Art Masterpiece

Kindergarten Projects

Contents

Foster Elementary

PTA - Art Masterpiece - Kindergarten

October Project

Thanksgiving Food Collection Box

The project will consist of decorating a box that will be placed inside each classroom for the collection of canned goods for the fall community service project benefitting Society of Saint Stephens.

Goal: To get the class to work together to come up with a theme and ideas on how to decorate your class box. Complete the project in class and show students how they can work together on a project.

Example: Box decorated as a turkey. Divide class into groups and have each group work on a body part. One group can paint and assemble the head, another, the body, another, the wings, another, the legs and the last group can create a poster with a slogan. "Flocking together to Feed our Friends in Need"

Supplies: The boxes will be supplied for the project. Any art supplies that in the art masterpiece cabinets on the bottom can be used as well as the butcher paper that is in the work area in the back half of the teachers lounge.

Theme ideas: could be...
Helping hands working together... Have the class put their handprints around the box with various pictures of people helping one another.
A Thanksgiving theme ...where each child puts something he or she is thankful for on the box.
A fall theme... with leaves and fall items around the box.
A school spirit ...theme with Foster bulldogs on the box.
Have fun with the kids on this and let them "own" the project!

Boxes should be displayed inside the classroom due to fire hazard in hallways.

This project will help the students feel more involved in the giving process and help them appreciate the difference they are making in the lives of people who are less fortunate in our community.

Boxes have been placed in the supply area..one per classroom.

For examples, please click on the photo gallery tab above!

Foster Elementary
PTA – Art Masterpiece - Kindergarten

November Project

"Wild Turkey" by John James Audubon

QUESTIONS:

1. Look very closely at this picture, what do you see? (turkey)
2. Now look closer, what else do you see? (feathers, designs on the feathers)
3. Does it look real? (yes) Does it look like a Thanksgiving turkey? (yes)
4. Do you think he's pleased with himself? (he's standing tall, straight legs, head high)
5. When you've done something you're really proud of, how do you stand? (tall, chest out)
6. When you've done something bad, how do you stand? (shoulders forward and head down)
7. Why do you think he's pleased with himself? (he looks beautiful, his feathers are lovely, etc.)
8. Where do you think this turkey is? Let's look at the background to help us and the things around the turkey (he's outside, not in a cage, no fence, in the woods)

SUMMARY:

This picture as called "Wild Turkey". It is a painting by John James Audubon. Mr. Audubon lived from 1785 to 1851. He was a naturalist which means he studied nature - the plants and animals around him. He lived before the camera was invented so he studied and drew pictures of plants and animals so carefully that they looked exactly like the real plants and animals. He was able to draw a picture that looked just like a photograph. This type of art is called Realism. You can use "The Old Violin" and "Giuliano De' Medici" small prints as supplement as examples.

ART:

Materials:

paper plates	scissors
colored construction paper	crayons
*(red, orange, yellow, brown)	glue

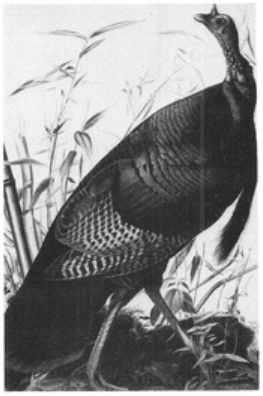
(*) cut the colored construction paper into rectangles (so they can just cut off the top corners to make feathers) and the brown into two different size squares (so they can cut all the corners off to make a circle for the head and one for the body) – use the die cut machine to cut as many shapes as possible, especially the small circle.

Procedure:

1. Pass out all the materials.
2. Let each child have about 6-8 feather rectangles. Show them how to cut the top corners. Then glue the feathers around the outside of the paper plate.

3. Now, show the children how to cut the corners off the squares to make the head and body. Then glue on the body and then the head.
4. The children can use there crayons to add eyes, nose/beak and gobbler.

John James Audubon



Wild Turkey

John James Audubon (1785-1851)
Engraving, c. 1825 Size of original: 40 X27"
The New-York Historical Society, New York City
AE190

[Audubon's] work has the scientific accuracy of a document, the seductiveness of a dream, and that loving sympathy for the object of study without which the scholar would be unable to discern the thousand particulars which make up its charm.

