (1858-59), reflects the wealthy environment in which he was raised. It was rejected at the 1859 Paris Salon but was well received at the Royal Academy exhibition in London. His painting, *Symphony in White, No. 1: The White Girl* (1862), brought Whistler international fame and a new direction in art.

By 1863, Whistler decided to move to the Chelsea section of

London with his Irish model friend, Joanna Hiffernan, who bore him a son. Jo also "adopted" Charles, Whistler's illegitimate son with Louisa Fanny Hanson. Settled in his new home, Whistler became a London sensation for his artistic talent, his flamboyant and sometimes aggressive personality, and his lavish lifestyle.

Frequent trips to the Netherlands and a trip to South America inspired a number of etchings of Amsterdam and nocturnal paintings in the seaport city of Valparaiso, Chile. Back in London, he painted one of his most famous works, *Arrangement in Grey and Black, No. 1: Portrait of the Artist's Mother* (1872), often referred to as *Artist's Mother* or *Whistler's Mother*. Whistler titled his works as "arrangements" or "harmonies," making an analogy to music. For him, the arrangements of art elements made a painting harmonious, (not the subject matter). Uninterested in moral or even emotional ideas behind art, he felt art should stand alone without trappings, therefore he produced art for art sake.

Some of Whistler's work received negative views from social and art critic John Ruskin. Whistler sued Ruskin for libel and, while he won the suit, he received only a small settlement. The very public lawsuit prompted a temporary negative view of Whistler and de-valued his work while the cost of the trial left Whistler bankrupt. His house was sold in 1879 and he left the country temporarily for Venice, Italy. Prompted by a commission, Whistler began twelve etchings, considered great 19th century masterpieces, which generated a small fortune and restored his financial standing. While critics wrestled with Whistler's painting style and ability, they had no debate regarding Whistler's printmaking ability. Considered an extremely gifted engraver, he produced numerous lithographs, etchings, and drypoints.

In 1887, Whistler was elected president of the Royal Society of British Artists and under his leadership, the quality of work it exhibited improved. Other achievements included membership in the academies of Munich, Dresden, and Rome and receipt of numerous medals including those awarded at exhibitions in Paris, Chicago, and Philadelphia.

After Whistler ended his relationship with Jo Hiffernan, a relationship with model Maud Franklin resulted in two daughters in the late 1870's. One died at an early age and the other was raised by foster parents. Finally, in 1888, the fifty-four year old Whistler married Beatrix Godwin, widow of the architect, E.W. Godwin. Beatrix, known as Trixie, twenty years his junior, was an artist and designer who produced work alongside her husband. The marriage lasted for only eight years when Beatrix died from cancer. Disillusioned, Whistler withdrew from the social life he had once enjoyed, yet continued to produce art from both his

Discipline-Based Art Education

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Art Production

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Providing opportunities to develop an understanding of the visual arts as a basic component of personal heritage.

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Providing an opportunity to develop an intellectual basis for analyzing and making aesthetic judgments based on an understanding of visual ideas and experiences.

ELEMENTS OF ART

- Line: A continuous mark
- Shape: Area enclosed by a line
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- Value: Graduated areas of light/dark
- Space: Illusion of depth

PRINCIPLES OF DESIGN

- Repetition: Imagery repeating pattern
- Variety: Contrast/variation
- Rhythm: Issues of eye movement
- Balance: Even visual weight
- Emphasis/Economy: Dominance/minimalism
- Proportion: Compare size relationships

COMPOSITION

- Symmetrical: Mirrored imagery
- Asymmetrical: Random placement
- Radial: Mirror image from center point
- Repetition: Repeating pattern, motif

ARTISTIC STYLES

- Realism: Realistic representation
- Abstraction: Personal interpretation
- Non-Objective: No recognizable depiction

ELEMENTS OF DESIGN IN PICTURE BOOKS

Children's literature that relate to this lesson due to elements of art or story content are:

- *First Impressions: James McNeill Whistler* by Avis Berman
- *James McNeill Whistler* by Mike Venezia

REFERENCE/BIBLIOGRAPHY

- Anderson, Ronald and Anne Koval. *James McNeill Whistler: Beyond the Myth*. Da Capo Press. 2002
- Berman, Avis. *First Impressions: James McNeill Whistler*. Harry N. Abrams. 1993
- Dormant, Richard. *James McNeill Whistler*. Harry N. Abrams. 1995
- Walden, Sarah. *Whistler and His Mother: An Unexpected Relationship: Secrets of an American Masterpiece*. University of Nebraska Press. 2003
- Weintraub, Standley. *Whistler: A Biography*. Da Capo Press. 2001

Paris and London studios. Whistler, sixty-nine years old, died from natural causes in Chelsea on July 17, 1903, and was buried at St. Nicholas Church cemetery in Chiswick, London.

Any artist's signature is important for the documentation of work. Whistler first signed his work using his initials, JW. Around 1869, Whistler began to shift the initials into a butterfly design as he thought this decorative approach enhanced his work. Plus, the butterfly was the symbol for beauty. At the time of the Ruskin trial, Whistler added a long stinger to the butterfly's tail and modified once again when he married.

About the Art

Arrangement in Grey and Black, No. 1: Portrait of the Artist's Mother, also known as *Whistler's Mother*, was painted in 1871 when the artist was thirty-eight. Painted oil on canvas, it is in the collection at the Musée d'Orsay in Paris. The entire figure, seated and in profile, is captured. The painting measures 56.8 inches high by 63.9 inches wide.

The model scheduled for the sitting failed to show up for the appointment so Whistler asked his mother, Anna, to whom he was devoted, to fill in. Posing as a standing model was too tiring for her so the seated position was determined. As with any portrait, it took many sittings to complete the work.

When submitted for the 104th Exhibition of the Royal Academy, the austere committee placed it in the cellar as unworthy to exhibit. However, when a prominent member of the Academy threatened to quit if the Whistler piece was not exhibited, it was immediately brought up and hung.

Directed Observation

Show students an image of *Arrangement in Grey and Black, No. 1: Portrait of the Artist's Mother*. Tell them it was painted, oil on canvas, in 1871 by James Whistler. Offer students biographical information about Whistler. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work.

1. For the first time in his career, Whistler titled his portrait as an "arrangement." Why do you think this is an accurate title? What are the items arranged in the composition? Can all art works be considered arrangements?
2. Discuss the color scheme Whistler used. How does the color scheme communicate emotion?

3. Compare and contrast this color scheme with another of his works. Share your findings.
4. What does the color scheme say about Whistler, his mother, or the times in which they lived?
5. If Whistler and his mother lived in current times, how would his portrait be different?
6. The painting, *Whistler's Mother*, is well-known around the world and is said to be worth thirty million dollars in today's market. Discuss/research what determines this price. What might it have been worth in 1877 when it was first painted? Research how living artists set prices for their artwork.

Things to Do

1. Whistler designed his own signature to replace his name or initials. Design a symbol to use as your signature.
2. Research fashion in the mid to late 1800's. Whistler's mother was a Puritan and wore appropriate Puritan clothes in the painting. How do the fashion trends in the late 1800's and the Puritan styles compare?
3. Most old photographs are in black and white or sepia tone. Locate an old photograph of an ancestor which shows a full length figure. Spend some time researching the individual by talking to family members. Draw the photograph on a piece of heavy paper or canvas. Or, take the image of your ancestor and draw it in a seated profile position. Use color with your choice of art material (paint, colored pencils, crayons). Be sure to include other elements you see in the photograph, such as drapery and furniture.
4. Arrange to have a model come into the classroom and sit in the center of the room. Sketch the model once from your seat. Once completed, switch seats and move to another place to get a different perspective. Vary your sketching material from charcoal to ebony pencil to black marker.
5. Using a model in a seated position to pose again, create a sculptural image with clay. Discuss how this is different from two-dimensional representation.
6. Use a mirror to capture your face. To make it easier, draw a grid pattern on the mirror and an identical one on paper. As you see your face in the mirror grids, draw each section on to the paper grids. Use black and white paint and mix shades as needed, painting your image in this monochromatic color scheme. Place a white mat on your finished work.



6th Grade: OCTOBER

Northern River

Thomas (Tom) John Thomson

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Thomas (Tom) John Thomson

Tom Thomson was born on August 5, 1877, the sixth of ten children, near Claremont, Ontario, Canada. When Thomson was two months old, his parents, John and Margaret, relocated their family from Claremont to a one-hundred acre farm in the quiet rolling countryside of Leith, near Owen Sound on Georgian Bay. This environment provided Thomson and his siblings a wonderful, natural environment to explore and enjoy during their early years. Thomson attended the local school and loved the typical outdoor activities of swimming, hunting and fishing. Thomson's uncle, Dr. William Brodie, was the director of the Biological Department, now known as the Royal Ontario Museum. He often invited young Thomson on trips to gather specimens. In the wilderness with his uncle as his mentor, Thomson developed a keen awareness of the outdoors, becoming sensitive to even the slightest seasonal changes. At home, Thomson was exposed to music and managed to play several instruments. Drawing and painting were also among his interests.

A chronic lung condition kept Thomson from attending much high school and it is doubtful if he ever graduated. Around the age of twenty one, he inherited two thousand dollars from his grandfather which he spent rather quickly, somewhat unsure of his future direction. He tried to enlist in the Canadian military but was rejected for health reasons. After an eight-month apprenticeship, Thomson decided to enroll in the Canadian Business College in Ontario as his two older brothers had done. He also took a penmanship course at Acme Business College which led him to accept a position with several engraving companies in Seattle, Washington. Soon, Thomson became interested in commercial art, pen drawings and watercolor painting.

In 1904, a rejected marriage proposal from Miss Alice Lambert of Seattle prompted Thomson to return to Ontario where he found work in a variety of photo-engraving businesses. Employment in 1909 at Grip Limited in Toronto proved to be a pivotal point in Thomson's career as the company took note of his artistic potential and assisted in stimulating his creative energies. The firm's senior artist, J.E.H. MacDonald, and art director, Albert Henry Robson, both invested in Thomson and other promising artists through rigorous lessons in graphic arts. Historically the study of printmaking and drawing produced a stamped image for mass

production. (Today the term refers to the preparation of text and images used primarily for advertising purposes and is mainly computer generated.) Thomson followed his mentor, Robson, when he took a new position in 1912 at the Toronto-based printing firm of Rous and Mann Limited.

In his role as mentor to many young promising employees, Robson encouraged their full artistic development. Therefore, Robson, Thomson and fellow workers Arthur Lismer, A.J. Casson, Frederic Varley, Frank Johnson and Franklin Carmichael spent weekends painting landscapes around the Toronto area. Another artist, A.J. Jackson, joined the painting group one year later and became a close friend of Thomson.

Thomson got his first taste of the deep wilderness in spring of 1912 when he and friends traveled by train to the Canoe Lake Station in Algonquin Park. Located between Georgian Bay and the Ottawa River in Central Ontario, Algonquin Park offered the group inspiring vistas of untouched natural beauty. He used the time to create on-the-spot sketches. A subsequent canoe trip in August placed Thomson even further north in the Mississauga Forest where he spent significant time photographing, rather than sketching scenery. Once home in Toronto, Thomson rendered fully developed paintings. The paintings of this period were very impressive and most promising for a successful career. Obviously, Thomson was combining his artistic skills with his love of nature to capture the remote Canadian wilderness. His first important painting of this period, *Northern Lake* (1912-1913), won the Ontario Society of Artists exhibition in 1913 and the purchase award of \$250.

