



8th Grade: SEPTEMBER

The Cradle Berthe Morisot

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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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Berthe Morisot (Bĕar-t Mo-ree-Zo)

Berthe Marie Pauline Morisot was born on January 14, 1841, in the very center of France, beautiful Bourges, to Edmé-Tiburce Morisot and Marie Corneille Thomas. Marie, an accomplished singer and pianist, had now given birth to three daughters in under three years.

The proud father went to register his newborn daughter's birth in the town hall the day after her birth. Unfortunately, the town's mayor forgot to sign the document that day but did so three weeks later when it was finally brought to his attention. In addition to this oversight, Morisot had not been baptized within two days of birth which was practice of devoted Catholics. Two weeks later, Morisot became so ill that she required the care of a nurse. Fearing premature death of an unbaptized infant in a sinful state, the nurse took matters into her own hands and brought Morisot, without her parents' knowledge or permission, to the cathedral for baptism. Here, in the rushed state, the infant received the mixed-up name of Marie Pauline Berthe. Fortunately, this shift of name was never recorded as Monsieur Morisot's three-week delay in recording the infant's name finally put the matter to rest. The entire incident predisposed her mother to be very anxious throughout Morisot's early years.

Monsieur Morisot served as the Prefect of the Department of Cher, an administrative department located in the center of France during the French Revolution. His income level provided a very comfortable home in which to raise his daughters but his demanding job took valuable time away from his three young daughters. When Morisot was six months old, the family moved to Limoges, where her father continued in a high paying government job.

It was Madame Morisot who is credited with providing an enlightened childhood for her three daughters. They were brought up in a home filled with visiting dignitaries who provided interesting encounters, but were restricted to their home much of the time. An occasional escape brought the young Morisot near the home of a poor tailor where she befriended his son, the young Pierre-August Renoir. In time, the Renoir family moved to Paris.

When Morisot was nearly five, her mother gave birth to a son

who drastically shifted the attention of her parents away from her. She was placed in the care of her governess, Louisa, a nonsense, take charge, unloving English woman. Morisot felt alone due to the absence of her parents affection.

The Morisot family moved to Paris in 1848 and eventually on to a Parisian suburban home in Passy that featured a lake and park like paradise. These scenes remained with Morisot throughout her life. Morisot was enrolled in a private school to prepare her to be a wife and mother by becoming well-read, well-informed, and accomplished in knitting, sewing, painting, piano. Women who received an education in this era were limited to instruction in pastels and watercolor, as well as to certain domestic objects in their still lifes such as flowers or fruit, as these were considered the female genre. Their education was not for intellectual development but to give them joy in the roles of wife and mother.

Morisot and her sister Edma enthusiastically began taking formal drawing lessons in 1858, three times a week for four hours each day. Artist Joseph Guichard, their second teacher, developed the sisters' observation skills along with a sharp memory. Within a year, they both were granted permission to begin copying the masters at the Louvre Museum in Paris, using oil paint which had been limited only to male students. Based on the quality art executed by the Morisot sisters, Guichard informed the Morisots that their daughters' impact in the art world would become revolutionary. The sisters, now studying *plein air* painting under landscape artist Jean-Baptiste Camille Corot, traveled to ideal locations with full approval of their parents. Later, a grand painting studio was built in the garden by their parents where Morisot and her sister continued painting until 1869 when Edma met and married Adolphe Pontillon.

One day while painting in the Louvre Museum, Morisot was introduced to an older painter, Édouard Manet (8th Grade OCTOBER) by another artist, Fantin-Latour. (7th Grade, FEBRUARY) Morisot and the married Manet immediately struck up a mentorship relationship. He was a key player in the shift from Realism to Impressionism. He and Morisot inspired each other to feature light in their work as other avant-guard painters did. In time, Morisot was considered among the founding members of the Impressionism movement. It was a perfect movement for a woman as its focus was capturing a moment in time, an impression of light rather than just a subject. Mary Cassatt (1st Grade, APRIL) was another Impressionist painter.

Morisot went on to develop portraits of wealthy women in domestic roles, often using her mother and sister, Edma, as her primary models. Some of these well-known portraits include *Mother*

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ELEMENTS OF ART

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PRINCIPLES OF DESIGN

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

COMPOSITION

- Symmetrical: Mirrored imagery
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ARTISTIC STYLES

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

ELEMENTS OF DESIGN IN PICTURE BOOKS

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

- *Berthe Morisot* by Kathleen Adler
- *Berthe Morisot* by Margaret Shennan
- *The Energetic Line in Figure Drawing* by Alon Bement
- *How to Draw the Human Figure* by Victor Ambrus
- *Impressionism: Art, Leisure, and Parisian Society* by Robert L. Herbert

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- Higonnet, Anne. *Berthe Morisot*. University of California Press. 1995
- Rey, Jean Dominique. *Berthe Morisot*. Paris: Flammarion. 2010

and *Sister of the Artist* (1869-70), *Portrait of*



Edma Pontillon (1872-75) and her most famous domestic painting, *The Cradle* (1872). Landscapes were also among Morisot's interests, many of which were painted in open air. Some outdoor

paintings had visual boundaries such as balconies and focused on the spaces of everyday life, such as *On the Balcony* (1872).

Watercolor painting was at the height of interest during the Impressionism movement in the nineteenth century. Morisot built her reputation as a master watercolorist around 1870. Some of her most famous watercolors include *Woman and Child Seated in the Meadow* (1871), and two she painted in watercolor as a study for later oil paintings, *On the Balcony* (1872) and *Woman and Child on a Beach*. In 1873, she completed another series of watercolors, began to use pastels and created engravings of some of her paintings.

Morisot married Manet's younger brother, Eugène, who also was a painter and father of their only child, Julie. They lived the bourgeoisie life, giving Morisot the financial support and time to paint. Morisot went on to participate almost every year in the Impressionist exhibitions until she fell ill with the flu. The subsequent pneumonia suffered in the early winter of 1895 caused her death in early March at the age of fifty-five. Her artistic production included more than four hundred oil paintings, three hundred drawings, two hundred watercolor paintings, two hundred pastels, and a handful of engravings and sculptures with the majority of her works in art museum collections around the world. Her death certificate, like her marriage certificate, stated she was a woman with no profession.

About the Art

The Cradle was painted by Berthe Morisot, oil on canvas, in 1873, and measures 22 inches in height and 18 inches wide. *The Cradle* was first shown at the Impressionist exhibition of 1874 when Morisot was the first woman to exhibit with the group. The image portrays a sleeping infant under the watchful eye of an adorning mother and exhibits the natural loving bond between mother and child. The models for this painting were Morisot's sister,

Edma, and her newborn daughter, Blanche.

The Cradle was bought by the Louvre Museum in 1930 and now is in the collection of the Musée D'Orsay in Paris, France.

Directed Observation

Show students an image of *The Cradle* by Berthe Morisot. Tell them it was painted, oil on canvas, in 1873. Offer students biographical information about Morisot. 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 Morisot set up the painting compositionally? What color scheme does she use? How does she use value? How does she encourage eye movement?
2. The image captures a tender moment between mother and child. From an emotional perspective, how does Morisot portray tenderness? (eyes on infant's face, hand on cradle, hand on cheek, protective drape, peaceful sleep)
3. Many painters depict the activities of male figures. Discuss the importance of telling the visual stories of women's work. Research indicates women artists existed throughout time but biographical information about these artists is significantly lacking in recorded history. The same is true for minority artists. Why?
4. Consider the women in your family and their contributions to the workplace or home—on intellectually or emotional levels. If you were to create art based on these contributions, what image would you capture? What would your message be and how would you tell it?

Things to Do

1. Research other female Impressionists such as Marie Bracquemond or Eva Gonzales and determine their contributions.
2. Learn how to draw figures: portraits and full figure, still or in action.
3. Invite women of various ages to serve as models in various traditional and contemporary roles such as a mother with infant, grandmother knitting, woman working on computer or leading a meeting.
4. Consider the men in your life and the jobs they do for your family or home. Create art depicting these domestic roles.
5. Create a painting with tempera or acrylic paint using an Impressionist approach. Remember to create the image with heavy brushstrokes and careful attention to the light source and how it hits the subject.



8th Grade: OCTOBER

A Bar at the Folies-Bergere

Édouard Manet

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Édouard Manet (Ay-dwar Man-ay)

Édouard Manet was born January 23, 1832, in Paris, France, in an upperclass household. His father, August Manet, was the chief of personnel of the Ministry of Justice and later became a judge. His mother, Eugénie-Désirée Fournier, was the daughter of a diplomat and the godchild of a Swedish crown prince. Manet and his older brother, Eugène, were brought up as children of privilege and attended the best schools. It was his parents' wish that their son have a respected career, with the specific desire he would follow in his father's footsteps and pursue law. He wanted to study art.

Edmond Fournier, Manet's uncle, recognized his nephew's artistic interests and frequently took him to the Louvre Museum to further develop his interest. Manet's father tried to persuade his son to study law or become an officer in the French navy. However, Manet refused to study law and, although he tried, he failed his naval examinations twice. His father eventually surrendered and approved Manet's desire to study art. He made arrangements for his son to study with the best artist possible. At age eighteen, Manet entered the studio of the influential French historical painter, Thomas Couture, best known for his painting, *Romans in the Decadence of the Empire* (1847). From Couture, Manet learned color theory and color schemes as well as how to sketch, draw and paint from a model. Like all serious art students of the time, Manet copied old and new masters in the Louvre. He traveled to Italy, Holland, Germany and Austria, copying the works of such masters as Rembrandt. He honed his style to reflect realism, especially in the historical and religious genres since those were more acceptable to the annual Salon jurors. Such examples of Manet's early work include *Dead Christ with Angels* (1864) and *Christ Mocked by Soldiers* (1864-65).

Manet experienced success early, with several paintings accepted into the 1861 Paris Salon earning an honorable mention award for one of them. The annual spring Paris Salon was a juried art exhibition, meaning a jury chose artworks in advance which they felt were worthy of exhibition. This was a highly selective process with the actual exhibition being the highlight of the social calendar for art enthusiasts, patrons and critics. The exhibitions were always followed by a series of critics' reviews. Once Manet received a negative response for a painting and he settled the argu-

ment with a duel in the streets and won!

Suzanne Leenhoff of Holland, who was Manet's piano teacher when he was young, became Manet's wife in 1863 after a ten-year relationship. She brought to this marriage an eleven-year old son, Leon who may have been Manet's. Some speculated that Suzanne and Manet's father, August, had had a long affair and the boy might have been August's son. The support of this notion is that Suzanne waited until August's death in 1862 before she agreed to marry Manet. Suzanne and Leon were models for Manet's painting, *The Reading* (1869).