François Mathey

INTRODUCTION

John James Audubon was a naturalist, a trapper and ornithologist, who brought his passion for the birds and small animals that he chronicled to "the thousand particulars" that went to make up a faithful and accurate report of their lives, their habits and habitats. WILD TURKEY is one of Audubon's better known works. It is the painting chosen by Audubon to be engraved as the first plate of his famous "Double Elephant Portfolio" of Birds of America. One of the reasons for the choice of WILD TURKEY as the premiere offering of his mammoth undertaking—the engravings in his Birds of America folio would number 435—was perhaps his great love and respect for that bird. He had once even kept a wild turkey as a pet. Another reason was certainly as a demonstration of his desire that the birds in his folio be engraved life-size.

HISTORY

Audubon was a romantic in the tradition of Jean Jacques Rousseau, with whom he not only shared a passion for nature, but his first two names as well. In addition to his passionately romantic depiction, what is most amazing about Audubon's birds is the exactness of detail, and the accuracy of attitude and proportion in an age before the existence of the camera. Perhaps nothing can convey so well the passion with which these details were lovingly drawn as Audubon's own words in his *Ornithological Biography:*

Not only is every object, as a whole, of the natural size, but also every portion of each object. The compass aided me in its delineation, regulated and corrected each part, even to the foreshortening which now and then may be seen in the figures. The bill, the feet, the legs, the claws, the very feathers as they project one beyond another have been accurately measured. The birds, almost all of them, were killed by myself, after I had examined their motions and habits, as much as the case admitted, and were regularly drawn on or near the spot where I procured them.

Audubon's work was not without its critics. Nor did those who criticized him do so entirely without cause. Documenting every species of bird known to inhabit "America" is an incredible task and, considering the limited modes of travel in the early 1800's and the rugged nature of the terrain, it would have taken a less rugged and dedicated man several lifetimes to complete. Therefore Audubon was forced to rely on others to supply him with the many skins of Western birds, often without documentation of any kind. When his drawings involved birds that Audubon knew and observed at first hand, such as his WILD TURKEY, his representations—including the attitudes and habitats of the species—were entirely accurate. But when he had to depend upon the information provided to him by not entirely reliable sources, his drawings were sometimes incomplete and the backgrounds vague and generalized. In addition, he was victimized by his often unscrupulous sources who cleverly doctored skins of birds to make them appear as new and unknown species. Even more than his drawing, it was his writing in the *Ornithological Biography* which was based on these false clues, and laid him open to criticism.

CRITICISM

Audubon was a careful observer of many of the 435 species in his Birds of America, particularly the wild turkey, and he made hundreds of sketches of each bird. Have students study the reproduction of this engraving to find all of the tiniest details to which Audubon attended. Ask them to write a description of WILD TURKEY so that others might see some new or undiscovered detail. They might then read the following description:

The proud bird, in all its elegance, rises to full height, head turned. The bill of the WILD TURKEY is opened ever so slightly to nibble at sprigs of the delicate bamboo shoots by which he is surrounded, displaying the blue of his throat and head, echoing the color of his ever watchful eye. He stands revealed in every detail—from the wattles on the neck to the uniqueness of each feather, as one projects beyond the next, from the orange-browns and the variegated black and white of his wing to the more subtle

striations of his tail, revealing a flash of red-brown below the wing and above the striding legs.

Have students compare their own descriptions with this one. Have they made the same careful observations as Audubon, and as the writer above?

STUDIO ACTIVITIES

Because of his insistence on portraying his birds life-size, Audubon set some interesting problems for himself, particularly those having to do with fitting the largest birds to the size of the paper. At the time of Audubon's endeavor, the largest size paper available commercially was called "double-elephant portfolio" measuring 27 X 40 inches. In that case, a bird that was six feet tall or one with a great wingspan somehow had to be squeezed into the smaller space. This problem of fit led to some exciting and inventive compositional solutions. Audubon's *Black-Backed Gull*, a bird with a wingspan of six feet, for example, has been shown as wounded—as one critic describes it "*with its good wing stretched almost the three-foot extent of the sheet.*" He continues: "*The result is an image that succeeds in describing every aspect of the bird's character, as well as contriving to be a metaphor of considerable pathos...*" He then compares this composition to an abstract black and white painting by the artist Franz Kline (*Untitled, 1960*), about which he quotes Herbert Read as saying: "*Kline is open, moving out towards the edges of the canvas with a bursting energy.*" There is something of that bursting energy in Audubon's compositions. Have students work with the problem faced by Audubon in which they must fit a life-size animal or bird into a smaller space. Are there wings or limbs which can be bent or otherwise manipulated? Or they might fit their figure into an unusually-shaped space such as a circle or a long thin rectangular shape. How would they solve the problem? Students should look at some of Audubon's other solutions, such as the bending of the necks of swans and other long-necked birds. It should become, not simply a matter of fit, but also one of grace and dynamics, as Audubon's are—with a "bursting energy."