Thomson caught the attention of prominent ophthalmologist, Dr. James MacCallum, who soon became both patron and promoter of Thomson's work, constructing a studio which Thomson shared with fellow artist and friend, A.J. Jackson. The two artists worked in the shared studio space and often exchanged ideas and techniques. Thomson learned about color theory from Jackson and the formerly urban-based Jackson learned about nature and the deep wilderness from Thomson.

Thomson made a number of trips to Algonquin Park in 1915, generating a series of sketches and roughly one hundred paintings. The work created during this period was more stylized than previous work. His design training and his sensibility to nature were put to the test as he captured nature, successfully editing and embellishing the landscape. He used intense primary and secondary colors placed on the canvas in a coloring book fashion. The well-defined areas highlighted the foreground, mid-ground and background. Sometimes, the foreground played a more im-

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- *The Group of Seven and Tom Thomson* by David P. Silcox
- *The Group of Seven and Tom Thomson: An Introduction* by Anne Newlands
- *Tom Thomson* by Tom Thomson
- *Tom Thomson: Trees* by Joan Murray

REFERENCE/BIBLIOGRAPHY

- Grace, Sherrill. *Inventing Tom Thomson: From Biographical Fictions to Fictional Autobiographies And Reproductions*. McGill-Queen's University Press. 2005
- Murray, Joan. *Tom Thomson: The Last Spring*. Dundurn Press. 1994
- Poling, Jim Sr. *Tom Thomson: The Life and Mysterious Death of the Famous Canadian Painter*. Altitude Publishing. 2003

portant role and offered just a glimpse of a lake, river or field. Such paintings from this period included *Spring Ice*, *Morning Cloud and Moonlight*. His *Northern River* in the annual Ontario Society of Artist (OSA) show in 1915 earned raving reviews from the local Toronto critics. The painting was purchased by the National Gallery of Canada for \$500.

On Sunday, July 8th, 1917, Thomson was again in Algonquin Park and stayed at Mowat Lodge. He set off as usual in his canoe, packed with supplies for an extended trip. Later that same day, his canoe was seen floating downriver, upside down. Thomson's body was discovered in the river eight days later. It was reported as an accidental drowning but those who knew the forty year old Thomson well questioned the rapid investigation. The body was quickly buried near Canoe Lake. Thomson's family however, had the body reinterred and buried in the family plot in Leith. To this day, speculations about his untimely death continue.

At this time in Canadian history, a great appreciation and interest in art focused on the untouched Canadian wilderness. Local artists were already in touch with capturing natural settings and responded with a deeper commitment to expressing the beauty of the wilderness and offering it as Canada's foremost feature. Thomson's fellow painters formed a national school of art in 1919 called the Group of Seven whose mission was to capture the wilderness with a poetic sensibility. Thomson, the Canadian legend, is considered a trail blazer in this effort, despite his brief, six year painting career.

About the Art

Northern River was painted between 1914-1915 when the artist was 37. It is painted, oil on canvas, and measures 45 3/4 by 40 1/2 inches. It is owned by the National Gallery of Canada in Ottawa.

Directed Observation

Show students an image of *Northern River* and tell them it was rendered in oil on canvas by Tom Thomson between 1914 and 1915. Invite students to quietly study the work. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work. Share Thomson's biographical sketch.

1. Consider the composition (or placement) of the subject matter. Where is the vantage point? Thomson "cropped" the imagery to include a single tree on the left side. The fallen tree creates a diagonal

line leading the viewer's eye to the heavy cluster of trees on the right side—a perfect balance to the single tree. The tree trunks and branches create somewhat of a lacework in the foreground which captures the viewer's attention before it moves on to the river. This conceal/reveal approach is common for Thomson.

2. The river cuts through the horizontal landscape on a curved path, pooling in the lower center of the composition and reflecting the background trees.
3. Thomson does not place human figures in his paintings, yet the viewer is present. Describe how you, the viewer, approach this scene visually. How is the experience similar and different when Thomson first walked into the actual landscape?
4. Describe the color scheme and textural quality in this work. How does this present the subject matter in a new way?
5. What emotions do the pristine landscape, color and textural treatment evoke?
6. While the landscape has a peaceful quality, there is always a degree of danger in the wilderness. How does Thomson convey this?
7. If you were to capture "new territory" that is not common to the average person, what would it be? What would you want to communicate about that place and how would you accomplish this?

Things to Do

1. To get a broader appreciation for Tom Thomson's work, view his other tree/river paintings such as *Jack Pine* (1916) and *Red Leaves* (1914). Compare and contrast your findings.
2. Identify and visit your favorite local outdoor "scape" whatever that might be: cityscape, seascape or landscape. Make a viewfinder by cutting a 1 x 1 1/2 rectangle out of the center of an 8 1/2 x 11 piece of white card stock. Look through the "window" at your "scape" and zero in on a cropped image. Explore various vantage points and be sure to capture something in the foreground, mid-ground, and background. Then, take some photographs or create on-the-spot sketches of your best view. Back inside, transfer a SIMPLIFIED image lightly with pencil onto canvas or quality paper. Choose your color scheme (cool colors, warm colors, complementary, analogous, or monochromatic) plus a neutral color (white, brown, beige or black). Begin to apply colors to the surface. To create a flat look, avoid blending colors. Add interest with brush strokes. If using paper, be sure to add a white mat around the completed painting.



6th Grade: NOVEMBER

The Supper at Emmaus

Michelangelo Merisi da Caravaggio

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Michelangelo Merisi da Caravaggio

The term, “da Caravaggio” means “of Caravaggio” and refers to his place of birth. Over the years, Michelangelo Merisi da Caravaggio became known as simply Caravaggio.

Michelangelo Merisi was born to Fermo Merisi and Lucia Aratori in late September, 1571, in the small Lombard town of Caravaggio just east of Milan in what is today, Italy, which was under Spanish rule in 1571. While the exact date of his birth was never recorded, some experts suggest it was September 29, the feast of the Archangel St. Michael, Caravaggio’s namesake. His father, Fermo Merisi, earned a good income from his architectural service to the noble Milanese family of Francesco Sforza.

The family relocated to Milan where Caravaggio spent his formative years. Nestled in the beautiful plains, gardens and canals of Lombardy, Milan attracted bankers, merchants and artists as these served Milan’s wealthy citizens.

While Milan was known for its luxury, the contrast was harsh poverty in other parts of the city. The destitute came to the city hoping to find relief. Recent wars, plague, famine and a harsh winter in 1570 drove hundreds of people to Milan, crowding streets and spreading disease. As the plague spread in subsequent years, Caravaggio’s parents moved to a place of safety. However, in 1577, within hours of each other, Caravaggio’s paternal grandfather and father died. His mother, Lucia, was left a young widow with five small children. Fortunately, her father agreed to support the young family in the town of Caravaggio. While there is no record, Caravaggio most likely attended the local grammar school as was customary for young boys from professional, trade and artisans families. It is also likely, given his father’s association with a nobleman, that Caravaggio went on to attend additional schools in Rome where he acquired a classical education.

In 1584, the thirteen year old Caravaggio secured a four-year, live-in apprenticeship with Simone Peterzano in Milan. Peterzano was a well-known painter who also worked at the local cathedral. He supported the new mandate of the Counter-Reformation and the literary work of Carlo Borromeo (*Instructiones fabricate et Suppellectilis Ecclesiasticae*, 1577) and believed religious art should be restrained to encourage godliness and devotion. It should avoid artistic license for fear of punishment or fines, and

be stark and extremely focused. Every representation of the divine and saints should be painted with gravity, majesty and exceptional care, skill and perfection. This approach was in direct contrast to Renaissance work which portrayed visual pleasures of landscapes and still life.

Caravaggio’s training as an apprentice included the preparation of paint pigments. He studied anatomy to better understand bone and muscle structure and worked at perspective drawings. He prepared glue for fresco painters and witnessed the entire process from design to execution. The apprenticeship ended in 1588 and the years immediately following are not well documented except for police records. Caravaggio’s intense temper led to a number of incidents, including a year-long sentence in prison as a result of a street brawl. Caravaggio’s mother died in 1590 and within two years, he sold his inherited land and headed to Rome where he sought freedom from police investigations.

Alone in Rome, Caravaggio came to terms with his traumatic childhood memories of plague, famine and the death of his father. Rome was transitioning from a period of decline and desolation into a new place of beauty. A wealth of new construction created a vibrant, modern city and a renewed Christianity. Pope Sixtus V’s early vision for Rome serving as the center for the restored Catholic church was realized when the St. Peter Cathedral was built over the old Constantinian basilica. Caravaggio was twenty years old when he came into the presence of works by Michelangelo and Raphael in the Vatican Palace and the Sistine Chapel. Deeply inspired by the work of these masters, Caravaggio was anxious to begin painting. He established his studio and accepted jobs to pay his bills. *Boy Peeling a Fruit* and *Boy Bitten by a Lizard* were produced during this period while he strove for grand commissions. Caravaggio began to sell his paintings through art dealer Maestro Valentino, who brought the work to Cardinal Francesco del Monte who played an influential role in the papal court and was anxious to help Caravaggio. He provided Caravaggio a room in his home and gave him a commission to paint biblical scenes in the Contarelli Chapel in the Church of San Luigi dei Francesi in Rome. The completed work of three large paintings of Saint Matthew’s life established Caravaggio as a renowned painter by age twenty-four. However, the works were rejected because they featured Saint Matthew as a human, realistically, which some found unpleasant. Caravaggio rendered a new, more revered version called *The Inspiration of Saint Matthew*, painted in a rather short period of time. It continues to hang over the altar to this day and is one of Caravaggio’s most famous paintings. Caravaggio’s new-found reputation put him above all his contemporaries, earning additional commissions including *The Crucifixion of St. Peter* (1601), *The Conversion of St. Paul* (1601), *The*

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ELEMENTS OF DESIGN IN PICTURE BOOKS

Literature that relate to this lesson due to elements of art or story content are:

- *Caravaggio* (Rizzoli Art Classics) edited by Francesca Marini
- *Caravaggio: Master of Light and Dark—His Life in Paintings* by DK Publishing
- *The Lost Painting: The Quest for a Caravaggio Masterpiece* by Jonathan Harr
- Michelangelo Merisi da Caravaggio 1571-1610 (Masters of Italian Art) edited by HF Ullmann

REFERENCE/BIBLIOGRAPHY

- Seward, Desmond. *Caravaggio: A Passionate Life*. William Morrow. 1998
- Langdon, Helen. *Caravaggio, A Life*. Pimlico. London. 1999

Deposition of Christ (1602-04) and *Death of the Virgin* (1605-06). While the work was well received by learned people of the time, the conservative clergy of the church condemned the Caravaggio's representation of saints as too common.

Despite his success, Caravaggio continued to have trouble with the law. Wounding a soldier, throwing a plate of artichokes at a waiter, throwing stones at Roman guards, and killing a man, perhaps unintentionally, in a 1606 dispute over a tennis score were among his crimes. To avoid the consequences of the murder, Caravaggio quickly fled Rome to the estate of a relative. As an outlaw, he frequently moved, avoiding arrest. In Naples, he was protected by the Colonna family and attained several church commissions including *The Seven Works of Mercy* (1607) for the Chapel of Monte della Misericordia. This painting as well as others such as *The Beheading of St. John the Baptist* (1608) contained excessive shadows and empty spaces and were linked to Caravaggio's guilty conscience as a man on the run from the law.