One professional relationship he enjoyed was with Berthe Morisot (8th Grade, SEPTEMBER) who occasionally served as his model but more importantly, was an respected artist who aligned herself with Impressionism. Morisot eventually married Manet's brother, Eugene, also a painter.

In 1865, Manet traveled to Spain where he studied the works of El Greco, Diego Velázquez, Francisco Jose de Goya and Titian. He especially admired the work of Velázquez because it reflected real life. As a means to learning Velázquez's style, Manet devoted himself to painting copies of his work, a perfectly acceptable practice of the day. Manet returned home with a clear theme for his art; he wished to be a witness to his own time and place as a resident of Paris. After all, Paris was a city full of exciting events, both private and public. He became a keen observer of fashion with its rich textures and patterns. He learned to paint black in hundreds of shades as he observed top hats, velvet vests, suits and dresses. Manet preferred to work in his studio rather than on site because he could have models pose in costumes, giving him the necessary time to capture the figure. Later, he painted in pre-conceived settings.

Manet continued building his career and in 1866, he exhibited in the Salon. It was here that Manet and Claude Monet first met because of some confusions of their names among Salon organizers. They became friends and supporters of each other's work. While Manet flirted with Impressionistic style, he never embraced the concept nor exhibited with the group. Rather, he preferred his own realistic renderings of subject matter and opted to paint indoors. Natural light was not a concern for him as it was for the Impressionists. Manet is, however, credited with paving the way for Impressionism and subsequent, modernism.

Manet went on to have a respected following but he never achieved great wealth or recognition for his work outside the Paris Salons. What distinguished Manet's work from other painters were his bold and strong markings on the canvas, a firm out-

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BOOKS

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- *Edouard Manet, 1832-1883: The First of the Moderns* by Gilles Neret
- *The Life and Works of Manet* by Nathaniel Harris.
- *Manet: A Visionary Impressionist* by Henri Lallemand
- *The Painting of Modern Life: Paris in the Art of Manet and his Followers* by T. J. Clark

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line of objects with a balance of light tints, shades and saturated earth colors placed in wide areas. Critics chastised him for his uneven application of paint. In some works, he lost himself in one area on the canvas as he pushed and pulled the paint into position while other areas received one quick layer of paint. Often his tones were flat and one-dimensional. While his subject matter was observations of Parisians, he rarely painted from one event but rather compilations of many. Drawing and printmaking were other mediums used by Manet. He used his own paintings and re-created them as etchings.

Manet, now fifty-one years old, became bed-ridden in spring of 1883 due to extreme pain and partial paralysis from his untreated syphilis. His left leg became gangrenous and had to be amputated. He died ten days later in Paris and is buried in Passy cemetery. After his death, his reputation as a artist increased.

About the Art

The Bar at the Folies-Bergère was painted by Edouard Manet in 1881-82, oil on canvas, and is 37 1/2 by 51 inches. It is in the collection of the Courtauld Institute of Art, London, and considered one of Manet's most intricate and important works from his later years. Manet's motivation for painting *The Bar at the Folies-Bergère* was based on the French government's desire to decorate civic buildings with art reflecting its political philosophy. Manet's work reflected French life for years, especially that of bourgeois men, and he saw this as an opportunity to participate in this effort. He wanted to accomplish two goals in this work. He wanted to paint a modern image paying tribute to upper-class Frenchmen who contributed, in a civic sense, to building the great city of Paris and he wanted to do this in an allegorical approach capturing wines of France. *The Bar at the Folies-Bergère* was exhibited at the 1882 Paris Salon at which Manet received the praise of noted critics.

Directed Observation

Show students an image of *The Bar at the Folies-Bergère*. Tell them it was painted, oil on canvas, in 1881-82 by Édouard Manet. Offer students biographical information about Manet. 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. This painting is extremely intricate and the large room is filled with activity. Look carefully at the details. Do you see the green shoes of the trapeze artists or Manet's signature on one of the wine bot-

2. tles? At what do you think the woman with the binoculars at the bar is looking?
2. Some critics say Manet painted a mirror behind the bar. Would you agree or disagree? Is there a second barmaid or is it a reflection? Defend your answers.
3. Some say that Manet created sketches of this establishment and then painted the canvas in his studio. Some say the barmaid posed behind a counter also in his studio and Manet painted her in the behind the bar on the canvas. How might this help or distort the final imagery?
4. Focus on the barmaid in the center and describe her facial expression and posture. What does this say about her awareness of what is going on around her? What is her status?
5. Why did the artist paint the barmaid's gaze to avoid eye contact with the viewer?
6. Where is the vantage point of the viewer? Explain. (Manet painted an ambiguous perspective.)
7. How does the multiple perspective make you feel or think?
8. What does this image tell you about French life at the end of the nineteenth century?

Things to Do

1. Manet was most interested in capturing the Parisian lifestyle in the late nineteenth century. From his observations, he composed scenes of France and everyday events. Among these events were ordinary scenes of people at cafes or simply waiting or relaxing. Consider all types of events in your daily life as you travel through your day. Separate the big events from the simple events. Use a sketchbook to capture images of a person or a group of people: their clothing, the interior or exterior environment, and the small details of an expression, glance or posture. Also look for people engaging with one another or people who sit in solitude.
2. You may want to observe one individual for many days to really capture the nuances of that individual.
3. From your sketches, create a larger drawing or painting, or even a clay sculpture of the images you recorded.
4. Working from life, ask an individual to strike a pose for your composition and capture it in a work of art.
5. As a group, select a specific location such as the school library, athletic event or passing time in the hallway. Create works of art based on observations of people in that area and exhibit your work together and then exhibit them collectively.



8th Grade: NOVEMBER

Arnolfini Portrait

(Portrait of Giovanni Arnolfini and Giovanna Cenami)

Jan van Eyck

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Jan van Eyck (Yahn van Ike)

Jan van Eyck's date of birth is undocumented but it is estimated that he was born immediately before 1390 and came from the town of Maaseik in the Flemish region of what now is the border of modern day Belgium and the Netherlands. This small town has four main streets surrounding the square market place. Walls formed in a rectangle surround the town, and a castle is built against one of the walls. No detailed records of his childhood years exist other than that he had a brother named Hubert.

Van Eyck's life was first documented in 1422 as a worker for John of Bavaria, count of Holland, in Holland's administrative center, The Hague, until the count's death. Van Eyck moved on to Bruges where he was appointed to the prestigious position of personal painter for Philip the Good, Duke of Burgundy. In addition to his duties as painter, van Eyck also traveled as a diplomat for the Duke, once to Spain in 1427 to arrange a marriage between Philip and Isabella of Aragon. Philip the Good had never seen Isabella so he had van Eyck paint her portrait. The Duke was apparently delighted with her appearance once he saw the portrait. Philip the Good was very pleased with van Eyck's artistic efforts, including work for private and civic entities for which he was exceptionally well paid. The Duke even identified van Eyck as an influential painter among others. The Duke had such a high regard for van Eyck that he served as a godfather to one of van Eyck's children, a sign of true kinship. The Duke also assisted van Eyck's widow upon his death.

One well-known van Eyck painting was the altarpiece, *The Adoration of the Lamb* (1432), also known as *The Ghent Altarpiece*, *Adoration of the Mystic Lamb*, or *The Lamb of Godin*, that was placed in one of the chapels in the Saint Bavo Cathedral, Ghent, Belgium. The altarpiece is made up of twenty-four panels with hinges that allows the altarpiece to viewed closed or opened and features Biblical images which capture figures in humble reality. Prior to this, Early Renaissance painters captured a classical idealized image. Jan van Eyck and his brother, Hubert, are named in the inscription on the frame but no one clearly understands in what capacity they contributed to the work. Some believe that Hubert, being a painter himself, started the painting and his brother, Jan, finished the painting. Others believe that Hubert created the structural framework. It was common in the day that

the frame was integral to the painting and therefore, the area where artists placed their signatures. *The Adoration of the Lamb* survived a stormy history including the French Revolution, World War II and Nazi looting and several restoration efforts. The panels were painted in oil, still a relatively new process perfected by the van Eyck brothers in the 15th century. Another advanced painting skill of van Eyck was the use of multiple layers of transparent glazes that better captured the painted detail underneath. Prior to oil paints were tempera paints, a mixture of minerals (color), egg yokes (adhesive), and water. Oil painting (pigment and linseed or walnut oil) was introduced to the Netherlands around the 15th century by Chinese and Indian Buddhist painters who had used oil paint for almost a decade prior.

In addition to the Ghent altarpiece, several signed paintings executed between 1432 and 1439 were found with van Eyck's motto, "Als ich chan" meaning, "As best I can." These include two religious panels, the *Madonna of Canon Georg van der Paele* and the *Annunciation*. Others are portraits of his wife, Margareta, and a self-portrait titled *Portrait of a Man (Portrait of a Man in a Red Turban)*.

Van Eyck was a learned man, trained in the classics, chemistry, geometry, and geography, who earned the respect of royalty and the common man. He died in Bruges in 1441 and was buried in the Church of St. Donatian, which was destroyed during the French Revolution. He was called the "King of Painters" for centuries.

About the Art

Arnolfini Portrait, also known as *Portrait of Giovanni Arnolfini and Giovanna Cenami*, was painted and signed by Jan van Eyck in 1434, oil on oak panel and measures 31 inches high by 23 wide. It was purchased by The National Gallery, London, England, in 1842. It is one of the earliest oil paintings in Europe.

Many debate the correct identity of the couple and their marriage or betrothal, but the consensus is that the couple are the Italian merchant Giovanni di Nicolao Arnolfini and his wife, Jeanne Cenami, in their home in the Flemish city of Bruges. The husband, Arnolfini, was around twenty years old and worked as a textile merchant and hat dealer. He became wealthy in his transactions during his middle years. Giovanna Cenami's grandfather and father were well-to-do button, ribbon and general textile accessory dealers with shops in significant cities.

Also debated by scholars is van Eyck's intentional use of symbolism. Some claim van Eyck masterfully created this image representing the couple's economic and social standing during the late

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ELEMENTS OF DESIGN IN PICTURE BOOKS

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- *1000 Portraits of Genius* by Charles Victoria and Carl H. Klaus
- *Arnolfini Portrait* by Ronald Cohn and Jesse Russell
- *Portraits and Persons* by Cynthia Freeland

REFERENCE/BIBLIOGRAPHY

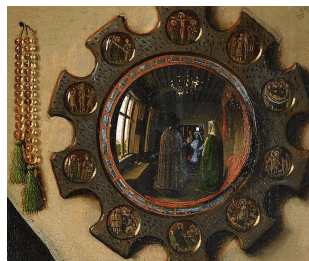
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- Seidel, Linda. *Jan van Eyck's Arnolfini Portrait*. Cambridge University Press. 1993.

medieval period in European history. Compositionally, van Eyck centered the couple on the picture plane for the viewer to observe. The room belongs to Giovanna Cenami as it's marked by a woman's furnishings, including her slippers at the foot of her prayer bench. The abundance of luxurious textiles is a testament to their wealth, especially the use of red-dyed textiles, the most expensive dye available at the time. Her richly embroidered green outer garment with fur trim is pulled up to her chest to provide ease of movement about the room while her blue underdress shows through the sleeves and lower skirt. The excessive use of fabric was both fashionable and a sign of wealth, especially for a textile merchant. Her headdress is consistent with that of married women.