Only with the advent of photography has it been proven that some of the attitudes of Audubon's birds, which had been criticized as forced or unnatural, were indeed correct and that they could only have been drawn by someone with extremely accurate and powerful powers of observation. Audubon, himself, wrote:

The positions may, perhaps, in some instances, appear outré; but...only to persons unacquainted with the feathered tribes; for, believe me, nothing can be more transient and varied than the attitudes or positions of birds. The Heron, warming himself in the sun, will sometimes drop its wings several inches, as if they were dislocated; the Swan may often be seen floating with one foot extended from the body; and some Pigeons, you well know, turn over when playing in the air. (Look, for example, at Audubon's *American Golden Eye*.) Have students test their own powers of observation. After having carefully observed the habits and movements of a bird or an animal, they should make as complete a drawing as they can from memory. Then have the students make a drawing of the same bird or animal from observation. They might make drawings of the subject in various attitudes or from different points of view. They could make a third and fourth drawing, as Audubon did, comparing and improving them each time.

Winslow Homer. *Right and Left.*
National Gallery of Art, Washington, D. C.

AESTHETICS

Audubon had many critics of his work, one of whom even referred to him as "*the impudent pretender and his stupid book...a production so vile [that] nobody with the least taste or knowledge in the fine arts [could take seriously].*" But history has proven his detractors wrong. The world not only knows of John James Audubon, but in 1985 The New-York Historical Society and The American Museum of Natural History marked the bicentenary of his birth with exhibitions of his work.

But was it Audubon, the naturalist, rather than Audubon, the artist, who was being honored? Audubon, the artist, remains underestimated, listed in libraries under the category of natural history, and as late as 1957 critics were saying that "*standards set for more imaginative and expressive painting cannot be applied to [Audubon].*"

The aesthetic question is: Because Audubon was a naturalist, does that make his work unworthy of being judged as art? Have students compare his *American Golden Eye* to a much admired and reproduced painting by the artist, Winslow Homer, entitled *Right and Left*. Have students discuss what would make one "art" and the other not.

Marjorie Wilson, Ed. D.
Penn State University

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Foster Elementary

PTA - Art Masterpiece - Kindergarten

December Project

"The Parthenon and The Guggenheim" - AE161

QUESTIONS:

* Use the picture of the Parthenon first!

1. What is this? (building)
2. Does it look intact, altogether? (part of it is falling down)
3. Does it look old or new? (old)
4. How can you tell it looks old? (crumbling at the top)
5. What do you think it is used for? (tourist attraction)
6. Describe how it's been built. (straight lines of columns)
7. Do you see this kind of architecture today? (columns, yes)

* Now switch pictures and repeat the same questions. Exclude the last question since this IS a building of today!

COMPARE/CONTRAST:

1. What is the same about each of these? (both are buildings of unusual architecture)
2. What is the difference between the lines? (P. - is straight lines/vertical and G. - curvy lines)
3. One is old and one is new. Both are used for entertainment and viewing of events - one is viewed indoors and the other outdoors.

SUMMARY:

The Parthenon was built in the 5th Century BC - it is 2500 years old. It is still standing. The Guggenheim was built in 1959 to be used as a museum. Both of these architectural structures were built primarily to be used as museum - places that house works of art. The Parthenon contained marble statues of goddesses and scenes of sports events like our present day Olympics. I wonder if the Guggenheim will be standing in over 2000 years like the Parthenon already has.

ART:

This is a very simple lesson, but the students love it! Have students create their own structures by pushing toothpicks into gumdrops to create a building of their own design. Tell students they are not to eat the gumdrops until they get home. Due to the restriction of foods falling into the minimal nutritional value category. I verified with the district that this lesson is fine to do and send home with the students.

Foster Elementary

PTA - Art Masterpiece - Kindergarten

Materials:

paper plates
lots of toothpicks 1000 +
2-3 bags of gumdrops
bowls to hold gumdrops at each table
plates to hold structure to carry home

THE PARTHENON

GREECE
(5th Century B.C.)