During Caravaggio's time in Malta and despite his trouble with the law, he was inducted as a knight after painting a portrait of the head of an aristocratic order. This honor was short-lived when he allegedly wounded his superior officer. His knighthood was renounced and he was sentenced to prison for this crime. As luck would have it, Caravaggio managed to escape the authorities and avoid his prison sentence. Eventually the Maltese authorities caught up to Caravaggio, beating him beyond recognition. While recovering from his wounds, Caravaggio heard of a pending pardon from the pope and set sail for Rome hoping the news was true. He, unfortunately, came down with a fever, perhaps pneumonia, and with no one to care for him, he died alone. Three days later, a letter from Rome arrived granting him pardon.

About the Art

The Supper at Emmaus was painted, oil and tempera on canvas, between 1601-1602 when Caravaggio was in his early thirties. It measures approximately 55 x 77 inches and is owned by the National Gallery, London. It features the Biblical story recorded in Luke 24: 13-32. Christ is portrayed in his younger years rather than as an man with a beard. Clergy of the time disapproved of Caravaggio's apostles portrayed as ordinary laborers rather than as hallowed saints.

Directed Observation

Show students an image of *The Supper at Emmaus*. Tell them it was painted, oil on canvas,

between 1601 and 1602 by Michelangelo Merisi da Caravaggio. Offer students biographical information. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work.

1. To best understand this event, read the Bible reference found in Luke 24:13-32. Have you ever experienced a moment when an identity was revealed of which you had been unaware? Describe the moment of revelation or try to imagine what you would have experienced. How do the postures, gestures and expressions of the men reference the moment of revelation in *The Supper at Emmaus*?
2. Which two men are the disciples and which is the host? Defend your answers.
3. Discuss the use of value in this painting and how the shift of lighting adds to the mystery and mood of the event. Follow the direction of shadows to determine the light source and where it is located.
4. Explain the role of the white surfaces.
5. Caravaggio received criticism from clergy for this portrayal of disciples as ordinary men. What about the men give clues to their ordinary stature?
6. Why is the meal an important aspect of this event? (The men gathered together to share the food and it is during the blessing of the meal that the resurrected Christ's identity is revealed. The basket of fruit is teetering on the table's edge similar to the disciples' suspense.)
7. How does Caravaggio pull you, the viewer, into this event as a participant?
8. If you were to draw this event, consider how you might place the men around the table and explain your reasoning.

Things to Do

1. A second version of *The Supper at Emmaus* (1606) was painted by Caravaggio and hangs in the Brera Fine Arts Academy in Milan, Italy. Compare and contrast the two paintings.
2. *The Supper at Emmaus* features Caravaggio's use of chiaroscuro, the technique of using light and shadow to give drama to the subject. Unlike other artists who used this technique, Caravaggio used the technique to the extreme. Set up a still life or use a model to create a drawing using an ebony pencil or charcoal and push the use of light and darkness to the extreme.
3. The eyes of the men are all on Christ in *The Supper at Emmaus* as in da Vinci's *Last Supper*. Create a composition that includes several people, one of whom captures the attention of all the others who have their eyes fixed on the subject.



6th Grade: DECEMBER

The Boulevard Montmartre on a Winter Morning

Camille Pissarro

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 Funded by the John and Frances Beck Foundation, Chicago, Illinois
 Edited by Constance Kammrath, M.A.

About the Artist

The following information is provided to give classroom teachers a comprehensive understanding of the artist and artwork. Use your judgment on what to share with your students based on their level of curiosity, observation/inquiry skills, comprehension and age-appropriateness.

Camille Pissarro

Jacob Abraham Camille Pissarro was born on July 10, 1830, on the Caribbean island of St. Thomas, Virgin Island, to Abraham Gabriel Pissarro who was of Jewish French decent and to his creole mother, Rachael Manzano-Pomie. His parents ran a prosperous dry goods business and lived above the store in a spacious apartment. As expected, breezes flowed through large apartment windows during the long hot summer days. Camille spoke French at home and English and Spanish with others.

At the age of twelve, Pissarro's parents sent him to a boarding school in Paris. The director of the school noticed his interest in art and often suggested Pissarro draw images of the tropics he knew so well. Pissarro completed his studies in 1847 and returned to work for the family business. Pissarro used his spare time creating sketches of the tropical vegetation, daily island life, and the island people. He revealed himself as a detailed observer of island life. It soon became clear to him that his love of drawing and painting outweighed his devotion to the family's business.

One day in 1852, he wrote a note to his parents and left for Venezuela with Fritz Melbye, a Danish painter from Copenhagen whom he had met at the local port. Tutelage under Fritz Melbye thrilled Pissarro as he sketched and developed oil and watercolor paintings. Pissarro finally gained the support of his parents, and with their blessing and financial support, he left Venezuela and sailed to Paris to pursue his career. He studied at a variety of non-traditional institutions such as the Swiss Academy, more a gathering place where artists informally practiced their painting skills. Pissarro was especially drawn to these artists who considered themselves "on the fringe." While Pissarro enjoyed work of his peers, he was also intrigued with painting as accurately as possible and presenting to his viewers the sensation experienced, especially when he looked at landscapes. He studied the quality of light and its ability to illuminate objects. He painted with both bold and delicate brush strokes to mimic light.

One day Pissarro met Claude Monet and Paul Cezanne and, through them, a new group of like-minded artists was formed. Collectively, the Impressionists organized independent exhibitions, those outside the traditional Salon exhibitions. The group's exhibition met with opposition from critics who dared to view the

show. The critics, who were accustomed to detailed, photorealism-like painting, rejected the Impressionist style, negatively impacting the public desire to buy their work. Impressionists all struggled financially. Pissarro already had a son with a maid-servant, Julie Vellay, whom he later married. The young family settled in Pontoise, then in Louvecienne in 1869 and kept an apartment in Paris. They lived on very meager earnings and a small allowance he received from his parents.

Pissarro was an extremely dedicated and innovative member of the Impressionistic painters, and worked hard to convince would-be patrons the art was legitimate. He eventually emerged as a leader among the group. His level-headedness and mild mannered approach made him stand out among other members, including Paul Gauguin, Paul Cezanne and Mary Cassatt. Paul Gauguin, originally a banker who was a patron of Pissarro's work, eventually decided to be a painter himself and studied under Pissarro. As an artist, Pissarro experimented with theories, light, climate, and seasons while he stayed true to his style.

The Franco-Prussian War of 1870 sent Pissarro to London where he took refuge at Claude Monet's home, leaving behind all his paintings in Paris. The Prussians invaded Pissarro's Paris studio and used some of his wood-panel paintings as carving boards for meat and destroyed others. Roughly five percent of his work, representing twenty years, survived.

After the war, Pissarro moved back to his home in Pontoise outside of Paris and remained there for ten years. It was here Pissarro really began to emerge as a painter in his own right. He loved the valley village of L'Hermitage which offered him a mix of geometric and organic shapes to paint. The painting, *View of L'Hermitage, Jallais Hills, Pontoise*, (1867) was different from any previous paintings. This big, dynamic composition pieced together plowed fields and rooftops in rich color. Light illuminates the entire image. Pissarro painted other towns as well, especially enjoying the intersection of rural and suburban French life where the landscape met the modern world with factories billowing or a steam-driven barge along the river as in *The Factory at Pontoise* (1873) or *Saint Sever, Rouen, Morning at 3 O'Clock* (1898). His compassion for laborers and peasants was also apparent in his new work.

In 1872, Pissarro and his former student, Paul Cézanne, began a two year collaboration which proved extremely productive for them. While Cézanne adopted the Impressionistic style of painting, Pissarro pushed himself to new levels in his work. He focused on strengthening his compositions. The year 1874 brought the first private Impressionist exhibition where Pissarro, consid-

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PRINCIPLES OF DESIGN

- Repetition: Imagery repeating pattern
- Variety: Contrast/variation
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- Balance: Even visual weight
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COMPOSITION

- Symmetrical: Mirrored imagery
- Asymmetrical: Random placement
- Radial: Mirror image from center point
- Repetition: Repeating pattern, motif

ARTISTIC STYLES

- Realism: Realistic representation
- Abstraction: Personal interpretation
- Non-Objective: No recognizable depiction

ELEMENTS OF DESIGN IN PICTURE BOOKS

Children's literature that relate to this lesson due to elements of art or story content are:

- *Camille Pissarro: Impressionism, Landscape and Rural Labour* by Richard Thomson
- *Camille Pissarro: Impressions of City and Country* by Karen Levitov
- *Camille Pissarro: Letters to His Son Lucien* edited by John Rewald
- *Depths of Glory: A Biographical Novel of Camille Pissarro* by Irving Stone
- *Pioneering Modern Painting: Cezanne and Pissarro* by Joachim Pissarro, Paul Cezanne and Camille Pissarro

REFERENCE/BIBLIOGRAPHY

- Brettell, Richard R. *Pissarro and Pontoise: The Painter in a Landscape*. Yale University Press. 1990
- Rothkopf, Katherine. *Pissarro: Creating the Impressionist Landscape*. Philip Wilson Publishers. 2007

ered the patriarch and senior teacher of the movement, participated along with other impressionists and students Cezanne and Gauguin.

In his fifties, Pissarro saw little improvement in his career or financial circumstances. His head-of-the-house responsibilities now included six children. In addition, he began to doubt his artistic ability and suffered from bouts of depression, but he persevered. Pissarro slowly began to gain the respect he was denied for so long. The public's view of Impressionist art in 1884 was now more accepting and it was considered a sound purchase. Pissarro finally received good prices for his paintings at auctions while the respect of patrons, peers and students continued to grow. Finally, the Pissarro family enjoyed a comfortable lifestyle and new home in Eragny.

Pissarro suffered from an eye disease later in his career that forced him to leave the outdoors and paint exclusively indoors. He died from blood poisoning on November 13, 1903, at the age of seventy three in Le Havre, France, and is buried in Père Lachaise Cemetery in Paris. He was survived by his sons, Lucien, Georges, Felix, Ludovic-Rodolphe, Paul Emile and daughter Jeanne.

Pissarro's warmth and generosity made him endearing to many, especially his students. His intellectual and organizational contributions to the Impressionist movement was key to its survival and earned him the title of "Father of Impressionism." Today his paintings sell for three to five million dollars.

About the Art

The Boulevard Montmartre on a Winter Morning was painted, Oil on canvas, in 1897, by Jacob Abraham Camille Pissarro. It measures 25 1/2 x 32 inches and is in The Metropolitan Museum art collection in New York City.

The Boulevard Montmartre was constructed in 1763 and remains one of the largest streets in Paris and served as a favorite subject for Pissarro. He painted these scenes from apartment or hotel windows above the street. In 1897, Pissarro rented a room at the Hôtel de Russie located on the corner of the Boulevard des Italiens and the Rue Drouot. From here, he painted the Boulevard Montmartre at various times of the day to capture the different lights, seasons and weather conditions. Some of the 1897 variations include: *The Boulevard Montmartre at Night*, *Boulevard Montmartre, Afternoon Sun*, *Boulevard Montmartre, Morning*, *Cloudy*, *Boulevard Montmartre, Foggy*

Morning, *Boulevard Montmartre, Spring Rain*, *Boulevard Montmartre, Afternoon in the Rain*, and *Boulevard Montmartre, Spring*.