His fur-lined outer clothing is also a witness to their wealth and to his occupation as a textile merchant. His cast-off mud-stained shoes indicate he has recently arrived into his wife's chamber from the outside world. Her world exists in the confinement of the home; therefore, van Eyck placed her deeper into the room, near the bed and at the edge of the patterned carpet, while Arnolfini stands on the plain floor and closer to the window.

The room is considered to be an upstairs room. The viewer observes from the short side of the room so the entire depth of the room is visible. The mirror on the far wall cancels the distance and re-directs the eyes back into the room in an edited and reversed perspective. Lights floods into the room through the side window as well as from an unidentified source in the foreground. Objects in the rooms are carefully chosen and placed. Arnolfini's shoes are located in the lower left corner, oranges sit on the window sill with beads hanging above. The prayer bench is placed on the far wall under the mirror and the beautiful chandelier hangs centered overhead with one candle lit.

Each of the elements in the room moves the viewer's eyes over the canvas. Among them are the carved figure on the bedpost of Saint Margaret, the patron saint of pregnancy and childbirth. The presence of the dog is symbolic of faithfulness. The brush and rosary hanging next to the mirror suggest the domestic life of prayer and housework. The chandelier adorns the ceiling with one lit candle, symbolic of the unity of marriage and the Holy Spirit.



The mirror presents a reflective view of the couple's backs and two people standing just inside the door, facing the couple. The one wearing red is presumably van Eyck himself, a friend of Arnolfini. Above the mirror is van Eyck's large inscription stating, "Jan van Eyck was here 1434." Among all the symbolic elements in the room is the unseen presence of the spiritual, God.

Directed Observation

Show students an image of *Arnolfini Portrait* by Jan van Eyck. Tell them it was painted, oil on oak panel, in 1434. Offer students biographical information on van Eyck. 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. Van Eyck was a master of capturing real imagery rather than using imagination. He was also a master of mixing and using oil paints. How important is mastery of techniques and materials to the visual artist? Why?
2. Van Eyck used the elements of art in this painting. Identify the elements and how they were used in *Arnolfini Portrait*.
3. Van Eyck used symbolism in his *Arnolfini Portrait*. How so?
4. Van Eyck painted imagery in a new way with the use of the mirror. In what new way might you paint?

Things to Do

1. To get a better understanding of the time period, study late medieval times and the transition to the early Renaissance.
2. What do you know about the history of mirrors? Research the topic.
3. Learn about tempera paints by making your own. Paint with them. Then, learn about oil paints and paint with them using "green" chemicals. Compare and contrast the difference of the two types of paint.
4. One of the interesting objects in *Arnolfini Portrait* is the convex mirror. Design and create a drawing or painting using a mirror reflecting objects viewed by the reflection. When designing the room, choose several meaningful personal objects to include as well as people you know, thus filling in the entire paper.
5. Have someone take a cropped photo of you in front of a carefully chosen background which represents you, such as in a library if you are an avid reader. Enlarge the photo with a computer or copier to 8" x 10" and print it out in color or in gray tones. Use the grid system to draw yourself enlarged on 16" x 20" paper.



8th Grade: DECEMBER

The Last Days of Infancy

Cecilia Beaux

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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.

Cecilia Beaux (sĭ-SEEL-yuh Booh)

Cecilia Beaux was born in Philadelphia, Pennsylvania, to New England Quaker Cecilia Kent Leavitt and Frenchman Jean Adolphe Beaux on May 1, 1855. Her father was a silk manufacturer and her mother was a former teacher. Unfortunately, Beaux's mother died from a fever shortly after her birth, sending her father into such a state of grief that he could not bear to stay in America. He returned to his home country of France, returning only once in sixteen years to visit his two daughters. Of course, they thought of their father as a stranger and could not establish any meaningful relationship with him.

Beaux and her older sister, Aimée Ernesta (Etta), were raised by her maternal grandmother and aunts Emily and Eliza. This group of independent women were strong role models for their nieces, instilling a strong work ethic, self-reliance and a love for art and music. Beaux's aunt Emily eventually married William Foster Biddle who later became a major influence in her life and a financial supporter. Emily and William also provided exposure to the fine arts as they were both proficient musicians.

Beaux exhibited an early interest in art, and at age sixteen, she was given an opportunity, provided by Uncle William, to apprentice for a year with a distant relative and artist, Catherine Ann Drinker. Dutch painter Francis Adolf Van der Wielan provided Beaux with two more years of training. By age eighteen, Beaux officially began her artistic career teaching at Miss Sanford's School and developing her own work in lithography and small portraiture. She later began work in lithography, drawing for magazines and illustrating scientific publications. She came to the conclusion that she did not care for commercial art that was intensely precise.

In 1876, Beaux attended classes at the Pennsylvania Academy of the Fine Arts and was mentored by William Sartain. Under his tutelage, she completed *The Last Days of Infancy* in 1883-84 (*Les Derniers Jours d'Enfance*) featuring her older sister, Etta, and nephew in a frontal likeness to Whistler's *Arrangement in Grey and Black, No 1: Portrait of the Artist's Mother* (1871) (6th Grade, SEPTEMBER). She began with preparatory work including a small compositional oil study of the background using family heirlooms, furniture and carpet.

These items created a personal reflection of the subjects portrayed and therefore, were important to include. From the small study, Beaux created the final painting 45 3/4 inches high by 54 inches wide. This significant work, even though painted as a beginner, earned Beaux her first award at the Pennsylvania Academy of the Fine Arts exhibition in 1885 and launched her career. In her usual ambitious way, Beaux painted over fifty portraits during the next three years, served as a juror in the Pennsylvania Academy exhibition, and received portraiture commissions from wealthy celebrities. Her painting, *The Last Days of Infancy*, was accepted into the Salon of Paris two years later. Realizing that a career as a professional and respected artist was attainable, she decided to advance her studies at the art Académies of Julian and Colorossi in Paris.

The thirty-three year old Beaux sailed to Paris where she studied and copied the art of the masters in the Louvre, was introduced to the Impressionists with whom she could not align herself artistically and took life drawing classes in which she approached her assignments with enthusiasm and keen ability to merge the subject with real life. The works of Rembrandt and Titian inspired her style. In Paris, she decided to be a portrait painter, finding people to be the most interesting subject. She possessed an innate gift for seeing and observing that surpassed her peers. Painting was intuitive, automatic, and vivid, but not at the expense of composition. Her ability to position the subject in a relaxed, life-like position and to mirror a personality carried over extremely well to the completed canvas. The Impressionists, while she didn't care for their work, influenced a lighter and brighter color palette in her paintings than she had used in the past. This change brought more life into her portraits.

One year later Beaux returned to America and continued portrait painting. She devoted all her energy to her work, and made a decision not to marry. Beaux had watched too many talented female artists decades earlier, who had curtailed their artistic ambitions for marriage. Now, increasing professional opportunities for women were available and the preconceived roles of women were being re-defined. With the support of her family, Beaux decided to enter the professional artistic field with all the ambition she could give. She upheld a professional work schedule, expanding her clientele to Boston, New York and Washington, D.C. During the winters she worked in a New York studio, while summers were spent in her Massachusetts studio. Her professional career took off with an exhibit in the 1890 Paris Exposition. She earned two major awards in 1893; the gold medal of the Philadelphia Art Club and the Dodge prize at the New York National Academy of Design.

Discipline-Based Art Education

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Art History

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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.

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- Line: A continuous mark
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- 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 PICTURE BOOKS

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

- *Cecilia Beaux: A Modern Painter in the Gilded Age* by Alice A. Carter
- *Cecilia Beaux: American Figure Painter* by Sylvia Yount, Kevin Sharp, Nina Auerbach, Allison Bechtel Wexler and Mark Bockrath
- *Cecilia Beaux* by Daniel Ankele, Denise Ankele and Cecilia Beaux

REFERENCE/BIBLIOGRAPHY

- Yount, Sylvia, Nina, Auerbach, Mark Bockrath, Kevin Sharp and Allison Bechtel Wexler. *Cecilia Beaux: American Figure Painter*. High Museum of Art Atlanta. 2007
- Tappert, Tara Leigh. *Cecilia Beaux and the Art of Portraiture*. Smithsonian Institution. 1995
- *The Paintings and Drawings of Cecilia Beaux*. The Pennsylvania Academy of the Fine Arts. Philadelphia. 1955.

Beaux spent a few years exploring what is known as her “white pictures” in which lighter tones of white were the predominant color scheme. One such work, *Man with the Cat* (1898), also known as *At Home*, featured



Beaux’s brother-in law, Dr. Henry Sturgis Drinker, in a relaxed position placed in a domestic setting. This was a contrast to the formal portrait settings customary for the time. Drinker was a noted corporate

lawyer and President of Lehigh University yet Beaux choose to portray the powerful man in a different light, especially reflected in the alternative title of *At Home*.

In 1895, Beaux accepted an appointment as the first female instructor at the Philadelphia, Pennsylvania Academy of the Fine Arts. She taught until 1915 when her sole desire was to paint. By the beginning of the twentieth century she had secured her standing as the most respected woman artist in America, one who could stand alongside prominent male peers. Soon, there were an increased number of commissions for professional female artists.

Beaux continued with her studio work until the mid-1920s when she fell on a Paris street and broke her hip, impairing her ability to walk. Cataracts were forming, blurring her eyesight. Her output of portraits diminished but her awards and honors increased at this time. She was granted membership in the National American Academy of Arts and Letters and given a gold medal for lifetime achievement. In 1933, President Roosevelt’s wife, Eleanor, honored Beaux as the American woman who had made the greatest contribution to the culture of the world.

Beaux died at her Massachusetts’ home and studio at the age of eighty-seven in September of 1942. She is buried in Bala Cynwyd, Pennsylvania, and is credited with proving that an artist’s gender is not a factor in ability.