Architecture
AE161

THE ACROPOLIS, Athens

BACKGROUND FOR TEACHERS

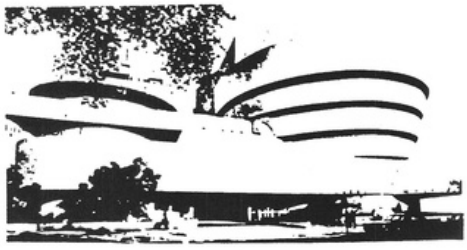
The Greek genius for architecture found its chief expression in public buildings, particularly temples. These structures were the first to be planned with their visual importance kept clearly in mind. When viewed from any angle, at any time of day, these magnificent edifices were enchanting to behold; all parts balanced in a unity which conveyed an impression of serene strength and majesty. The climax of Greek architectural achievement is found in the group of buildings which comprise the Acropolis, rebult under Pericles in the latter part of the Fifth Century B.C. Among these buildings THE PARTHENON, or HALL OF THE VIRGIN, is the most perfect example we have of the Doric Order of Classical architecture.

The term "Order" has never been applied to any system of architecture other than the Greek, for theirs was a unique achievement never again repeated. There were three Classic Orders, the Doric, the Ionic, and the Corinthian. The temples of each group were immediately recognizable as a family, and were so named because of the type of column used in the construction. The column, so intimately related to the whole structure, determined the proportions of the other elements so that together they formed an organic unity.

Oldest of the Orders was the Doric, which was in the process of development on the Greek mainland before 600 B.C. It is the simplest and most powerful of the three forms. The fluted shaft of the column rises directly from the stylobate, or top step of the temple, which also served as a platform, or floor. The two parts of the capital, the flared and cushion-like echinus, and the squared slab called the abacus, were unadorned. The Ionic Order appeared about a hundred years later than the Doric, flourishing in Asia Minor and the islands of the Aegean. Its column was higher, more slender, and its general impression was more delicate and feminine than the masculine Doric. The capital of the Ionic column ended in a carved double spiral. About 420 B.C. the elegant Corinthian Order developed from the Ionic but it was not widely used until Roman times. Exquisitely carved acanthus leaves on the capital are one of its distinguishing marks.

The sanctuary of THE PARTHENON housed an eight foot statue in ivory and gold of the goddess Athena which was the work of the sculptor, Phidias. Phidias and his students had also executed some of the sculptured frieze which ran along the upper exterior wall of the cella, which depicted scenes from the Panathenic games. They are not visible in our picture because one must stand inside the outer row of pillars to view them. Other sculpture pieces were finely executed in the metope (part of the building between the columns and the roof), and in the pediment, or gable.

We do not usually think of color when we look at Greek temples today, but originally color was considered one of the elements of unity in the overall design. The painting, in which reds and blues predominated, was confined to the upper portions of the buildings so that the sculptures would stand out above the gleaming marble. The beauty of this building must indeed have seemed magical as it shone in splendor under the bright sun of Greece in that wonderful ancient time.



THE SOLOMON R. GUGGENHEIM MUSEUM

FRANK LLOYD WRIGHT
(1869-1959)

Architecture
AE161

THE SOLOMON R. GUGGENHEIM MUSEUM, New York City

BACKGROUND FOR TEACHERS

Frank Lloyd Wright, in his own version of what is known as "Organic Architecture," believed that the interior and exterior of man's environment should be so in harmony, that his home would appear to grow out of the very earth. Some of Wright's homes seem to emerge from rocky ledges, others from a hill ("A house should be, not *on* a hill, but *of* it."). It was difficult to tell in some dwellings, where the garden left off and the building began. The idea of a continuous flow of space is exemplified also in the Guggenheim Museum, but with an important difference: the interior space shows perfect continuity in the spiral ramp which rises for six levels up to the glass dome, while it surrounds a rotunda eighty feet wide by ninety-two feet high. However, the exterior of the building was designed to keep out the noise, the hurry and bustle of New York traffic. Though he wished viewers to have quiet and peace for contemplating the works of art, the interior is full of movement because of the constantly spiralling ramp. The modern paintings almost seem to be in the service of the architecture.