Directed Observation

Show students an image of *The Boulevard Montmartre on a Winter Morning* and tell them it was painted in oil by Camille Pissarro in 1897, six years before his death. Invite students to quietly study the work. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work. Share information about the painting from "About the Art" section.

1. As a cityscape, Pissarro focused on city life. Discuss the different challenges in capturing city life versus rural landscapes. Discuss the challenges of painting a winter scene versus a spring or summer scene. (Be sure to view *Boulevard Montmartre, Spring*). How do the color palette, texture, value, lines, shapes, space and form change?
2. What is the benefit of painting the same scene many times—in various seasons, light, time of day or from different vantage points? What clues does Pissarro give us in this painting to indicate his choices?
3. The images are roughly painted without crisp edges. How does this compare to Pissarro's other Boulevard Montmartre's paintings? How do you feel about the roughness of the images? Is this consistent with Impressionist painting?
4. Study perspective drawings. Where is the vanishing point in *The Boulevard Montmartre on a Winter Morning*?
5. Share your personal reaction (aesthetic) to this work and critique it based on the elements and principles of art.
6. Discuss Pissarro's leadership of the Impressionistic movement.

Things to Do

1. Advance your understanding and ability of perspective in drawing. Choose either an interior or exterior location that has a good sense of depth and vanishing point such as a road that goes into the distance or a long hallway. Choose your vantage point. Will it be a bird's eye view or low to the ground? Spend sufficient time capturing the scene in pencil.
2. Choose an outdoor location of interest and photograph it at different times of the day. Choose one of the photographs and use it as a reference for a painting.
3. Research other Impressionist painters and give an oral report. Dress the part.



6th Grade: JANUARY

At the Moulin Rouge

Henri de Toulouse-Lautrec

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 Funded by the John and Frances Beck Foundation, Chicago, Illinois
 Edited by Constance Kammrath, M.A.

About the Artist

The following information is provided to give classroom teachers a comprehensive understanding of the artist and artwork. Use your judgment on what to share with your students based on their level of curiosity, observation/inquiry skills, comprehension and age-appropriateness.

Henri de Toulouse-Lautrec

Henri Marie Raymond de Toulouse-Lautrec was the first child born to Count Alphonse and Countess Adèle de Toulouse-Lautrec. He was born on November 24, 1864, in Albi, a city in the south of France. A second child, Richard Constantine, was born to the aristocratic couple but died within a year. His early years were mainly spent at the home of his grandfather, the Château du Bosc. With his cousins by his side, he spent his days playing games of croquet and badminton while learning Latin and English and a bit about drawing from his father and uncle who were both draftsmen.

Despite the wealth in which he was raised, Lautrec's childhood years were sad. His parents were unhappily married and eventually separated a few years after the death of their second child. Eight year-old Lautrec and his mother moved to Paris where he attended school. During these early years, his mother became extremely protective of her son who was developing health issues. His father remained absent and was often mentally unbalanced, yet Lautrec developed an interest in art from his amateur artist father. This interest in art became a distraction in a young life that was plagued with dysfunctional parents and ill health.

Lautrec's parents were descendants of the Toulouse family which engaged in inbreeding to maintain a one thousand year bloodline. They themselves were first cousins who married as was acceptable under these circumstances. Generations of inbreeding resulted in offspring with congenital health conditions and Lautrec was no exception. When early signs of failing health appeared, he and his mother moved back to Albi for medical treatment. In 1878, he fractured his thigh bone in a fall from a chair and spent months restricted to his bed. One year later, he fractured his other leg while walking. Neither fractures healed properly and prevented his legs from growing. Medical treatment including shock treatments were administered but nothing helped. Time away to recuperate provided opportunity for painting and drawing. Lautrec became a prolific artist during these years and rendered over 2400 drawings by age sixteen. Physically, however, Lautrec continued to have many challenges. His legs remained short, ridged and covered in rickets while his torso grew to adult-size. As a young adult male, he faced challenges as he tried to fit into the social scene. It was physically impossible for Lautrec to partici-

pate in normal activities. Often rejected, shunned and the target of jokes, he turned to his interest in art to cope.

In 1882, Lautrec enrolled in the Leon Bonnat Art School in Paris where he exhibited exceptional drawing ability, impeccable craftsmanship and a sensibility to modern subject matter. He continued his formal training until a clash between the two sent Lautrec to the Montmartre section of Paris where he studied under artist Fernand Cormon. The Montmartre section of Paris was the center of the cabaret entertainment and bohemian life that Lautrec loved and loved to paint. Here, painters, actors, writers and musicians who earned small income could afford to live in the low-rent, poor area. This area contained night clubs and those who enjoyed a wild way of life.

The Moulin Rouge was an famous establishment in the area near Lautrec's apartment featuring singers, dancers, and small theatre productions for clientele who ate and drank. The can-can dance, a physically demanding dance with high kicks performed by a chorus line of women in long skirts, petticoats and black stockings, was introduced at the Moulin Rouge. At this favorite night spot, Lautrec soon earned a reputation as an alcoholic whose drunken behavior never went unnoticed. His interaction among the night clubs and brothels provided Lautrec with the lifestyle he chose to illustrate, a crowd of girls and older women of the working class mixed with well dressed wealthy men in a gritty, smoke-filled dance hall. His goal was to capture the movement, rhythm and contortions of the crowd and dancers. Lautrec often inserted faces of friends into these scenes and intensified their personalities with brush strokes and color. He also placed the horizon line high in his composition to accommodate the crowd. This interesting subject matter coupled with his enormous talent and productivity built his status as a respected artist in the Paris community. Many of the works painted under the Moulin Rouge theme were exhibited in the foyers of the dance halls and in more respectable places such as the Salon des Indépendants. Lautrec's first one-man show was at the Boussod and Valadon Gallery in 1893.

Lautrec shifted subject matter in his paintings after 1893. He devoted the remaining years of his life to capturing well-known personalities in Paris. One such portrait was that of Paul Leclercq, who thought so highly of Lautrec's skills that he presented the painting to the Louvre. Leclercq was amazed that Lautrec was able to capture his likeness in such few and quick studio sittings. Lautrec basically applied a few quick dabs of paint to the canvas and then relied on his unfailing memory to capture the face of Leclercq later with great accuracy. This was also true when Lautrec painted portraits involving animals, especially horses and dogs. He had developed a keen understanding and

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- Repetition: Imagery repeating pattern
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COMPOSITION

- Symmetrical: Mirrored imagery
- Asymmetrical: Random placement
- Radial: Mirror image from center point
- Repetition: Repeating pattern, motif

ARTISTIC STYLES

- Realism: Realistic representation
- Abstraction: Personal interpretation
- Non-Objective: No recognizable depiction

ELEMENTS OF DESIGN IN PICTURE BOOKS

Teachers seeking to include books on Lautrec in the classroom should preview them as Lautrec painted subject matter which may not be appropriate for your students to view.

- *A Club in Montmartre: An Encounter with Henri de Toulouse-Lautrec* by Mike Resnick

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- Bouret, Jean. *The Life and Work of Toulouse-Lautrec: Court Painter to the Wicked*. Harry A. Abrams, Inc. New York. 1966
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- Loftus, John. *Toulouse-Lautrec*. McGraw-Hill, New York. 1969

sensitivity to animals from his childhood.

To his credit, Lautrec remained a student of art throughout his career. He enthusiastically studied the work produced by his contemporaries, appreciated their skills, praised them generously and treated them with utmost respect. Among Lautrec's peers was Vincent Van Gogh whose sincerity, personality, and utter devotion to his art left quite an impression on Lautrec. What impressed Lautrec the most was Van Gogh's ability to freely explore artistic options by experimenting with brush strokes, paint application, and pure colors as well as using his youthful nature to venture into new modes without hesitation.

Lautrec's ill health and poor drinking habits eventually caught up with him. Her continued painting for a while but found he could no longer achieve his high standards. He shifted into mass-produced art such as lithography and etching which enabled his work to spread to broader audiences. In 1899, it was obvious that Lautrec was heading toward a breakdown and he was committed to a sanatorium. He managed to recover but knew the end of his life was near and went to his mother's home at the Château de Malromé. On September 9, 1901, at the age of thirty-seven, Lautrec passed away. Soon after his death, his mother gathered all his paintings from his studio and gave them to the town of Albi where, in 1922, they were placed in the Toulouse-Lautrec Museum which is still in operation to this day. During his career, he produced over 700 paintings, 250 watercolors, 300 prints and posters and 5,000 drawings.

About the Art

At the Moulin Rouge was painted oil on canvas in 1892-1895 by Henri Marie Raymond de Toulouse-Lautrec. It measures 47 1/4 by 55 inches and is in the collection of The Art Institute of Chicago.

The famous music hall, Le Moulin Rouge, provided Lautrec significant visual stimulation to produce more than thirty works of art. Dancers, a regular subject matter for the Moulin Rouge, are not the focus of this particular work. Rather, we see patrons placed behind the barrier. According to author Jacque Lassaigue, an authority on Lautrec, those seated at the table are Sescou, Guibert and the poet Edouard Dujardin. In the background with arms raised is La Goulue adjusting her hair. The woman with the bright red hair is dancer Jane Avril. Lautrec's cousin, Gabriel Tapié de Céleyran, is walking past and with him is the small figure of Lautrec. In the foreground, cut off the end of the picture area, is a bizarre-looking woman named May Milton whose

face is caught in the light and oddly colored.

Directed Observation

Show students an image of *At the Moulin Rouge* and tell them it was painted, oil on canvas, by Henri Marie Raymond de Toulouse-Lautrec. Offer students biographical information about Lautrec. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work.

1. *At the Moulin Rouge* is noted for its somewhat unusual composition. Lautrec, at the height of his artistic career, offers a view of the Moulin Rouge with a perspective that has the viewer perched above the floor level and on the other side of the railing. Lautrec exchanges his usually high horizontal composition for the Degas-inspired titling perspective. In doing so, he brings the viewing into the dance hall.
2. Does the cropping of this composition seem odd? Notice the face on the left is cut off. This is not how Lautrec painted *At the Moulin Rouge*. The painting was cropped on the right and bottom edge after his death.
3. Some say Lautrec references the Impressionists' style. Do you agree? Why?
4. Locate the areas of loose brush strokes and odd color schemes. How do these components add to the emotional quality of the work and to the "feel" of the dance hall environment?

Things To Do

1. Lautrec was successful capturing action. Consider executing a work of art, two or three dimensional, that captures a figure or figures in action. Or, visit an event that is well attended such as a sporting event or family party. Capture the action of the crowd in a drawing.
2. Lautrec often placed himself in the background of his paintings. Create a painting or drawing with you in the midst of a crowd, somewhat like a celebrity's cameo appearance in a movie.
3. Create a self portrait from at least two vantage points as Lautrec did in this work. Also check out Norman Rockwell's *Triple Self Portrait*.





6th Grade: FEBRUARY

The Mothers

Käthe Schmidt Kollwitz

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Funded by the John and Frances Beck Foundation, Chicago, Illinois

Edited by Constance Kammrath, M.A.