About the Art

The Last Days of Infancy (*Les Derniers Jours d’Enfance*), was painted in 1883-85, oil on canvas, 45 3/4 by 54 inches, and is in the Pennsylvania Academy of the Fine Arts, Philadelphia. It is a full length, double portrait of Beaux’s sister, Aimée Ernesta (Etta) Drinker (née Beaux) and her first-born nephew Henry Sandwith Drinker. The two figures are set among family heirlooms including furniture and Turkish carpet. Beaux made a sketch for this at her home in Massachusetts. Beaux joined other nineteenth-century artists who considered frames an important aspect of the

overall aesthetic of the painting. Whenever possible, Beaux either designed her own frames or chose frames that enhanced her paintings.

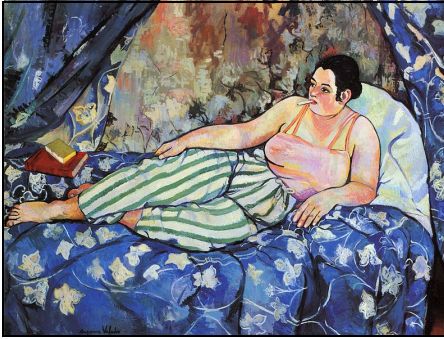
Directed Observation

Show students an image of *The Last Days of Infancy*. Tell them it was painted, oil on canvas, in 1883-84 by Cecilia Beaux. Offer students biographical information about Beaux. 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. Show an image of *James McNeil Whistler’s Arrangement in Grey and Black, No. 1: Portrait of the Artist’s Mother* (1871) and compare/contrast it to *The Last Days of Infancy*. Discuss how one painting can influence another.
2. Identify the composition type of *The Last Days of Infancy*. (Asymmetrical). How does this type of composition differ from symmetrical and make the portrait more interesting?
3. Describe the emotional relationship between mother and child. How is it revealed?
4. The English title of this work is *The Last Days of Infancy*. Beaux choose not to title it using merely the names of the subjects. Explain why this title creates a more universal expression which better engages the intellect and emotions.
5. The subjects in *The Last Days of Infancy* are positioned informally rather than sitting upright in a formal pose. What different messages are presented in viewing an informal pose versus a formal pose? Which you prefer and why?

Things to Do

1. Search through photos of your childhood, if available. Choose one of you with a relative and use it as inspiration for a 2 or 3 dimensional work. Try to capture the emotion of the relationship.
2. Ask friends to strike a pose that is indicative of their friendship. Draw it.
3. Create a drawing of yourself at any age you choose up until your current age. Place some of your own possessions in the drawing, including furniture from your home to make it personal.
4. A photomontage is a combination of many photos. Search for examples of photomontages on-line. Create a photomontage of yourself.
5. Be a portrait photographer. Choose someone to be your subject for a photographic portrait. Consider the setting and props.



8th Grade: JANUARY

The Blue Room

Susanne Valadon

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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.

Susanne Valadon

Susanne Valadon was baptized Marie-Clémentine Valadon but used the names of Maria and Susanne Valadon later in life. This lesson will refer to her as Susanne Valadon as that is how she signed her art.

Records of Susanne Valadon's early life were not well documented. Some sources contradict others and the amount of early documentation is very limited. Most accounts agree she was born in the small rural town of Bessines-sur-Gartempe, France, on September 23, 1865 to Madeleine Valadon, a live-in seamstress and laundry maid, and to an unknown father who was accused of forgery and sentenced to hard labor in prison. However, he died before he began his sentence. Madeleine was widowed with two children prior to her brief relationship with Valadon's father. The pregnancy came as a surprise to Madeleine's employer, the widower Guimbaud, in whose house she lived. Madeleine's older child lived in the home of relatives in the same town.

As a unwed mother, Madeleine's life was very difficult since she carried the stigma bearing an illegitimate child and having been married to a felon. She was considered a disgrace and the gossip trail of a small town made life miserable for both Madeleine and her young child. While accounts vary, at some time Madeleine took her young daughter to Paris. Some accounts say she left her other children with their relatives in Bessines and others say she took her seventeen year old daughter, Marie-Emilienne, with her. They settled in Montmartre area, high on a hill above the chaos of Paris. Madeleine eventually got a job as a maid. Later, Valadon attended a day school at the convent of St. Vincent de Paul to learn the basics of reading, writing and arithmetic.

The Franco-Prussian War broke out in 1870 and for a full year, Madeleine and Valadon witnessed devastation and the death of innocent Parisians. In the end, over seventeen-hundred men, women and children perished. The war took its toll on Madeleine. She drank much of the time, avoided cleaning their apartment and gave up trying to raise Valadon. Some say she went mad and exhibited no affection for her young daughter. Left to her own devices, the unattended Valadon turned to the rubble in the streets as her playground and found company among boys, working men, tradespeople, outlaws, homeless and prostitutes. She

developed a reputation as "Valadon Terror," as her actions of profanity and hysteria were often displayed. She loved her life in the streets and, at age nine, abandoned school altogether.

At home, the unattended Valadon drew images and could spend weeks in a frenzy of drawing. Cats, dogs and even nude figures of children were among her favorite subject matter. The drawings were rather primitive, no real talent shown, and no imagination or emotion evident in her work. Fortunately for Valadon, she lived in Montmartre, the location of many artists and where any ability of an artist was celebrated. Artists, writers, actors, musicians and students all found their way to "the hill." Toulouse-Latrec, Rousseau, Corot, Renoir and Van Gogh were among the crowd. Valadon listened to the conversations about art from esteemed patrons at cafés but she couldn't make the connection that she could become an artist herself. On the other hand, she knew she belonged to them somehow.

Nine-year old Valadon eventually found employment at a variety of jobs, in a sweatshop, as a dishwasher, waitress, pushcart vendor, groom in a livery stable, and even as an equestrienne with a circus, although that has not been proven. It's thought that, perhaps it was more of a local carnival. There is record of sixteen-year old Valadon taking a fall from a trapeze which ended her life in the "circus."

As she aged, Valadon turned to modeling for artists and realized, as the model, she became part of the artist's creation. She also realized that she could be an artist herself. She finally felt part of something. Her zest for life and disposition for a good debate made her welcome among her peers at many cafés and studios. Her creative side prompted her return to drawing at a more advanced level than before. Observing artists who drew her, Valadon began to learn and drew with confidence, with bold lines and with joy. She pulled from her emotions and was able to portray both the subject's strengths and weakness.

In 1883, at age eighteen, Valadon gave birth to a son, Maurice Utrillo. The father's identity is not certain since Valadon had many lovers. It was Spanish journalist Miguel Utrillo who was willing to sign a legal document acknowledging paternity, although never proven. He left France before the child's birth but supported Valadon financially. She later met and married a wealthy broker, Paul Mousis, in 1896, and experienced, for the first time, life to be pleasant for the next fifteen years. Mousis built a fine house in the northern suburb of Paris for Valadon, her son and mother and she had plenty of time to resume her painting. In time, Valadon's marriage was in turmoil largely due to the

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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:

Suzanne drew and painted many nudes, including that of children, therefore, there are no books that can be recommended as appropriate for student viewing.

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- Rosibsky, Thérèse Diamand. *Suzanne Valadon*. Universe Publishing, NY. 1994
- Storm, John. *The Valadon Drama, The Life of Suzanne Valadon*. E. P. Dutton & C.), Inc. NY. 1959
- Warnod, Jeanine. *Suzanne Valadon*. Crown Publisher, Inc. 1985.

alcoholic drinking of her adolescent son. She tried to control his drinking by giving him art lessons as therapy but found that was useless to cure his alcoholism. Maurice showed talent and worked hard to further develop his work, even exhibiting it, but his need for alcohol continued to the degree that he was often institutionalized. In the meantime, Valadon had become bored with suburban life and her husband. After thirteen years of marriage, the couple divorced and Valadon, her son and mother left the Parisian suburbs and returned to Montmartre.

Back in Montmartre, Valadon met and married artist Andre Utter in 1914, a man half her age. At his urging, She began to paint for the first time. Madeleine Valadon died one year later, living with her daughter for sixty years despite their struggles early in life.

Valadon, her husband, Utter, and son, Utrillo, all pursued their careers in the years ahead. Known as the "Forsaken Trio," they often exhibited together. Individual reputations grew but not to the same degree causing a bit of a ruffle for Utter who did not advance as well as the others. Valadon's work was on exhibit around the world but it was Utrillo who earned more fame. Utter eventually moved out of the house while his wife and stepson enjoyed financial gain. Valadon and Utter remained married but lived their separate lives for years. Utrillo married in 1935, leaving his mother after fifty-two years. This was a difficult loss for Valadon.

Valadon suffered a stroke in 1938 while painting at her easel and was rushed by ambulance to the hospital. She died at a hospital in the morning of April 7. She was seventy-two-years old. Her funeral took place two days later when she was laid to rest next to her mother, Madeleine. Her son, Maurice, was forbidden to attend by his wife as he was overcome with grief.

About the Art

The Blue Room was painted, oil on canvas, by Suzanne Valadon in 1923 and hangs in the National Museum of Modern Art in Paris.

Directed Observation

Show students an image of *The Blue Room*. Tell them it was painted by Suzanne Valadon. Offer students biographical information about Valadon. 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. What are your first reaction to this paint-

ing? How is it different than other reclining figures? Unlike thousands of portraits of reclining women, this one was painted by a woman. What do you think Valadon was trying to communicate? (The reclining figure is a modern woman, not an object. Even the placement on books on the bed supports this theme.)

2. Discuss how Valadon uses the elements of art in this composition.
3. Identify the patterns used and discuss the impact it has on this work.
4. Even though she never received formal art training, Valadon had a good sense of composition. Everything in this painting has a purpose such as bringing balance and unity to the work. For example, the color scheme, the patterns, the lines, the placement of books on the bed and the posture of the figure. Discuss these items and how each specifically supports balance and unity.
5. In addition to balance and unity, there is a degree of chaos and stability. How so?
6. Good art, that which really engages the viewer, has many "layers" of interest points.
7. The professional and personal relationship with Valadon, Utter and Utrillo must have had advantages and disadvantages. What were the advantages and disadvantages?
8. Discuss Valadon's troubled childhood and how it impacted her life and her art. How does it show in her art?
9. Valadon lived for more than fifty in the same home with two people that made her life very difficult, her mother and her son. What does this say about her character?

Things to Do

1. Examine the art of Utrillo and Utter and compare it to Valadon's.
2. Valadon painted the figure in *The Blue Room* in a posture of relaxation. When you are relaxing, what is your position?
3. Catch a family member in a relaxed, informal pose and photograph him or her. Pay attention to composition. Crop the frame so the image is the focus but leave enough "breathing" space around the figure so it's not too tight. As you gain confidence as a photographer, choose the environment and begin to stage it by placing objects near the figure that exhibits their possessions or personality.
4. Have a friend or family member sit in a relaxed position. Make a quick sketch lightly in pencil, then gradually work in bolder lines, value shifts and background until the composition is completed. Exhibit with a white mat.