Architecture is probably the art form which has received the least amount of attention from the layman; yet, it is more closely related to man even than painting and sculpture, for man is one of its dimensions. Man remains outside the two dimensions of painting, or the three dimensions of sculpture, but architecture forms his environment. The structural elements of architecture define and enclose the space in which man lives and moves; a pleasing and harmonious distribution of it can uplift and comfort him; a lack of vision in its disposition can depress, or at least deprive him of aesthetic pleasure.

Exterior, as well as interior space is also determined by architecture, and Wright did much through his writings (as well as his buildings), to make the public aware of this. His genius and contemporary outlook deserve to be honored, but the principle of "Organic Architecture" has been at the root of all truly creative systems since the time of the Greeks. It is amazing, when we realize the way in which the Greeks arrived at the principle of unity and proportion, and how they achieved that harmony so marvelously expressed in the structure of the Parthenon. Realizing that man was wonderfully formed in all of his parts, they based their theories upon the formation of the human body. Vitruvius recorded how the human foot came to be used as a fundamental measure in determining fitting proportion: if a man, they figured, were six times as tall as the length of his foot, which so properly supported his height and weight, then the columns used to support the upper part of the temple should have a base one-sixth their height. This is only one of the many marvelous discoveries which creative thinkers have put to use in the service of "the mother-art" over the centuries. Who of our students today will shape the cities of tomorrow?

Foster Elementary

PTA – Art Masterpiece - Kindergarten

January Project

Lascaux Cave Painting "Black Bull"

QUESTIONS:

1. Who made the very first drawings and paintings? (cavemen)
2. What did they use to draw and paint with? (sticks, berries, their fingers, chalk, dirt-clay)
3. How did they get their colors? (berries, plants, soil , leaves)
4. Why did they draw pictures? (tell stories, remember an event, pass the time, for fun or pleasure)
5. Do they look real, like photographs or fantasy? (mostly real but not exactly like photographs)
6. What colors do you see? (red, yellow, brown and black) Their colors basically came from;
    - black – charcoal, brown soil
    - red - chalk/clay
    - yellow/gold - minerals

SUMMARY:

This cave painting called the "Black Bull" is believed to be between 30 and 40 thousand years old.

The cave painting was found by two little boys who were looking for their lost dog in the south of France.

ART:

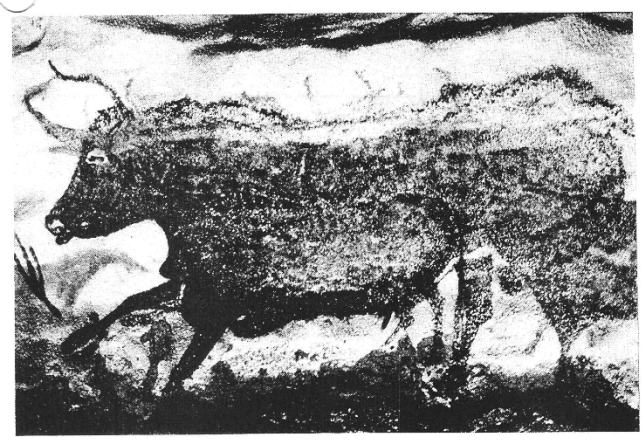
Students can create their own cave bull by drawing their bull on crinkled brown butcher paper & then glue pieces of brown felt, feathers, and different skin textures onto their picture.

Different paper skin textures are available in the supply cabinets along with felt and feathers. These should be cut into small pieces prior to the lesson.

Materials:

brown butcher paper
glue
feathers
paper swatches of different textures
black markers
pencils
felt - (can be found in bottom cabinets)

Lascaux Cave Painting



Black Bull

Painting on Rock c. 15,000 - 10,000 B.C.
Lascaux (Dordogne), France
5149

The most striking works of Paleolithic art are the images of animals, incised, painted, or sculptured, on the rock surfaces of caves...

H.W. Janson

INTRODUCTION

What is art? Who made the first drawings and paintings? Why? These are questions that have been asked by art historians and archeologists for hundreds of years. This amazingly life-like BLACK BULL which is one of many found less than fifty years ago in a cave in southern France near Lascaux in the district known as the Dordogne may supply some answers to these questions. Or it might simply add to the many speculations about works of art and the nature of art.