About the Artist

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Käthe Schmidt Kollwitz

Käthe Ida Schmidt was born on July 8, 1867, in Königsberg, Province of Prussia (now Kaliningrad, Russia), the fifth child to Karl and Katherina Schmidt. She was brought up in a warm, nurturing household influenced by socialist beliefs and deeply felt morals. Her father, who once studied law, was a trained mason and prosperous builder. Käthe Schmidt showed an early interest in art. At sixteen, she sat in her father's office and drew visiting members of the working class. He encouraged his daughter's early interest in drawing by providing private tutors in art. Later, Schmidt was sent to school in Munich to complete her basic education. Since universities were not an option for women, she enrolled at the Woman's Art School in Berlin in 1884 where she studied painting and sculpture. Of all media, she embraced etching and lithography. The etchings of Max Klinger who depicted social concerns, made a strong impression on her.

In Berlin, Schmidt became engaged to Karl Kollwitz, a medical student, whom she married in 1891. Dr. Kollwitz worked in the public health care system caring specifically for poor tailors and dressmakers who worked primarily from home. Living in one of the poorest slums in north Berlin and having knowledge of the health conditions of her husband's patients, she made the professional decision to focus her art on social concerns and hardships of life of the working class. She often assisted her husband in his medical practice as he tirelessly served his patients. The marriage was blessed with the birth of two sons, Hans and Peter.

Kollwitz attended the premiere of the play, *The Weavers*, by Gerhart Hauptmann—a powerful drama depicting the hunger revolt of Silesian weavers in 1844, and was deeply moved by the peoples' misery and oppression. As a reaction, Kollwitz created a series of six prints over six years entitled *A Weavers' Revolt* (1890's), declared worthy of a medal by the jury at an exhibition, however the award was denied by Emperor William II, King of Prussia, on the basis of her socially critical content. The German public, however, embraced Kollwitz and her desire to express real conditions. Her reputation as a fine artist with a desire to share social concerns grew. *A Weavers' Revolt*, additional etchings and lithographs were purchased by the Dresden Kupferstich-Kabinett, led by Max Lehrs, the first institution to own works by Kollwitz. She won Germany's gold medal and was the first wom-

an elected into Prussia's Academy of Art.

From 1898 through 1903 Kollwitz taught engraving and drawing at the Women's Academy Berlin and became a member of the artist-run association called the Berlin Secession, an association formed as an alternative to the state run Association of Berlin Artists. Kollwitz had many opportunities to exhibit her works both in Berlin and abroad.

Inspired by the historical novel, *The Peasants' War*, by Wilhelm Zimmermann, Kollwitz developed a series of etchings, *Peasants' War* (1901-1908), depicting uprising against repression. Additional works produced between 1901 and 1904 were black and white lithographs and colored lithographs. Her *Self-Portrait en face* (1903-1904), crayon and brush, four-color lithograph is considered her most popular and expensive lithograph. In 1904, Kollwitz traveled to Paris and began studies in sculpture, including a visit to the studio of the modern sculptor, Auguste Rodin. She was deeply moved by his works and felt the forms were filled with passion and spiritual content. Kollwitz designed a poster in 1906 to bring attention to low paying workers. Copies hung near the German Home Industries Exhibition depicted a poor, tired female worker. Before attending, Empress Auguste Viktoria requested the posters be removed because she didn't want to see the image. Naturally, Kollwitz was saddened by the removal of her work from public viewing but her desire to speak out against injustice, war and violence remained strong.

In 1914, Kollwitz's younger son, Peter, was killed in World War I, devastating Kollwitz and her husband. She postponed a memorial and focused on a series of drawings illustrating the impact of war on women. *Widows and Orphans* (1919) and *Killed in Action* (1921) were completed in this period. In 1920, Kollwitz participated along with Albert Einstein in the International Workers Aid producing posters called *Help Russia*, *Vienna is Dying!* and *Save her Children!* After completing a series of seven woodcuts called *War* (1921-1922), she turned her attention to designing her son's memorial titled *Mourning Parents*. Although she wished to sculpt a memorial for her son, coming to terms with his death was too difficult. *Mourning Parents*, sculpted in 1932 by August Rhades and Fritz Diederich, consists of individual granite sculptures of a father and mother whose kneeling posture, arms wrapped around their bodies and down-cast heads tell of overwhelming grief. The memorial was exhibited in the National Gallery in Berlin to pay tribute to all fallen soldiers and then transported to her son's grave site in Belgium.

The mid to late 1930's were filled with additional challenges for Kollwitz. The rise of the Nazi regime in 1933 forced Kollwitz to

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ARTISTIC STYLES

- Realism: Realistic representation
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- Non-Objective: No recognizable depiction

ELEMENTS OF DESIGN IN PICTURE BOOKS

Children's literature that relate to this lesson due to elements of art or story content are:

- *Anne Frank—The Diary of a Young Girl* by Anne Frank
- *Deliver Us From Evil: A World War II Novel* by Daniel Reed
- *Number the Stars* by Lois Lowry
- *Soldier Boys* by Dean Hughes
- *Soldier X* by Don L. Wulffson

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- Kollwitz, Käthe. *Diary and letters of Karthe Kollwitz*. Northwestern University Press. 1989
- Prelinger, Elizabeth. *Kathe Kollwitz*. Yale University Press. 1994

resign her position with the Academy of Arts in Berlin because they considered her art inflammatory. By 1935, they banned it from exhibition. Similarly, artists such as Van Gogh, Picasso, and Cezanne had their work removed from walls in German museums. A 1936 interview with a Moscow newspaper led to interrogation by the Gestapo and threats of imprisonment in a concentration camp should she grant another interview. Fortunately, she continued to develop new work with *Mother With Two Children* (1936) and *Pieta* (1937-1939) among them.

When her beloved husband, Karl, died in 1940, Kollwitz paid tribute to their love in a small sculpture, *Farewell* (1949/41). Two years later, her oldest grandson lost his life in World War II. The following year she lost her home and much of her work and writing in British air raids. Kollwitz was offered refuge in the castle of Moritzburg from Prince Henry of Saxony, which she accepted. On April, 22, 1945, just a few days before the end of World War II, Käthe Kollwitz died in the castle of Moritzburg. Her ashes were taken back to Berlin and buried in the family tomb. One of her noted messages was, "I do not want to die...until I have faithfully made the most of my talent and cultivated the seed that was placed in me until the last twig has grown."

Son Hans became a doctor and served as the director of the Department of Epidemiology in Berlin. After his retirement, he focused on publishing the diaries of his mother, promoted exhibitions of her work and inventoried her creative works.

About the Art

The Mothers, a woodcut print from a portfolio of seven, is printed on 13 1/2 by 15 3/4 paper. The work was executed by Käthe Kollwitz between 1921 and 1922 and was published in 1923. One print is in the collection of the MoMA, New York City.

Directed Observation

Show students an image of *The Mothers* by Käthe Kollwitz. Offer students biographical information about Kollwitz. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work.

1. How does this image make you feel?
2. *The Mothers* was carefully composed to reflect the terror of groups of women and their children during war. What is the emotional reaction from you, the viewer?
3. How does Kollwitz use the elements of line and shape for emotional impact?

4. The composition is quite compacted. How does this suggest fear?
5. How would the effect of this image change if it were printed in full color?
6. Kollwitz felt women were strong and the roots of the family. How does this image support this idea?
7. The hands of Kollwitz's women are slightly larger than reality. How might this image support the idea of inner strength as well as physical strength?
8. In general, art work is simply telling a story visually. What story is Kollwitz telling? Why is this important to the world? What sacrifices and challenges did she make or meet to raise social consciousness about the tragedy of war? If you were to raise social awareness about a situation, what would it be?

Things to Do

1. Examine Kollwitz's preparatory work (below) for the woodcut of *The Mothers* then discuss design shifts from the first image to the second to the final woodcut. How has the image been improved? Discuss the importance of the planning process.
2. Make a list of social injustices you or someone close to you have experienced, especially on an emotional level. Do research on the context of the social issues. Talk with others. Photograph or sketch places and people. Shift your emotions, knowledge and images into a composition. Consider how you will



1920 Charcoal on paper



1921 Pen and Brush



1921/22 Woodcut Print

impact the viewers on an emotional level. How will you use elements of art and principles of organization to communicate your ideas? Render many drawings as you fine-tune the composition. Share your ideas with others in a mini-critique. Execute your final design with your choice of 2-dimensional material. Post your work in the community.

3. Use your knowledge of the human figure to create a 3-dimensional figure in clay. Create a narrative through the body's posture to make a strong emotional appeal. The figure's form can be rendered in a realistic or abstract form.



6th Grade: MARCH

Storm on the Sea of Galilee

Rembrandt van Rijn

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Funded by the John and Frances Beck Foundation, Chicago, Illinois

Edited by Constance Kammrath, M.A.

About the Artist

The following information is provided to give classroom teachers a comprehensive understanding of the artist and artwork. Use your judgment on what to share with your students based on their level of curiosity, observation/inquiry skills, comprehension and age-appropriateness.

Rembrandt Harmensz van Rijn

"Van Rijn" refers to the Rijn region near Leiden, Netherlands. His name was changed from Rembrant to Rembrandt later in life. Rembrandt Harmensz van Rijn was born in Leiden, Netherlands, on July 15, 1606, the eighth of ten children, to Harmen Geritszoon and Neeltgen van Rijn. Harsh living conditions, plague, and healthcare limitations contributed to the deaths of four siblings who did not survive infancy and two others who did not survive childhood. The remaining children were raised in a modest home supported by their father's meager income as a mill worker. Young Rembrandt was a good student while attending the local elementary school and, while he was interested in art, he didn't exhibit any early signs of being a gifted artist during these years. His parents sent him on to the Latin School in Leiden where his studies focused on classics and the Bible.

Rembrandt's interest in art gradually developed and in 1620, he left his studies at the Latin School to train as a painter under master Jacob van Swanenburgh. Rembrandt learned basic painting skills and soon became good at rendering images. He put his classical education to good use as his painting specialties included architecture, dramatic scenes of hell and the effects of light.

Rembrandt relocated to Amsterdam to study under Pieter Lastman whose painting reputation was based on historical subject matter. Such specialty mandated the painter be well-trained in a broad range of abilities including portraiture, figures, landscapes, seascapes, architecture, interiors and in a variety of periods such as biblical, political and mythological. The nineteen year old Rembrandt studied with Lastman for roughly six months before he returned to his parents' home in Leiden as a master painter.

The years between 1625-1631, known as the Leiden period, were devoted to building his reputation as a painter in his community. Rembrandt's signature on his work began to evolve during the Leiden period. Initially, he signed his work with the initials RH (Rembrandt Harmensz) and soon changed it to RHL referencing his birth town. Around the age of twenty-six, he signed his first name. Historians speculate Rembrandt compared his artistic skills to first name icons as Michelangelo and Raphael. Around 1633 Rembrandt made the last change by adding "d" to his name.

Rembrandt continued developing his reputation throughout the 1620's with major accomplishments including such work as *Judas Repentant* (1629), *The Artist in His Studio* (1629), and several self-portraits. During the Leiden Period Rembrandt surrendered characteristics and techniques from his former mentor and assumed his own. The vibrant use of concentrated light contrasted by dark areas finally gave Rembrandt the distinctive style called chiaroscuro (*chiaro*, Italian for bright light and *oscuro* for dark). This style exposed surface areas while submerging other areas in the shadow. One such example is Rembrandt's *Peter and Paul Disputing* (1628), which uses the contrast between the extreme light and extreme darkness to increase interest and focus the viewer's eye on the conversation between the two scholars.