8th Grade: FEBRUARY

Place des Abbesses in the Snow

Maurice Utrillo

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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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Maurice Utrillo (Mo-riss U-tree-low)

(Maurice Valadon assumed the surname of Utrillo when Miquel Utrillo legally adopted him.)

Maurice Utrillo was born Maurice Valadon in Paris, France, on December 26, 1883, to the unmarried, eighteen-year old Suzanne Valadon. Some accounts say the artist Maurice Boissy was his father since Suzanne gave him the same first name and he was born after Valadon and Boissy had had an affair. Valadon was a model and artist whose lifestyle left Utrillo in the care of his grandmother, Mamam Madeleine, who had to deal with her grandson's fits of nervousness and excessive sensitivity. Fits of rage, inner sadness and lack of interest in playing with other young people were characteristics that worried Mamam Madeleine. She also feared that the lack of love from his mother weighed heavily on her grandson. Utrillo often felt abandoned and neglected by his mother who spent her days and nights as she pleased rather than with him.

Valadon was determined to identify a father for Utrillo, a difficult task since she had had so many affairs. Among the possibilities were artists for whom she modeled including Renoir and Toulouse-Lautrec, as well as Boissy. One other possibility was Miquel Utrillo, a Spanish journalist and painter with whom Valadon had an affair years earlier. Miquel Utrillo came forward in 1891 and offered to adopt the eight-year boy as his own, despite the fact there was no means to prove the paternity. He went to the town hall and signed the necessary documents. However, Miquel never developed an emotional relationship with his son and Valadon and eventually left them in 1893. Valadon found new companionship with Paul Mousis, a wealthy man who provided well for her and Utrillo.

A few years later, Mousis built a home in the northern suburbs of Paris, taking Valadon and Utrillo away from their beloved Parisian environment. Utrillo struggled adjusting in the suburbs. He had trouble being accepted by classmates who often bullied him. The remedy was to send him to boarding school where his teachers looked after him. At age thirteen, Utrillo graduated from the Pluminard boarding school and enrolled in high school where he won praise for his math skills and ethics. However, he later confessed to cheating on tests. He began to skip classes and hung out with drunks who shared their liquor with him. In 1899, Utrillo

decided to leave school to "find" himself. He picked up odd jobs from time to time but it was just a matter of time before his employers dismissed him.

Valadon, now living back in Paris, often rescued Utrillo from the drunken beatings he received after fighting with young men in the streets. He was treated for alcoholism at an early age and was often in such a depressed state that medical personnel feared he'd take his own life. Valadon decided to teach Utrillo to paint to build up his self esteem. While Utrillo first resisted, he finally recognized this opportunity to spend time with his mother for the first time in his life. She taught him Impressionistic painting and was rather pleased with his ability. His drawing ability, however, needed more work so she persevered until he learned to draw as well. While he had his usual childish outbursts from time to time, evidenced by destroyed canvases and sketch books, finally Utrillo developed a great sensibility to oil painting and managed to tap into his talent while the alcoholism which had so often dragged him down lessened.

By 1903, Utrillo had produced over one hundred painted canvases using a variety of signatures including Maurice Valadon, Maurice Utrillo, V. or M.U. Valadon, but which always referenced his mother, Suzanne Valadon. He often set up his easel in Paris or its suburbs. Utrillo soon began to believe in himself and found his painting ability worthy. He completed almost seven hundred paintings by age twenty-seven. Most importantly, Utrillo painted his own way, denying the influence of his well known artist mother and the Impressionist style.

Paintings executed between 1907 and 1910 were the beginning of his White Period, often buildings that were predominately white. He continued to select images around Paris as his focus without an allegiance to any particular art movement. One such interest was the addition of plaster to his paint to add a slight texture and mimic on canvas the rough, exterior walls he painted.

At this time in his career, Utrillo sold a few paintings through an art dealer who placed them in his store window. Utrillo sold other paintings directly to people he met on the streets. Word soon got out that Utrillo's paintings were gaining popularity, so Clovis Sagot bought some sketches to display in his gallery with the hopes he'd make a fortune. Another key supporter was Louis Libaude, a man of many interests who encouraged art critics to view Utrillo's paintings. Upon viewing them, each critic purchased one painting and praised Utrillo's talent in his news columns. Libaude was Utrillo's art dealer and paid Utrillo a monthly stipend for the privilege.

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- 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

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

- *Maurice Utrillo* by Alfred Werner
- *Maurice Utrillo* by Jeanine Warnod

REFERENCE/BIBLIOGRAPHY

- Coughlan, Robert. *The Wine of Genius: A Life of Maurice Utrillo*. Harper Press. 1951.
- Warnod, Jeanine. *Maurice Utrillo* (Crown Art Library). Crown Publisher. 1984.

Utrillo's alcoholism continued to play a major role in his life on many levels. He often sold his paintings for a low price or bartered them in exchange for drinks. His on-going drinking suppressed his loneliness and low self-worth, constant thoughts which caused him daily torment. A few years later, life began to improve for Utrillo as he was able to focus on his art. He was producing quality landscapes on a consistent basis. He shifted from landscapes to still lifes of flowers, fruits and inanimate objects. However, his new life was short-lived as his need for drinking returned with a vengeance, requiring staying in an asylum. Utrillo's mother had to ask his art dealer to trade several of his paintings for money required for treatment, which proved to be temporarily successful.

Drinking severely strained Utrillo's relationship with his mother. An additional pain was his mother's 1914 marriage to one of Utrillo's friends, Andre Utter, who was twenty-one years younger than she. Lapses into alcoholism forced Utrillo to be committed into an asylum again.

Despite the ugliness of the World War I and living in an asylum, Utrillo produced some twelve hundred paintings, many of which found their way to bistros all around Paris. His identity as a fine artist became wide-spread and encouraged many Parisians to buy a work by the famous Maurice Utrillo. Not many artists become wealthy in their lifetime but Utrillo was one of the lucky ones. His income provided him a comfortable country home. Unfortunately, his comfort was short-lived.

The remainder of Utrillo's life was spent in and out of asylums or under house arrest. With the prodding of his mother, the fifty-two year old Utrillo met and married widow Lucie Pauwels who proved to be a calming figure in his tormented life. For the remainder of his life, Utrillo continued to paint, but without his former genius.

Utrillo died on November 5, 1955, of pulmonary congestion. He was buried in the Saint-Vincent cemetery which he had often painted.

About the Art

Place des Abbesses in the Snow (also known as *Square Abbesses in the Snow*) was painted by Maurice Utrillo, oil on canvas, in 1917. The painting measures 26 x 32 inches and is in a private collection. It features a lovely, triangular area where the road, Place des Abbesses, meets the #12 stop on the Metro Line in the Montmartre district of Paris. Utrillo commonly included a cathedral or church in

his paintings of Parisian cityscapes as he was a devoted Catholic. Utrillo used the impasto style of painting, meaning the application of thick, toothpaste-like paint onto the canvas. Such thick paint causes more reflection of light and adds a textural quality to the surface.

Directed Observation

Show students an image of *Place des Abbesses in the Snow* by Maurice Utrillo. Tell them it was painted, oil on canvas, in 1917. Offer students biographical information about Utrillo. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions help students use art vocabulary to talk about the work.



1. Utrillo's painting is on the left and a 1904 postcard is on the right. Utrillo was said to paint images from postcards. What do you think?
2. Compare Utrillo's painting above to this recent photograph taken nearly one hundred years later (below). What has changed or stayed the same?



Things to Do

1. Many on-line resources teach skills in perspective drawing. Once understood and practiced, try drawing an interior hallway in your school or an exterior scene of a street lined with buildings.
2. Utrillo was an artist of his beloved Paris and of the Montmartre area in particular. If you could create a body of work of a particular place you love, what and where would it be? What time of day or in what season would you like to capture it?
3. Discuss the difficulties of Utrillo's neglect as a child, his mental instability and alcoholism. What role did these play in his art and what role did art play in helping him cope?



8th Grade: MARCH

Dempsey and Firpo

George Bellows

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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.

George Wesley Bellows

George Wesley Bellows was born either August 12 or 19, 1882, in Columbus, Ohio, to George Bellows, Senior, and Anna Smith Bellows, his second wife. George Senior and his first wife had lived in Columbus, Ohio. When his wife died, he decided to return to his home town, Sag Harbor on the end of Long Island, New York, to select a new wife and mother for his daughter, Laura. Here, at age fifty-two, he met and married forty-year old Anna. Four years later, Anna gave birth to George Wesley Bellows. The couple gave him the middle name of Wesley out of respect for the founder of their Methodist faith, John Wesley, as their faith played a significant role in their lives. Since young Bellows' favorite activity in school was drawing he soon earned the nickname, "The Artist." Summer days were often spent on the front steps of his home or that of his neighbors', drawing whatever anyone asked of him. He used a long roll of his father's drafting paper that lent itself to horizontal subjects like trains, sailing ships or galloping horses. He also loved traditional activities such as marbles, climbing trees, flying kites, skating and fishing.

The national sport of baseball was Bellow's youthful passion. He spent hours watching sandlot games and learned the game by endless self-imposed practice. Soon the sandlot games organized into a sport with regular teams and schedules. In 1897 Bellows' East Side group emerged as the Brownie Athletic Club, giving him a broader audience. He soon earned a reputation as an outstanding infielder in the league. One year later, he was managing all three Brownie teams; baseball, basket ball and football.

Bellow's athleticism over-shadowed his artistic talent. Fortunately, Central High School which he attended was known for its rigorous curriculum, including art. Bellows excelled in art class earning a one-man exhibition of drawings displayed in the window of the town's photography studio. After graduation, Bellows worked as an illustrator with the local newspaper until he attended Ohio State University where he played a variety of sports. During his third year of college his desire to be an artist conflicted with his education and Bellows made the radical decision to leave his schooling behind. Finally, with his father's blessing and a \$50 a month stipend, Bellows left for New York and the New York School of Art.

When Bellows came to the New York School of Art, two well-known American painters, William Merritt Chase and Robert Henri, were on the faculty. Henri served as Bellows' mentor in art and in life. After formal lessons, Henri sent Bellows out into New York to see "real" contemporary life worth painting such as parks, broad avenues, docks and eventually the heart of crowded, graffiti-filled spaces. Rather than shying away from such subject matter, Bellows found inspiration for his art in the way the "other half" lived. New York's Lower East Side's environment gave Bellows the opportunity to sketch on-site and later execute his paintings back in his studio. Collections from this 1906 experience included *Kids* and *River Rats*, as well as some more mellow compositions such as *Swans in Central Park* and *Basketball*. Finally confident in his ability for a promising future, Bellows took a studio of his own in New York.