In addition to painting, Rembrandt excelled in etching, an unusual counterpart for a painter. While other etchers of the time drew meticulous lines on the etching plate, Rembrandt drew almost uncontrolledly, rendering a "sketchy" look to his prints. Rembrandt produced hundreds of etchings which advanced his reputation and fame.

Rembrandt relocated to Amsterdam in 1631 living with Hendrick Hylenburgh who introduced Rembrandt to his cousin, Saskia, whom he married three years later. In 1635, Saskia gave birth to the first of their four children. They purchased a beautiful home in 1639 but what should have been a happy time in their lives was only the beginning of hardship and heartbreak. Three of the four Rembrandt children died by 1641 leaving only their newborn son, Titus. Saskia, age thirty, died soon after Titus's birth. Rembrandt began a relationship in the late 1640's with an employee, Hendrickje Stoffels, who eventually became his common-law wife and bore him a daughter, Cornelia.

At first, their family enjoyed a comfortable lifestyle supported by Rembrandt's earnings as a successful painter. In time, however, Rembrandt's taste for fine living, his poor financial decisions and the general economic slowdown jeopardized his ability to provide for his family. The Amsterdam house eventually became a financial burden and he had no choice other than selling the home and his broad collection of art and antiques.

The family relocated to another area in Amsterdam inhabited by a large community of artists. Here, Rembrandt withdrew from society and focused on a simpler life in which painting was his primary focus. Some of Rembrandt's greatest paintings were from this period and included *Bathsheba* (1654), *Christ Presented to the People* (1655), *Jacob Blessing the Sons of Joseph* (1656) and a self portrait (1658). As usual, Rembrandt brilliantly captured

Discipline-Based Art Education

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Art Aesthetics

Providing opportunities to develop perception and appreciation of visually expressed ideas and experiences.

Art Production

Providing opportunities to develop skills and techniques for creative visual expressions of emotions and ideas.

Art History

Providing opportunities to develop an understanding of the visual arts as a basic component of personal heritage.

Art Criticism

Providing an opportunity to develop an intellectual basis for analyzing and making aesthetic judgments based on an understanding of visual ideas and experiences.

ELEMENTS OF ART

- Line: A continuous mark
- Shape: Area enclosed by a line
- Color: Hue, reflection of light.
- Texture: Surface quality, real or implied
- Form: 3D shape or illusion of 3D
- Value: Graduated areas of light/dark
- Space: Illusion of depth

PRINCIPLES OF DESIGN

- Repetition: Imagery repeating pattern
- Variety: Contrast/variation
- Rhythm: Issues of eye movement
- Balance: Even visual weight
- Emphasis/Economy: Dominance/minimalism
- Proportion: Compare size relationships

COMPOSITION

- Symmetrical: Mirrored imagery
- Asymmetrical: Random placement
- Radial: Mirror image from center point
- Repetition: Repeating pattern, motif

ARTISTIC STYLES

- Realism: Realistic representation
- Abstraction: Personal interpretation
- Non-Objective: No recognizable depiction

ELEMENTS OF DESIGN IN BOOKS

Literature that relate to this lesson due to elements of art or story content are:

- *First Impressions: Rembrandt* by Gary D. Schwartz
- *The Rembrandt Book* by Gary Schwartz
- *Rembrandt (Getting to Know the World's Greatest Artists)* by Mike Venezia
- *Rembrandt: The Painter at Work* by Ernst de Wetering
- *What Makes a Rembrandt a Rembrandt?* by Richard Muhlberger and the Metropolitan Museum of Art

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- Schwartz, Gary. *The Rembrandt Book*. Harry N. Abrams 1992
- Mee, Charles L. *Rembrandt's Portrait: A Biography*. Simon & Schuster. 1988
- Rassieur, Thomas and William Robinson, Clifford Ackley, and Ronni Naer. *Rembrandt's Journey*. MFA Publications. 2003

the outward appearance of his subjects as well as intensely depicting human character.

Tragedy struck the van Rijn family again in 1663 when Hendrickje died, most likely from the plague or tuberculosis, and was buried in a rented grave. Five years later his twenty-seven year old son Titus died. On October 4, 1669, sixty-three year old Rembrandt died in Amsterdam and was buried in Westerkerk in an unknown, rented grave.

The 1968 Rembrandt Research Project estimates he produced roughly three hundred paintings, three hundred etchings and two thousand drawings. Some authorities claim a more realistic number of drawings of only seventy-five.

About the Art

The Storm on the Sea of Galilee was painted, oil on canvas, in 1633 when Rembrandt was twenty seven. His only seascape, it measures 62 1/2 inches high and 49 5/8 inches wide and depicts the Biblical story of Jesus calming the storm on the Sea of Galilee as told in the book of Mark, chapter four. In the midst of a fierce storm at sea, a small boat containing the disciples and Christ tossed about and takes on water. The disciples urge Christ to stop the storm. The suspended scene is unresolved, therefore the tension.

The painting had been exhibited at the Isabella Stewart Gardner Museum in Boston, Massachusetts until, on March 1990, it was reported stolen. Considered the biggest art theft in US history, the two thieves stole twelve works of art collectively valued as high as three hundred million dollars. The crime has never been solved.

Directed Observation

Show students an image of *The Storm on the Sea of Galilee* and tell them it was painted, oil on canvas, in 1633 by Rembrandt van Rijn. Offer students biographical information about Rembrandt. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work.

1. Review the term, chiaroscuro (chiaro=bright light and oscuro=dark) and identify where this occurs in the painting. How does the use of chiaroscuro create tension in the painting?
2. Discuss the composition as it applies to emphasis and economy. Where are the points of action versus the less busy areas? Do you notice the diagonal line created by the slanted mast? This divides the

painting into two triangles. The bottom right triangle includes the action scene and dark tones. The top left triangle contains lighter colors and gives a sense of hope in the breaking storm.

3. The disciples are in various roles, some working with the masts, others bailing water and yet a few others are pleading with Christ to help. A total of fourteen passengers on the boat include the disciples, Christ, and one other passenger who is Rembrandt. It was typical for Rembrandt to place his image in his paintings. See if you can identify him in the boat.
4. Describe how your eyes moved around the painting.
5. This scene visualizes a Bible story known to many. Discuss how this painting effectively tells that story for someone who may not know the Bible reference.
6. Rembrandt was considered an "imaginative realist." Considering this scene is inspired by a Biblical account, how is imagination used in this work? How has Rembrandt melded the earthly with the spiritual? How did he evoke emotions in this work?

Things to Do

1. Rembrandt was a master at capturing images of himself in his self-portraits, many of which were etchings. When viewed together, one sees him aging. Gather photos of yourself as a first, fourth and sixth grader. Reference the images as you create three pencil drawings of yourself at these particular ages.
2. Use a current photo of yourself to create a pen and ink or a black thin marker drawing of yourself (non-computer generated). Compare and contrast your line drawing to a photograph. How do 3D forms translate into a line, such as your 3D nose?
3. Work with a partner to create pencil or charcoal portraits using chiaroscuro technique. Have your partner sit on a stool against a black backdrop in a dark room. Use a spotlight or lamp to cast light on the face, making sure the face shifts from being in the light (white) to being in the shadow (black).
4. Choose an important dramatic event in your life, in history or in literature and create a pencil drawing. Emphasize the drama by using extreme contrasts of light and dark. Draw attention to the focal point by placing it in the light. To emphasize the focal point, create a black background using an ebony pencil. This will cause the image to pop forward (figuratively speaking) while the intense black pushes the background to rear.



6th Grade: APRIL

The Scream

Edvard Munch

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Funded by the John and Frances Beck Foundation, Chicago, Illinois
Edited by Constance Kammrath, M.A.

About the Artist

The following information is provided to give classroom teachers a comprehensive understanding of the artist and artwork. Use your judgment on what to share with your students based on their level of curiosity, observation/inquiry skills, comprehension and age-appropriateness.

Edvard Munch

Edvard Munch, born December 12, 1863, in the Norwegian village of Løten, to Laura Catherine and military physician Christian Munch, was the second of five children. His father's military career took the family to Kristiania (now Oslo), Norway, in 1864, just around Munch's first birthday. Four years later, his mother died of tuberculosis, leaving the five young Munch children in the care of their father and aunt Karen Bjølstad. Munch's father took an active role in raising his children, often entertaining them by sharing stories, especially ghost stories which were rather frightening for the young children. Christian Munch was obsessively religious and instilled a fear of eternal hell if his children ever sinned. Young Munch was a sickly child, spending many school days at home tutored by his father. Munch experienced grief when he watched his fifteen year old sister, Sophie, die of tuberculosis. Another sister was diagnosed with schizophrenia later in adolescence. The only sibling to marry was Andrea who died within months following her wedding. Experiencing sickness, mental illness and death was common throughout Munch's life and later became a theme in his art.

Munch's interest in art grew and by the age of thirteen, he visited exhibitions of the local art association. He attended a technical college to study engineering but within a year left to attend the Royal School of Art and Design. Finally, in 1885, a scholarship provided him the opportunity to spend three weeks studying Impressionist, Postimpressionist and Symbolist works in Paris. He returned to Kristiania, Norway, and began painting as a Symbolist painter using specific colors and shapes to reach the viewer on an extremely emotional level. One of these series was based on the traumatic experiences of home visits he made with his physician father and the death of family members and included *Death in the Sick Room* (1893), *By the Death Bed* (1895), *The Sick Child* (1896), and *The Dead Mother and Child* (1897).

In November, 1889, tragedy struck with the death of his father, pushing Munch into a state of severe depression. He possibly suffered from bipolar disorder, although never documented. He painted the melancholy *Night in St. Cloud* (1890) as a memorial to his father. The dark interior and lonely figure expresses the anguish and aloneness Munch felt.

When Munch shifted his approach from Impressionism to Expressionism in the 1890's he earned his first one-man invitational exhibition with the Berlin Artists Association. Unfortunately, his unconventional paintings caused such a scandal that the exhibition closed after eight days. The closing boosted Munch's notoriety among German's avant-garde art community and convinced him to move permanently to Berlin. Over the next five years, Munch completed several series of paintings, many later translated into etchings and lithographs. Printing trips to Paris enabled Munch to advance his skills. He explored woodcuts, emphasizing the grain of wood and using it as an element. He produced over three hundred fifty lithographs, one hundred eighty etchings and one hundred fifty woodcuts.

In 1891, Munch began developing a variety of sketches and rough paintings for what would become one of his most famous and self-revealing paintings, *The Scream*.

Edvard Munch had another opportunity to exhibit his work in a 1902 exhibition called "The Frieze of Life." He organized the art on four walls, each having one of the following themes: Love's Awakening, Love Blossoms and Dies, Fear of Life, and Death. Although this exhibition was considered a success, it once again revealed the dark side of Munch, provoked by disastrous love affairs and childhood tragedies. These years, roughly 1892-1908, were the most productive years for Munch and clearly, the point of transition from Impressionism to the early Expressionist movement. Munch "turns up the volume" in his choice of intense and emotional color choices, his angled and thickly layered brush strokes, his tight composition, and certainly his portrayal of subject matter.

Munch's breakup with Tulla Larson triggered a rapid decline in his mental state. He began to exhibit depression, anxiety and paranoia. One failed attempt at suicide with a gun left him with a wounded finger. He took to alcoholism to soften his emotions. Several paintings during this period were an attempt to deal with his demons. His mental condition continued to worsen and by 1908, he was admitted to a psychiatric hospital in Copenhagen where he spent the next eight months receiving treatment. He was discharged from treatment in 1909 and returned to Norway.

The University of Kristiania announced a call for submissions of mural designs for their grand hall and Munch, now home, decided to submit designs. Of course, some opposed his traditionally bizarre design. This time, Munch's post-breakdown designs represented a new approach to composition and painting. His land-

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ARTISTIC STYLES

- Realism: Realistic representation
- Abstraction: Personal interpretation
- Non-Objective: No recognizable depiction

ELEMENTS OF DESIGN IN PICTURE BOOKS

Children's literature that relate to this lesson due to elements of art or story content are:

- *Edvard Munch* by Jim Whiting
- *Munch: The Scream* by Edvard Munch, Federico and Marco Dolcetta

REFERENCE/BIBLIOGRAPHY

- Asendorf, Christoph, Marian Bisanz-Prakken, Dieter Buchhart and Antonio Hoerschelman. *Edvard Munch: Theme and Variation*. Hatje Cantz Publisher; 1st Edition. 2003
- Bjornstad, Ketil, Tornjorn Stoverud and Hal Sutcliffe. *The Story of Edvard Munch*. Arcadia Books. 2005
- Prideaux, Sue. *Edvard Munch: Behind the Scream*. Yale University Press. 2005

scape designs for the University of Kristiania were more harmonious, classical and simplistic and he received the commission. His murals were installed in the auditorium in 1916.

The fifty year old Munch finally settled down in the town of Ekely just outside of Kristiania. His acreage held several outdoor studios in which he juggled ongoing projects and where beautiful surroundings provided much inspirations for his landscape paintings. Eye disease in 1930 had a minor but recurring impact to his painting career. His last years were spent in a self-imposed exclusion from people and provided time to focus on his work, much of which had the theme of approaching death.

On January 23, 1944, soon after his eightieth birthday, Edvard Munch died at his home in Ekely. He willed his art collection and journals to the city of Oslo (formerly Kristiania). The Munch Museum located in Oslo, Norway, was dedicated in 1963. The National Gallery in Oslo houses many of Munch's early works.

About the Art

The Scream was executed with oil and tempera paints and pastel on cardboard by Edvard Munch in 1893. It is decisively Expressionist. It measures 36 inches high by 28 inches wide and is in the National Gallery, Oslo, Norway. It depicts an abstract human figure in front of Oslofjord, a bay area in South-east Norway. Edvard Munch created several versions of *The Scream* using oils and tempera paints and pastels as well as a lithograph. Some say there were as many as twenty versions. The painting has also been referred to as *The Cry*.

Directed Observation

Show students an image of *The Scream* and tell them it was rendered in oil, tempera and pastel by Edvard Munch in 1893. Invite students to quietly study the work. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work. Share Munch's biographical sketch.

1. Certainly, colors used in this work are interesting. Identify the color scheme (monochromatic/warm colors) and describe how it communicates emotion. How would this painting look if rendered in a different color scheme?
2. Consider other significant elements used in *The Scream*. What are they and how do they contribute to the emotional content?
3. Consider the principles of design and identify one or two which play a major role. Defend your answer.
4. Based on what you know about the artist,

what do you think he was trying to communicate in this work? Was he effective?

5. Create a work which reflects extreme emotion. Pull from your own experience, someone you know, have read about, have seen on TV or in a movie.
6. Does the fact this work was created on cardboard lessen its value?
7. Munch expresses and exposes his very soul in *The Scream*. What does that say about Munch as an artist? Could you do the same? Why or why not?
8. Do you think this is a good art work? Do you think this is an important art work? Defend your answers.

Things to Do

1. Discuss the challenges Munch experienced in his childhood and describe how those affected him. Identify a challenging time in your life and write a paragraph capturing its emotion. Use that emotion as the guide to create a work of art. Consider how you will use the elements and principles of art to communicate your emotion. If you haven't experienced a traumatic event, consult with someone who has and use that perspective.
2. View an image of Picasso's *The Old Guitarist* (1903) painted during his Blue Period. Compare and contrast the use of color in *The Scream*.
3. Take a photograph of yourself which can be placed in Photoshop. Convert the photograph into a line or "coloring book" drawing and print on heavier paper. Learn about color schemes from online resources. Choose one and use color pencils or paint to color your image. No flesh tones permitted. How does it feel to color your skin a non-flesh color?
4. What would make you scream? Share your responses and then draw and paint yourself screaming with hands on the sides of your face. Create a smaller image of your object to hang under your screaming image. Place a blank sheet of paper over the object. Viewers can lift the sheet after they first enjoy your scream.
5. Facial expressions play a big role in visual communication. Use your camera to capture a dozen shots of facial expressions. Adjust the cropping to capture the entire face and minimize the amount of surrounding area. Consider capturing people of varying ages. Print the best ten and mount them on a wall. Have fun interpreting the emotion.
6. Choose one of your cropped faces. Draw grid lines on the photo as well as on larger paper. Transfer the image within each grid onto the gridded paper with pencil.



6th Grade: MAY

The Great Wave

(The Breaking Wave Off Kanagawa)

Katsushika Hokusai

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 Funded by the John and Frances Beck Foundation, Chicago, Illinois
 Edited by Constance Kammrath, M.A.

About the Artist

The following information is provided to give classroom teachers a comprehensive understanding of the artist and artwork. Use your judgment on what to share with your students based on their level of curiosity, observation/inquiry skills, comprehension and age-appropriateness.

Katsushika Hokusai

(Hokusai's name changed frequently during his lifetime as was common for the Japanese, even more common for Japanese artists.) Katsushika Hokusai was born September 23, 1760, during the Tokugawa period, in Edo, (now Tokyo) Japan to Nakajima Ise and an unknown mother. While details of his earliest years are uncertain, Hokusai was thought to be adopted and reared by his father's household and called Tokitaro. His name changed to Tetsuzo at age ten. Hokusai drew obsessively as a very young child. His father, a mirror maker, polisher and decorator, taught his young son the art of making and decorating mirrors, which included some painting instruction.

Hokusai spent his early teen years working in a bookshop where he was exposed to wood-cut blocks. Later, he apprenticed with a local wood-carver briefly before working in the studio and school of woodblock artist Katsukawa Shunshō where he mastered the ukiyo-e style. This style is often called the "floating world" because it blends the real world with a bit of the foreign. Hokusai presented this style in both woodblock printing for book illustrations and portraits of popular Japanese actors. Hokusai worked under Shunshō for fourteen years, during which time he assumed the name of Shunrō and published his first series of images of Kabuki actors along with other quality works.

Hokusai married during the time he studied under Shunshō. Little is known about his first wife other than she died, leaving Hokusai to raise a son and two daughters.

Master teacher Shunshō died in 1792 presenting Hokusai an opportunity to explore other artistic styles such as Chinese and Western art. French and Dutch copper engravings gave Hokusai some new composition and subject matter considerations. He became interested in landscapes and images of daily life in Japan, especially at varying social levels. This shift in style away from the teachings of Shunshō upset the new school leader who, in 1795, expelled Hokusai. Though living in poverty, he managed to produce a small illustrated book in 1796 and continued down this line, perfecting his woodblock illustrations. Hokusai assumed the name of Tawaraya Sōri for a brief period, eventually giving this name to one of his pupils. Hokusai was now ready to become an independent and universal artist, free from traditional training

and utterly devoted to producing new prints. His energy level and general restlessness was remarkable, even for a young man. He rose early in the morning and worked well after sunset producing his woodblock prints, silkscreen prints and landscape paintings. He worked quickly, often tossing completed works to the floor to make room for new ones. The clutter on the floor was excessive at times and eventually prompted him to move to a larger home.

Hokusai married again in 1797. One year later he took on the name of Hokusai Tomisa.

Two years later, Hokusai Tomisa became known as Katsushika Hokusai, referencing the place of his birth near Edo. Two collections of his landscapes were published. In 1804, Hokusai created a six-hundred foot long portrait of the Buddhist priest, Daruma, using buckets of black ink and a broom as a paint brush. In contrast, Hokusai also drew birds in flight on a single grain of rice. One measure of his creativity and imagination showed in a competition between Hokusai and a traditional Japanese painter. Both were invited to compete before the Shogun (ruler) Iyenari who would determine the winner. The competitor rendered a beautiful traditional painting using typical brushstrokes. Hokusai painted a graceful blue curve on the paper. Then he dipped a chicken's feet into red paint and chased it across the paper. His description of the painting to the Shogun was the beautiful landscape featuring the Tatsuta River with red maple leaves floating on the water. Hokusai won the competition.

Between 1827 and 1839, Hokusai developed masterpieces which combined classical Japanese painting with the Western art he studied earlier. Such work included his series called *Thirty-Six Views of Mount Fuji*, which he began when he was seventy, at the peak of his creativity. In 1834-1835, Hokusai produced a series of black and white books called *One-Hundred Views of Fuji* which exhibited both his inexhaustible energy and his creativity. Around 1836, the seventy-six year old artist completed his last notable work, *One-Hundred Poets*.

A 1839 fire in his studio consumed all of the drawings and paintings in the studio. Rather than being distraught, Hokusai continued to produce more work but the almost eighty-year old artist could not match the level of his earlier work. The final name he assumed was Gakyo-rojin which meant 'old mad man with painting.' He died ten years later at the age of eighty-nine. During his life, he changed his name more than thirty times, changed his dwelling place ninety-three times and produced more than thirty-thousand print designs. The commissions for his work supported a modest lifestyle and he often described himself as a peasant. He was buried at the Seikyōji temple in Tokyo, Japan.

Discipline-Based Art Education

The following components are integral to students having a complete, well rounded art experience.

Art Aesthetics

Providing opportunities to develop perception and appreciation of visually expressed ideas and experiences.

Art Production

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- Symmetrical: Mirrored imagery
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- Repetition: Repeating pattern, motif

ARTISTIC STYLES

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- Abstraction: Personal interpretation
- Non-Objective: No recognizable depiction

ELEMENTS OF DESIGN IN PICTURE BOOKS

Children's literature that relate to this lesson due to elements of art or story content are:

- *Hokusai: The Man Who Painted a Mountain* by Deborah Kogan Ray
- *The Old Man Mad About Drawing: A Tale of Hokusai* by François Place
- *Ukiyo-e: An Introduction to Japanese Woodblock Prints* by Tadashi Kobayashi

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The Hokusai Museum opened in 1976 in Obuse, Japan, which honors Hokusai and features his hanging scrolls, folding screens, picture albums, sketches and letters.

About the Art

The Great Wave, also known as *The Breaking Wave Off Kanagawa*, is a color woodblock print created by Katsushika Hokusai sometime between 1831 and 1833. It measures 10 inches high by 14.9 inches wide. A woodblock print is produced by cutting away areas of the surface of a wooden block leaving a raised, relief design which is inked and then pressed and rubbed to transfer the ink onto paper. If more than one color is necessary, multiple blocks are carved, inked and printed on top of previously printed colors.

The Great Wave illustrates the power of nature as a huge wave threatens fishermen in their open boats. The original print of *The Great Wave* hangs in the Hakone Museum in Japan and is considered the most Hokusai's most famous work. *The Great Wave* is one of the most famous prints from a series called *Thirty-Six Views of Fuji* that depicts Mount Fuji in a variety of perspectives, weather conditions and seasons. This series actually consisted of forty-six prints when Hokusai added ten more prints after the original thirty-six became popular. Additional prints are included in many western collections including the Metropolitan Museum of Art in New York and the British Museum in London.