In 1907, Bellows' artistic images included activities deemed undesirable such as boxing matches. Since these events were illegal, the matches took place in back rooms of neighborhood saloons. The fast-paced action and the physicality of each move delighted Bellows. His personal athletic experiences and knowledge of muscle structure supported this sensibility as he mentally captured the strength and power of each split-second move and then painted the canvas from memory.

Unfortunately for Bellows and eight of his like-minded peers, Academy exhibition juries scoffed at images reflecting the gritty, real life events, so in 1908, they rented two rooms and exhibited their own work independently, under the title of "The Eight," also known as the "Ashcan School." It was a great success giving them a reputation of realistic American painters who focused on scenes of daily life among the poor in urban slum areas, especially those of New York. The time period was the early twentieth century, before the first World War.

The National Academy jury had visited "The Eight" exhibition and publically deemed the work of all participants impressive in the New York Times, even though they had scoffed at it earlier. Bellows' paintings were especially highlighted in the article. All of the eight artists were automatically admitted to the next Academy exhibition in spring.

At the spring Academy Exhibition, one of Bellow's paintings, *North River* (1908), was awarded the Academy's Second Hallgarten Prize, given to an artist under the age of thirty-five for an outstanding painting done in America. Bellows exhibited again at the 1909 National Academy Exhibition with two paintings, *Rain on the River* (1908) and a portrait called *Paddy Flannigan* (1908).

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

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
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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

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

- *Leaving for the Country* George Bellows at Woodstock by Marjorie B. Searl, George Bellows and Ronald Netsky
- *The Paintings of George Bellows* by Glenn Peck and Marjorie B. Searl
- *Picturing the City: Urban Vision and the Ashcan School* by Rebecca Zurier
- *The Vibrant Metropolis: 88 Lithographs* by George Bellows.

REFERENCE/BIBLIOGRAPHY

- Haverstock, Mary Sayre. *George Bellows: An Artist in Action*. Merrell, NY.
- Morgan, Charles Hill. *George Bellows: Painter of America*. Peridocals Service Co. 1979
- Young, Mahonri Sharp. *Paintings of George Bellows*. Watson-Guption Pub. NY. 1973.

Miss Emma Louise Story was a proper girl from Montclair, New Jersey, who was a student of William Merritt Chase when she met Bellows. He was immediately taken by her but a visit with her family left the distinct message that Emma's father did not approve. Emma, however, thought otherwise and continued to date Bellows. Their wedding took place after a five-year engagement when Bellows' father purchased a beautiful house for the couple on Long Island. Bellows accepted a teaching position at the Art Students League for a while until he decided he wanted to paint full time. He continued to paint well enough to earn some prestigious honors including membership in the Association of American Painters and Sculptors in 1913, but withdrew when the Association shifted towards trends in modern art. He was also named as Associate of the National Academy of Design at the age of thirty, the youngest artist to receive this honor.

After many sketching trips in the United States, especially to the eastern coastline, Bellows accepted a teaching position at the Artist Colony in Carmel, California. Later, in 1919, he accepted an offer to teach at the School of the Art Institute of Chicago. New York City always had a hold on Bellows as it was the urban location that first inspired him as an artist. He purchased a second home just north of New York City in the small town of Woodstock, so he and his family could spend time in his favorite location among friends.

During the summer of 1924, Bellows began to experience stomach pain and sought the advice of his doctor who indicated he had an inflamed appendix. Bellows shrugged this off and dealt with periodic stomach pain until early January of 1925 when he doubled over in pain while trying to re-floor his New York studio. Emma immediately called an ambulance. It was determined at the hospital that his appendix had ruptured causing peritonitis. Six days later, he died at the age of forty-two.

About the Art

Dempsey and Firpo is one of Bellows' most famous paintings. It was painted in 1924, oil on canvas, and is in the Whitney Museum of American Art in New York City. This painting measures 51 inches high and 63 1/4 wide. Bellows painted three canvases featuring the same match between the two boxers. *Dempsey and Firpo* is the last of the three.

Directed Observation

Show students an image of *Dempsey and Firpo*. Tell them it was painted, oil on canvas, in 1924 by George Bellows. Offer students biographical information about Bellows. 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 Bellows' interest in athletics and how this might have influenced both his interest in boxing as well as his ability to visually communicate the physical power of the athletes.
2. Compare and contrast another painting, *Stag at Starkey's*, which was painted seventeen years earlier. Which painting is more successful? Defend your answer.



3. Notice Bellows' rough brush strokes. How does this reflect on the subject matter? How does it reflect on the quick pace of a boxing match and Bellows' ability to capture a moment of the match?
4. Physical strength is a difficult image to capture in a drawing or painting. How would you go about portraying physical strength on a canvas or in a sculpture?
5. Discuss the importance of capturing the expressions of the audience who are experiencing the match unfold before them.
6. Notice how the strong beige lines of the body stand out from the grey and black tones of the crowd. This emphasizes the fighters and takes your eyes around the canvas.

Things to Do

1. Share your favorite sport either as a participant or a viewer and then get together with others who share your sport. Take a few minutes as a group to further discuss the sport, listing the emotional qualities and physical abilities required.
2. Create some sketches of your favorite sport in action, then crop one sketch to zero in on one to three players in action. Enlarge this image onto paper, canvas or consider using clay for a 3D sculpture.
3. Create your imagery in a way that captures the strength and ability of the athletes as well as some of the viewers. The event's environment can be minimized.



8th Grade: APRIL

Self-Portrait with Two Pupils, *Mlle. Marie-Gabrilie Capet and Mlle. Garreaux de Rosemond* Adélaïde Labille-Guiard

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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.

Adélaïde Labille-Guiard (ă-day-la-ee-d lă-bee-y gee-yar) Adélaïde Labille was born in Paris on April 11, 1749, the youngest of eight children, to Marie-Anne Saint-Martin and Claude-Edme Labille. Her father earned a good living as clothing merchant and owner of his own elegant clothing shop, La Toilette, known for outfitting the most elite clients. She developed a very keen eye for expensive textiles and embellishments of fashion such as lace, bows, buttons and ribbons. Despite her wealthy upbringing, Labille-Guiard faced difficult times in her early years. Her seven siblings had passed away by the time she was a teenager and when Labille-Guiard was nineteen, her mother died.

Labille-Guiard's older sister, Félicité, was married, prior to her untimely death, to Jean Antoine Gros, a respected miniaturist who made an impression on the then young Labille-Guiard. Her father thought art was a splendid pastime for his daughter who could use her skill to decorate household items for pleasure; however, Labille-Guiard had goals beyond the decorative arts. She desired much more but at this time in history, it was uncommon for master painters to teach female students who were thought to be intellectually incapable of developing fully as a painter. Fortunately, Labille-Guiard was welcomed to study under a family friend, François Elie Vincent, where she developed into a fine miniature painter. She later studied pastels with the preeminent pastel portraitist of the time, Maurice Quentin de La Tour. Later she acquired oil painting skills under the tutelage of François Elie Vincent's oldest son, François André Vincent.

At age twenty, Labille-Guiard married Louis-Nicolas Guiard, a financial clerk. They were married for ten years, but separated in 1779. Divorce laws did not exist until 1792 when they officially divorced and she assumed all responsibility for her own earnings.

Labille-Guiard became very concerned about women who wished to study painting seriously with the goal of becoming professional artists. She began to publically advocate for education of women artists and by 1783, she took women artists into her studio and trained them as painters.

In the early 1780's, Labille-Guiard opened her own portrait studio business and struggled to find clientele. A few patrons were among the local royalty and aristocracy. The sheen of fine fabric

and details of lace worn by wealthy women were beautifully documented in Labille-Guiard's portraits. The outbreak of the French Revolution brought a significant decline in the portraiture business, but Labille-Guiard was a resourceful woman who merely shifted her portraiture clientele to military leaders.

As Labille-Guiard's artistic reputation grew, her desire to submit art to the Royal Academy in Paris increased. She proceeded wisely and with a plan. First she created some pastel portraits of Academy members to get their attention and prove her ability to them. Next, she formally submitted two of the pastel portraits to the Academy as a test run. Her portraits were well-received and won her election into the Academy in 1783. She joined the Academy ranks with three other noted women artists including painter Anne Vallayer-Coster (Grade 7, November). With a total of four women as members of the Academy in Paris, its members voted to limit female membership to four women despite its large male membership. In 1793, the Academy reorganized under the post-revolutionary academy leader and decided to exclude any woman from membership in the future. This was a setback for Labille-Guiard and the other three female members.

Labille-Guiard kept busy with many exhibitions, portrait work and her advocacy for women's rights. She often spent time in a small village outside of Paris painting miniatures. She reconnected with her former teacher, François André Vincent, and married him in 1800.

Labille-Guiard's reputation grew as a prominent portrait painter of the era and her work was easily identified by her usual style of capturing a half-length of the sitter whose posture and expression were more casual. She captured details in clothing such as patterns in lace, stitching, wrinkles and shadows of textiles as well as the inclusion of embellishments such as jewelry and buttons. In contrast, she left the backgrounds quite simple.

She died on April 24, 1803, three years after her marriage. While Labille-Guiard did not gain the same level of prestige as other female artists of the era, her advocacy for women artists and women's rights set her apart.

About the Art

Self-Portrait with Two Pupils, Mlle. Marie Gabrielle Capet (1761-1818) and Mlle. Marie Marguerite Carreaux de Rosemond (died 1788) was painted by Adélaïde Labille-Guiard in 1785, oil on canvas, 83 inches high and 59.5 inches wide. It is in the collection of the Metropolitan Museum of Art in New York City.

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

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.

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- Repetition: Imagery repeating pattern
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- Proportion: Compare size relationships

COMPOSITION

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- 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

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

- *Painting Miniatures* by Elizabeth Woods
- *Pastel Painting, Step-by-Step* by Margaret Evans, Paul Hardy and Peter Coombs.
- *Miniature Painting: A Complete Guide to Techniques, Medium, and Surfaces* by Joan Cornish Willies

REFERENCE/BIBLIOGRAPHY

- Auricchio, Laura. *Adelaide Labille-Guiard: Artist in the Age of Revolution*. J.Paul Getty Museum 2009
- Mancoff, Debra N. *Danger! Women Artists at Work*. Merrell Publishers. 2012
- Mancoff, Debra N. *Fashion in Impressionistic Paris*. Merrell Publisher. 2012
- Slatkin, Wendy. *Women Artists in History*. 3rd Edition, 1997.