Directed Observation

Show students an image of *The Great Wave* and tell them it is woodblock print made by Katsushika Hokusai. Offer students biographical information about Hokusai and a general idea of woodblock printing. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work.

1. Describe the setting.
2. Looking at the art from a critical point of view, discuss how the elements and principles play an important role in this work.
3. There is much visual movement in the work. Describe how this is accomplished.
4. Describe how the outlining of shapes in the water brings attention to the water's movement.
5. Do you notice the outlined wave that resembles a "claw"? How does this shape add to the mood?
6. How is tension brought into the work?
7. Discuss the natural setting and how "man versus the elements (conditions)" is the subject matter.

8. In any type of waterscape, artists present a setting which is in motion from a time perspective—time passing. Discuss this concept in terms of past, present and future. How does this engage the viewer?
9. Compare and contrast Hokusai's treatment of water to Monet (2nd Grade) or Duncanson (5th Grade). Discuss why one approach may be better than another.
10. If you were to create a waterscape with high tension, how would you accomplish this? Be specific.
11. Describe the many ways a print is different from a painting (one-of-a-kind versus multiple prints).

Things to Do

1. Consider a piece of literature or an event in history that is especially dramatic. Create several sketches to establish the setting. For the event, choose to present it just before the event takes place, as it takes place or just after. Capture a moment of tension, should one exist in the event, and make sure to include action. Once all is laid out, transfer the design to quality paper. Use colored pencils, watercolor or tempera paints to render the work. If more drama is needed, outline key shapes in a darker color. Complete finished work with a white mat to contrast with the artwork.
2. Learn about printmaking and create a print of your own. Make additional copies to share with others.
3. Assign parts of a story to different individuals who each execute their portion. Exhibit the pieces sequentially to re-tell the story.
4. Water is a key element and very important to Hokusai's work, which is understandable since Japan is surrounded by water. Think of a body of water near your home or a favorite location around water. For reference, learn about the work of Winslow Homer. Develop a story in which the body of water is the setting. Draw or paint this scene. Complete a body of work by developing several drawings or paintings. Display these works together.
5. Become familiar with the printing process using block, linoleum, or even Styrofoam printing surfaces. There are many DVDs available with directions for these processes, including complete list of materials. It may take several trial runs to become comfortable with the process. Starting with simple designs first and gradually work toward more complex designs. When completed, be sure to properly sign and number prints.



6th Grade: JUNE

Girl With a Pearl Earring

Johannes Vermeer

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Funded by the John and Frances Beck Foundation, Chicago, Illinois
Edited by Constance Kammrath, M.A.

About the Artist

The following information is provided to give classroom teachers a comprehensive understanding of the artist and artwork. Use your judgment on what to share with your students based on their level of curiosity, observation/inquiry skills, comprehension and age-appropriateness.

Johannes (Jans) Vermeer

Johannes Vermeer was born in the Dutch town of Delft and baptized in the protestant Reformed Church on October 31, 1632, as Johannis. The town, prosperous from the development of textiles, was where his father, Reynier Janz, earned a modest income as a textile weaver. His mother was Digna Baltens. Around the time of Vermeer's birth, his father joined the Saint Luke's Guild and began selling art work. He eventually earned enough income to purchase a large house with an inn. Art dealing and innkeeping was a common combination of the day. Not much is recorded about Vermeer's childhood years. The twenty-year old Vermeer inherited the family business when his father died.

Vermeer lived during the height of the Protestant Reformation. Led by the monk, Martin Luther, the Reformation led to the development of new churches. In the Netherlands, the Dutch Reformed Church became the dominant protestant faith, one which Vermeer's family adopted. Many Catholics resisted the Reformation, causing an extremely uneasy time in history. The Church's reformation also changed governments.

In April of 1653, twenty-one year old Vermeer married Catharina Bolnes, a Catholic woman from a well-known wealthy family from the town of Gouda. Catharina's mother, Maria Thins, insisted Vermeer convert to Catholicism prior to the wedding and move into her house, rent free, near the Catholic church. The marriage elevated Vermeer's social status and in doing so, distanced him from his own family. The marriage was a happy one, blessed with thirteen children, several of whom died in infancy.

It is believed Vermeer's father exposed his son to the fine arts in his job as an art dealer. Interest and skill in painting grew and led Vermeer to fulfill a six-year apprenticeship with a master painter in the local Saint Luke's Guild. His early works were typical of 17th century artists. Much of his painting focused on religious topics, including *Christ in the House of Mary and Martha* (1655). To advance his painting skills and direction, his mother-in-law constantly exposed Vermeer to her personal art collection including works by Utrecht painters. These painters, which included Rembrandt and Caravaggio, stressed contrast between light and dark, known as chiaroscuro. Other noted painters such as Gerard ter Borch and Pieter de Hooch grabbed Vermeer's attention in

their portrayal of middle-class workers going about the routine of daily life. Vermeer's work in this genre was fundamentally different in that he was able to convey a sense of dignity and purpose in his figures as they went about their work. In addition, he choose to focus primarily on female figures. Of the fifty to sixty paintings produced during his lifetime, roughly forty of them featured women, contrasted with only fourteen men. Vermeer's women, compared to other paintings of the time, were intensely moral and intellectual. It was in these private domestic spaces that women were elevated to important roles. The women range from youthful to maternal and feature high curved foreheads, a classical feature of the period. All are wearing colorful clothing revealing various body types, mostly robust. It was not Vermeer's intention to paint portraits. In fact, his women have never been identified. Rather, he was capturing life in the context of physical space. The Dutch culture at the time encouraged introspection, reflecting on family, home, and contributions to family life. Therefore, Vermeer's paintings featured interior home space. In such settings, Vermeer captured architectural and decorative features as well as signs of some wealth.

Vermeer's skill for capturing architectural, lighting and decorative details astounded critics. After all, he, like other artists of the period, was well-trained in perspective drawings, a technique used to represent three-dimensional images on a flat, two-dimensional plane. Vermeer was also a meticulous painter, a perfectionist who completed about two paintings a year. Other critics claimed Vermeer used the camera obscura—a small box with an interior mirror that allowed light to pass through a hole, projecting the image reflected onto a vertical surface such as a wall or canvas. The camera obscura was a very common device of the time and many artists used it. For those artists who used it, and some continue to debate if Vermeer was one of them, it allowed projection of complicated details such as floor tiling and windows onto the canvas. Without the use of the camera obscura, such details might otherwise be avoided by the artist as too difficult to include. The common use of the camera obscura was evidenced by a substantial improvement in skills of artists.

Vermeer's paintings have been examined and x-rayed to solve the mystery of his possible use of the camera obscura. Such studies indicated a black and white image of the scene was painted first with an overcoat of color pigments, typical for camera obscura work. Any indication of perspective guide lines was not noticed nor was evidence, such as the lack of preliminary drawings setting the composition, which was common practice. On the other hand, no concrete evidence supports his use of the device. Unlike many artists whose reputation spread as their work filtered across the land, Vermeer's leading patron, Pieter van Ruijvan, collected

Discipline-Based Art Education

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ELEMENTS OF DESIGN IN PICTURE BOOKS

Children's literature that relate to this lesson due to elements of art or story content are:

- *Chasing Vermeer* by Blue Balliett
- *A Study of Vermeer, Revised and Enlarged Edition*, by Edward Snow
- *Vermeer: The Complete Works* by Arthur K. Wheelock
- *Vermeer's Hat: The Seventeenth Century and the Dawn of the Global World* by Timothy Brook

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- Wheelock, Arthur K. *The Complete Works*. Harry N. Abrams. 1977
- Wheelock, Arthur K. and Ben Broos. *Johannes Vermeer*. Yale University Press. 1995

almost half of Vermeer's paintings and kept them at his home in Delft. Vermeer is estimated to have painted a small number of paintings compared to other noted painters so limited production and rather expensive prices did not encourage Vermeer's fame. The economic crisis following the 1672 invasion by Britain and its allies factored into the low income generated for his work. His mother-in-law supported Vermeer, her daughter and their large family. By the time of his untimely death at forty-three, some say from financial stress, he was in significant personal debt, placing quite a burden on his wife and ten minor children. Following his death in 1675, Catharina petitioned for bankruptcy. If not for help from her mother, she and the children would have been destitute. It wasn't until 1699 that Vermeer's paintings began selling for high prices.

About the Art

Girl With a Pearl Earring was painted by Johannes Vermeer, oil on canvas, between 1665 and 1667. It measures 18 1/4 by 15 3/4 inches and is in the collection of the Hague in the Netherlands. Vermeer signed the painting 'J.V.Meer.' The painting had originally been called *Girl with a Turban* or *Young Girl*, but early in the 1900's the words 'pearl earring' were added to the title. Pearls in the 17th century were owned by the wealthy and considered an obvious status symbol. While scholars have tried to identify the sitter, she remains unknown. Some speculate it might be the artist's daughter, Maria. Others consider it was Magdalena Van Ruijven, the daughter of Vermeer's primary patron. The idea that the sitter was a maid in the Vermeer household is pure fiction, as no evidence supports such thinking.

Directed Observation

Show students an image of *Girl With a Pearl Earring*. Tell them it was painted, oil on canvas, between 1665 and 1667 by Johannes Vermeer. Offer students biographical information about Vermeer. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work.

1. Discuss the composition of the painting. How does the body facing outward, with head centrally located, gently tilted towards the painter, and eyes level to the painter create a mood?
2. Consider the limited color pallet (gradations of blue, red, and ochre) against the solid background. How does this limited color palette affect the portrait? How does the absence of pattern

affect the portrait?

3. Look closely at the pearl. Describe how Vermeer captured its luminosity and reflective quality?
4. Repetition appears in the circular shapes of the girl's head, shoulder, eyes and pearl. This is set against the two straight lines of the draped scarf. How do these elements enhance eye movement?
5. Consider the use of value in the transition of colors from left to right in the flesh tones, lip color and fabrics.
6. How do you rate *Girl With a Pearl Earring* with other famous portraits?

Things to Do

1. Try your hand at portraiture using a camera. While every individual offers possibilities, consider a few basic tips. Just as in *Girl with a Pearl Earring*, sit your model on a stool facing to the side and have the model slightly turn the head to face the camera—roughly a 3/4 image of the face. Position the camera at the same level as the model's eyes. While the model holds the head still, turns the eyes to the camera, take the shot. Raising the level of the camera so the model has to look upward a bit, makes for a submissive look. Lowering the camera so the model looks down creates a commanding look.
2. Use one of your photographs as a reference to draw or paint the portrait.
3. Arrange to have someone take a color photograph of you from the shoulders up. Consider posing informally in front of an interesting background. Print out the photo on a minimum of 8 x 10 inch paper. Using small bits—no larger than 1/4 inch square of magazine clippings, reconstruct your portrait by matching colors, values and textures. Glue in place for a collaged look.
4. Convert *Girl With a Pearl Earring* to a value study by repainting it in a monochromatic color scheme (tints and shades of one color).
5. Common components of a Vermeer painting include an interior room with a window on the left, a checkered floor, and one figure or more. A map on the wall was also common. Design your own color composition Vermeer-style.
6. Compare and contrast portraits by famous artists. Use *Girl With a Pearl Earring* or another famous portrait and repaint it on a large scale. Replace the original face with your own face.
7. Learn about perspective drawings and how to create them. Chose a location, such as an interior hallway with doors or a street lined with buildings, to draw.