This large painting first made its appearance at the 1785 Paris Salon. Labille-Guiard captured herself a bit out of character, as a well-dressed aristocrat, to promote herself to potential wealthy clients. Her fashion choice included a low-cut blue satin dress with stylish hat and powered hair.

Compositionally, Labille-Guiard positioned herself full-length, in the center of the canvas and therefore, as the subject. She makes eye contact with viewers, bringing them into her studio space. Also capturing the viewers' attention is the brilliant reflective quality of the satin dress that transitions from light and mid-tones to dark crevasses where the fabric folds inward. The seamlessly blended paint creates smooth folds. Lines made by these folds create eye movement, circling around and upward towards Labille-Guiard's face. She effectively captured the details of her dress, included seams, using her knowledge and sensitivity of expensive textiles from her father's clothing store. Note that the two young female students who stand behind Labille-Guiard are contrastingly dressed in working clothes. One of the students also makes eye contact with the viewer. To the left of Labille-Guiard are two statues, her father and the Virgin Mary.

The painting received rave reviews and praise that positioned Labille-Guiard as a master oil painter, although some thought it was so superior and masculine in genre that it was painted by Labille-Guiard's lover, François André Vincent. Gossip and even pamphlets surfaced with these accusations, prompting Labille-Guiard to ask a friend to intervene; eventually the false accusations subsided.

One impressed viewer, King Louis XVI, awarded Labille-Guiard a sizable government stipend to continue her portraiture business. In addition to the stipend, Labille-Guiard wanted studio space in the Louve, as had many of her male contemporaries in the Academy. They denied her space not because she was a woman, but because she would have female students assist her, which the authorities thought would distract the other artists. Nonetheless, the king's endorsement encouraged future portrait commissions from members of the royal family, among them the King's aunts, sister and brother and later, King Louis XVIII.

Directed Observation

Show students an image of *The Self-Portrait with Two Pupils*, Mlle. Marie Gabrielle Capet (1761-1818) and Mlle. Marie Marguerite Carreaux de Rosemond (died 1788). Tell them it was painted, oil on canvas, in 1785 by Adé-

laïde Labille-Guiard. Offer students biographical information about Labille-Guiard. 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. Men and women have been artists for centuries, however, due to common gender roles, lives of women artists were rarely documented before the 1900's. If they were, little information was available in comparison to male artists of equal talent. This is true for women who worked professionally as artists, free of domestic roles. Reactions?
2. Labille-Guiard began as a miniature portrait artist. Such work was important as a way to carry images of loved ones prior to photography. This small work (to the right) by Labille-Guiard portrays her friend painting her husband. It measures 2 1/2 inches.
3. Labille-Guiard spent much of her childhood in her father's clothing shop. Many critics believe this heightened her sensitivity to the draping quality of textiles, their surface design and details. Discuss how this is evident in *The Self-Portrait with Two Pupils*.
4. Artists use the element of space and the illusion of depth to bring life into their work. Discuss this painting in relation to the layering process of foreground, mid-ground and background. Two-dimensional work without the element of space tends to look "flat."
5. Diagonal and curved lines enhance eye movements and soften the composition. Locate such lines in the painting.



Things to Do

1. Labille-Guiard was primarily a portrait artist. Research additional images of her work, especially her portraits.
2. Visit various artists' studios. Interview the artists as to their work environments.
3. Drape satin fabric behind a still life or on a model and use colored pencils or pastels to capture the sheen by blending white with the colors (tints) or black (shades).
4. To fully appreciate the element of space, render a drawing or painting from life, memory or imagination that includes objects placed in the foreground, mid-ground and background. Be sure to "push back" and "pull up" objects figuratively to distinguish objects' placement.
5. Using pastels or colored pencils, create miniature portraits of family or friends.



8th Grade: MAY

Liberty Enlightening the World

Frédéric Auguste Bartholdi

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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.

Frederic Auguste Bartholdi (Frey-de-reek oh-gust bahr-tol dee) Frederic Auguste Bartholdi was born on August 2, 1835, in Colmar, an eastern French province of Alsace, to Augusta Charlotte and Jean Charles Bartholdi, a French government employee. Young Bartholdi grew up in a well-off middle-class family. His mother gave birth to four children, but two died in infancy. Only the youngest, Frederick, and his oldest brother survived. His mother moved the family to Paris following the death of Bartholdi's father but retained the family home in Colmar.

Art was interesting to the young Bartholdi and Paris offered much to study. Parisian monuments especially interested Bartholdi. He attended the Lycée Louis-le-Grand, a rigorous secondary school, from 1843 to 1851 and spent time in the studio of a local artist, Ary Scheffer, where Bartholdi developed his painting skills despite his interest in statuary art. At eighteen, Bartholdi opened his own sculpture studio in Paris. There he created a fourteen foot sculpture of General Jean Rapp, also a native of Colmar, who had been a general under Napoleon in the French Revolution. Upon its completion, the huge sculpture was moved out of the studio on a cart with only an inch to spare on each side of the double doorway. People from near and far came to see the sight, along with critics who praised Bartholdi for his great work. Newspapers covered the story and soon Bartholdi, now twenty years old, was known as a successful sculptor.

An 1856 tour of the Middle East gave Bartholdi an appreciation for Egyptian civilization and its enormous, timeless monuments. He was also saddened that thousands of slaves had worked their entire lives in service to the Pharaohs. Bartholdi returned to France more enthusiastic for large-scale statuary than ever before. Similarly, Bartholdi followed news about the American Civil War and slavery. He wanted freedom for oppressed people everywhere, including in France where people suffered under the mean-spirited Napoleon III, nephew of Napoleon I and emperor of the French Second Republic. After receiving news that the American Union had won the Civil War, Bartholdi and his friend, Édouard-René Lefebvre de Laboulaye, a noted lawyer and French historian, thought it might be appropriate for the French to give a gift dedicated to human liberty to the United States. However, events kept Bartholdi from being able to work on the monument right away.

Bartholdi often took the railroad to visit his mother, who was now living back in Colmar. In fact, many small rural areas were connected to large cities via new railroads. The building of railroads included bridges which leveled gaps between hilly French regions. The best railroad builder and engineer in France was Alexander Gustave Eiffel, who went on to build Paris' famous Eiffel Tower, completed in 1889. Bartholdi knew of Eiffel's building abilities, especially his understanding of support systems and continuous girder constructions. Years later Bartholdi and Eiffel collaborated on *Liberty Enlightening the World*.

In 1870, the French fought against the German kingdom of Prussia in the Franco-Prussian War. What many thought would be an easy win for the French ended in an embarrassing loss. Napoleon III was not the military genius he professed to be and soon, the Germans captured him, resulting in the surrender of the French army. Bartholdi's beloved Alsace, including Colmar, and nearby Lorraine, were ceded to the winning German Empire, leaving him disheartened. He now had seen the ugliness of war and profoundly understood the price of freedom. After this devastation, the French government gradually grew toward democracy under the newly formed Third Republic.

The time was now right for a great monument. A gift to America from the French people would link the two post-war countries. It would celebrate with Americans the end of the Civil War and the 100th anniversary of their founding as well as advance the creation of the French Third Republic. Bartholdi visited America in 1871 to gain an impression of the American peoples' dream and hope for a better life. Upon his approach into New York Harbor, Bartholdi realized Bedloe's Island was the perfect location for the sculpture. Back in Paris, Bartholdi prepared clay models of his vision for the statue. The classical style was popular and timeless and the choice of a mother-figure provided a virtuous image. One leg was placed forward indicating a forward movement, especially fitting for the post-war era. This design was functional as well, for the left foot provided a counter-balance to the extended right arm, which would hold a welcoming beacon. Wanting to avoid any religious symbolism, Bartholdi refrained from a Madonna halo and designed a seven-spiked crown referencing the seven continents and seven seas of the world. He used Jeanne-Emilie, whom he later married, as the model for the figure, mainly because he loved the shape of her arms. The statue's face was said to be fashioned after Bartholdi's mother, representing her strength and suffering during the recent war.

The French could not provide enough funds to pay for the statue by themselves, so in 1874, the United States decided to cover the

Discipline-Based Art Education

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

Art Aesthetics

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Art Production

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Art History

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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
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- Texture: Surface quality, real or implied
- Form: 3D shape or illusion of 3D
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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:

- *Enlightening the World* by Yasmin Sabina Khan
- *Naming Liberty* by Jane Yolen and Jim Burke
- *The Statue of Liberty Enlightening the World* by Frédéric Auguste Bartholdi
- FILM: *The Statue of Liberty* by Ken Burns
- Check out YouTube sites for the 125th anniversary of the Statue of Liberty

REFERENCE/BIBLIOGRAPHY

- Bartholdi, Frédéric Auguste. *The Statue of Liberty Enlightening the World*. North American Review. NY. 1885
- Trachtenberg, Marvin. *The Statue of Liberty*. Penguin Books, Ltd. London. 1976
- Price, Willadene. *Bartholdi and the Statue of Liberty*. Willadene Press. 1959

cost of the pedestal and foundation of the statue. The statue itself would be the gift of the French people who donated to the Franco-American Union, headed by Bartholdi's friend, de Laboulaye. The French government did not contribute any funds to the sculpture. In 1875, Bartholdi received the go-ahead to begin work. He went to work at the Gaget Gauthier Company in Paris which employed skilled craftsman. Gustave Eiffel began construction of the steel skeleton. In 1882, the union raised enough money to completely pay for the \$250,000 sculpture and its delivery to Bedloe Island in New York Harbor. Upon arrival, workers assembled the large pieces of the statue and secured them on the large pedestal. On Thursday, October 28, 1886, a cold rainy day, Bartholdi joined President Cleveland, American and French dignitaries and one million New Yorkers who celebrated with speeches and parades. The statue of Liberty symbolized hope and humanity for arriving immigrants and American citizens.

Bartholdi died of tuberculosis in Paris on October 4, 1904, at seventy-years old and is buried in the Montparnasse Cemetery. A thirty-five-foot replica of Liberty was made for the people of France and stands in the Garden of Luxembourg in Paris. Another copy in Paris is near the Grenelle Bridge on the river Seine. The largest replica, measuring thirty-nine feet, four inches stands in Bartholdi's beloved home town of Colmar, France. Colmar was returned to France after Germany's defeat in WW I.

About the Art

The statue titled *Liberty Enlightening the World*, is 151 feet tall and extends 305 feet from water level to the top of the torch, and was the tallest sculpture completed at that time.

On the first day of work, Bartholdi presented the craftsmen a four-foot clay *Liberty* that they would enlarge three times until it reached the final size. Each enlargement required thousands of measurements transferred onto a plaster model. Carpenters then constructed wooden frames capturing the contour of the plaster pieces. Then sheets of lead followed by sheets of copper were hammered into shape and riveted together on the plaster pieces. These large sections included the head, arms, and torso, all eventually riveted together with iron straps connected to Eiffel's steel support. Workers then disassembled it for shipping to America. Seventy train cars took *Liberty*, packed in crates, to the port where workers loaded it onto a French Navy ship that reached New York Harbor on June 17, 1885.

Public access to the interior torch has not been permitted for safety reasons since 1916. Over the years, the statue of Liberty has undergone numerous restorations, the most extensive between 1984 and 1986 when the torch and internal structure were replaced. Hurricane Sandy in 2011, as well as other tragic events, have necessitated closure of Liberty Island from time to time.

Directed Observation

Show students an image of *Liberty Enlightening the World*. Tell them it was designed by Frédéric Auguste Bartholdi. Offer students biographical information about Bartholdi. 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. Some types of monuments in America are unique natural landmarks (Devil's Tower in Wyoming, Grand Canyon). Others are political and military monuments (Washington Monument, Vietnam War Memorial.) There are many world-famous monuments (Giza Pyramid, Great Sphinx, Taj Mahal, Stonehenge, Great Wall of China). Discuss the difference between a statue and a monument. (A statue is a 3-dimensional form of an figure or animal. A monument is a statue built as a public tribute to a person, group of people or an event.)
2. Take a survey of monuments students have visited. Discuss the meaning behind the individual monuments.
3. Allow students who have visited the statue of Liberty to share their experience.
4. Identify monuments built in the last ten to twenty years. Do you know people who have been remembered in a recent monument? For example, a grandparent who served in Vietnam War) Why is it important we remember their story?
5. If you could design a public monument to honor someone or an event, who or what group would be worthy of this honor?

Things to Do

1. Create a list of monuments dedicated to war, especially recent wars. Invite individuals who the monument honors such as WWII, Korean and Vietnam veterans, men and women. Allow them to share their stories. Perhaps these individuals would permit their portraits to be drawn.
2. Have a woman, draped in cloth with a torch and crown pose as *Liberty*. Using clay, create a three-dimensional form of the statue of Liberty or, use ebony pencils or charcoal to draw the figure.



8th Grade: JUNE

The Schooner "Progress" Wrecked at Coney Island, July 4, 1874

Francis A. Silva

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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.

Francis Augustus Silva

Francis Augusta Silva was born on October 4, 1835, in New York City to Francois John de Lapierre and an unknown woman from New York City. His great-grandfather, François Joseph de Lapierre, was a well-known French statesman during the mid-eighteenth century. The artist's grandfather, also named François de Lapierre, grew up in France and became a friend of Napoleon, the famous French military and political leader of the French Revolution. François became a colonel in the French Army but his military career abruptly ended when the revolutionary government arrested him for conspiracy and sentenced him to serve a four year jail term. François was later exiled to Lisbon, Portugal, where he relinquished his French citizenship; eventually he moved to the nearby island of Madeira with his wife and two children where he died, ever having restored his family's honor. His wife, son Francois Jean (Francis John), and daughter continued to live in Madeira.

As Francis John grew into a young adult he decided at age fourteen to join the merchant marines. Knowing the dishonor of his father and the potential for physical harm if his connection was known, Francis John's mother encouraged him to change his name. Francis John de Lapierre became Francis John Silva, taking the name of his aunt, and kept the family secret for thirty-seven years. In June 1830, Francis John left Madeira for New York City and became a barber, married and had a son, Francis Augusta Silva.

Francis Silva's artistic interest was apparent early in his life, although he never had formal training. He exhibited his amateur ink drawings at the 1848 American Institute of New York's annual exhibition. His artistic interest was supported by his parents until a few years later when his father preferred he seek a practical trade. After trying his hand at a variety of options, Silva found work as a sign painter, lettering the sides of fire wagons and stagecoaches. The Civil War broke out in 1861 prompting Silva to volunteer for the New York Militia (National Guard). He had risen to the rank of captain when he fell ill with malaria and returned to New York to recover. In the meantime, his commander gave him a dishonorable discharge for desertion. Silva was reinstated in 1862, but he waited months for a new assignment. The entire ordeal reminded Silva of his grandfather's disgrace.

Silva worked as a painter while waiting for his new military assignment, producing his earliest painting in 1863. In 1865, Silva was assigned to be an army hospital supervisor in Massachusetts. This was his last year of active duty which concluded with an honorable discharge. Seeing the New England land and seascapes inspired Silva. He set up a formal studio in New York but made frequent summer trips to sketch in New England for execution into watercolor or oil paintings. He was especially interested in the Hudson River School movement characterized by vast landscapes, aerial perspectives and extremely smooth, almost invisible, brushstrokes. The term, luminism, addresses the glowing or gleaming quality Silva also brought to his work. He favored a post-war romantic approach rather than the classic approach. His post-war, romantic content featured themes of rocky shorelines, lighthouses and the Hudson River. Other artists who painted in a similar style were Fitz Henry (1804-1865) and Edmund Darch Lewis (1835-1910).

Silva worked with three themes or series throughout his career that were clearly linked to his military experience and the aftermath of the Civil War. Themes of a rocky coastline had been used by many artists but Silva's paintings of the rocky coastline were executed with such intensity, clarity, grand atmosphere and dramatic light that they set him apart from others. Working compositionally, he accentuated the rocky coast and created tension by placing ships near the dangerous coastline.

Another post-war theme included using coastal lighthouses that visually announced approaching danger yet offered light to show the way to safety. Broadening this theme, Silva similarly used the light of the sun or moon to make the same statement. *Sunrise: Marine View* (1873) is a such an example.

The final theme represented in Silva's paintings was the use of the Hudson River as a specific geographic image. The Hudson River was Silva's most famous series and included such paintings as *The Hudson River Looking Toward the Catskills* (1871) and *On the Hudson River, Nyack* (1871).

In 1875, Silva painted more intentionally with watercolors and by 1880, his annual exhibition in the Brooklyn Art Association was exclusively watercolors. The lighter aesthetics, clarity and use of brilliant lights of watercolors were preparatory and later captured in oil paintings.

Silva married Margaret A. Watts in October, 1868, in Keyport, New Jersey, and had two children. The family lived in New York until 1880 when Silva decided to move the family to Long

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

- *120 Great Maritime Paintings CD-ROM and Book* (Dover Electronic Clip Art)
- *The Bard Brothers: Painting America Under Steam and Sail* by Anthony J. Peluso
- *John H. Horton: The Mariner Artist* by Peter Vassilopoulos
- *Nautical Illustrations: 681 Permission-Free Illustrations from Nineteenth Century Sources* (Dover Pictorial Archive)
- *Sailing Ships Paintings and Drawings CD-ROM and Book* (Dover Electronic Clip Art)

REFERENCE/BIBLIOGRAPHY

- Mitchell, Mark D. *Francis A. Silva (1835-1886): In His Own Light*. Beverly-Hill Galleries, INC. NY. 2002.

Branch, New Jersey, where he focused his attention on the Jersey shore and neighboring sites. Here, he returned to his familiar themes of sunsets and shipwrecks, but with a twist. Now, lighthouses that once referenced pending danger were replaced with domestic scenes; houses along the shore, boats secured to their piers, fisherman relaxing, and children playing in the yard. These were the new images in Silva's personal life in New Jersey as well as the look of Americanism. These domestic scenes captured the working class in its humble environment.

Silva kept his studio in New York during his residency in New Jersey. New York reminded Silva of the Impressionist movement with which he was at odds. Both the Impressionist and the Illuminist movements concentrated on the surface of the canvas but to Silva, a canvas void of brush-strokes provided a preferred glassy surface that allowed the art to transcend the canvas. The Impressionists painted in a style which looked like the layers of paint collided with the image, according to Silva.

It wasn't until the 1870's when critics and collectors took notice of Silva's work. By 1880, Silva's work was purchased by John Gellately, a donor to what is now the Smithsonian American Art Museum. Silva's art shifted from post-Civil War symbols of danger to stories of human resiliency and the building of a new America.

Silva died of double pneumonia in New York on March 31, 1886, at age fifty.

About the Art

The Schooner "Progress" Wrecked at Coney Island, July 4th, 1874 was painted, oil on canvas by Francis A. Silva in 1875. It measures 20 x 38 inches and is in the Manoogian Collection featured in the National Gallery of Art.

Directed Observation

Show students an image of *The Schooner "Progress" Wrecked at Coney Island, July 4th, 1874*. Tell them it was painted, oil on canvas, in 1875 by Francis A. Silva. Offer students biographical information about Silva. 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. *The Schooner "Progress" Wrecked at Coney Island, July 4th, 1874*. "Progress" refers to the name of the wrecked ship. Silva spent a month sketching the wreckage from every angle and in various weather conditions. He also created four

watercolor renderings of the scene. Like much of his work, Silva's theme of post-war and reconstruction is evident in this painting. Discuss how this theme plays out in the painting's imagery. Discuss how pain/death and pride/life are portrayed.

2. Study the composition of the painting. Where is the vantage point? Where does the viewer stand? With such a low perspective, the viewer can't escape the skeleton of the ship both submerged and jetting upward.
3. Silva's earlier works often included a rocky shore. Here is a wrecked ship with no narrative of its demise. What do you think happened to the ship?
4. Is the ship in the background the future or do you think it is the old schooner in its days of glory?
5. Silva chose not to include victims of wreckages in any of his paintings. Why do you think he made this decision? How does this decision strengthen his art?
6. Silva was involved in the Civil War and his paintings reflected its dangers and post-war reconstruction through the use of symbols. If you were to create a work of art based on a tragic historical event and the aftermath, what would you do and how would you symbolically tell your story?

Things to Do

1. View many of Silva's works, especially to gain an appreciation of his art.
2. Research the Hudson River School art movement and relate it to Silva's art.
3. Develop a narrative based on a type of boat or ship in a water environment. Create a drawing or painting to visually tell your story.
4. Read *Run to the Lee* by Kenneth F. Brooks. It's a story about a young man who worked on a large schooner cargo ship in the Chesapeake Bay.
5. Create a drawing or painting of a sailboat in action. Use the reflective quality of the water. Sailboats need wind to move, so reference that in the surface of the water and in the billowing sails. Indicate the time of day and location to shore.
6. Create a set of paintings or drawings. One is your most perfect weather day on a boat and one your worst nightmare storm day.
7. Study Wassily Kandinsky's abstract painting, *Improvisation 32 (Sea Battle)*, Grade 3, October. Identify the sea battle in the painting. Create your own abstracted painting of ships at sea.
9. Visit a marina and sketch the sights.