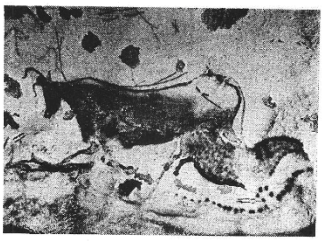
The answer to the two questions: "Who made this painted bull?" and "Who made the first drawings and paintings?" may be the same. As nearly as can be determined, ıe works in the great Hall of Bulls at Lascaux were created somewhere around 15,000 to 10,000 B.C. This was known as the Paleolithic or Old Stone Age. Similar works were found in many places where Old Stone Age man is known to have existed but the most famous are the caves in Altamira, Spain and in Font-de-Gaume and Lascaux in France. The first examples of these remarkable works were found in Altamira in Northern Spain in 1879, but were dismissed as some sort of hoax by archeologists who could not believe that such works were actually prehistoric. It became evident that this was truly work from the Paleolithic era only when later discoveries were made, particularly at Lascaux; and scientific methods have since been developed by which the approximate dates of their creation may now be determined. While archeologists have searched for these specimens for a hundred years or more, it is interesting to note that one of the greatest discoveries of all was made by accident; the discovery of the caves near Lascaux was made by some boys who were rescuing their dog.

HISTORY

The next questions to be asked are: "How were these works done?" and "Why were these works done?" Because some of the earliest known works of Stone Age man have been incised or scratched into the surfaces of rock, there are some who believe that the teachers and inspiration for this early form of representation were the gigantic cave bears who sharpened their claws on the walls of caves, leaving a pattern of parallel grooves which crisscrossed in a complex tangle of lines. If ancient man did, indeed, imitate the activity of the cave bears, he did so by using his fingers to create the patterns of multiple lines that also became spirals and circles, an action that would have been quite impossible for their bear-teachers. A more important question to be asked is how these men proceeded from imitation to inspiration to representation. Surely, humans have always drawn instinctively from the time they are able to make and to recognize marks. What child has failed to be fascinated by her own footsteps in the wet sand or by a handprint left on a surface? In fact, many of the earliest images on walls appear to be those of human hands, apparently made by holding the hand against the wall and then spraying paint around it, perhaps using blow pipes made of bone such as have been found at some of the sites of the cave paintings. And aren't the first conscious marks of a child made by a finger tracing lines on a misted window or into some soft squishy substance, a stick tracing patterns in the dirt? The child then proceeds to make the circles and lines created by her spontaneous markings into representations, generally of humans. It would be reasonable to assume that Paleolithic man, as the child of humankind, followed much the same path; but his images are primarily of animals, and by the sophistication of representation he had achieved in the work of Lascaux and especially Altamira, by the year 15,000 B.C., he had certainly come a long way towards the adulthood of man as artistic being.

But the inspiration for some of the remarkable paintings and sculptures of the Old Stone Age had to come from something more than imitation of the markings of the cave bears or from an instinct for play and an impulse for creating images. Some of

the earliest works were stiff and rigid, but those at Lascaux are wonderfully naturalistic with a spirit and sense of grace and of movement that makes us look at them with awe and respect for those who created them. We would say that they were talented artists, but making a statement such as this is our way of trying to understand Paleolithic man in our own terms. Neither would such a statement be understood by our Stone Age ancestors, nor would it be true. There has been a good deal of speculation about these images and the purposes for their creation. Although today we may call the cave paintings *art*, they were not intended for decoration nor were they meant to be seen, as we consider art to be. How do we know this? First of all, most of the works were found in caves, but none were executed at the openings of the caves where they may easily have been seen; they were found, instead, in the deep recesses of caves, on ceilings, and in passages through which one would have to crawl to find them. In addition, in spite of the fact that there was enough room on the walls of the caves for the separate images of animals, they all appeared to have been painted in the same areas, and many different images, apparently done at different times, were superimposed one on another in many layers. Like the "art" of the ancient Egyptians [see *Stela*] which was intended only for the spirits of the dead, Paleolithic man's purposes seemed to have been directed towards more spiritual or magical pursuits. We do know that the rituals were performed yearly or seasonally and that the fact that the images are layered one atop the other indicates a repetition of the magical ritual occurring in the same sanctified place in the caves. It has been widely believed that these animal figures served as magical symbols through which the spirit of the living animal could be evoked, and when, in anticipation of the hunt, the images of the animals were shot through with [symbolic] arrows, it would assure the success of the forthcoming hunt. But few of these magnificently animated beasts appear to have been shot through with arrows, symbolic or otherwise. And although they do prance and cavort in marvelous ways, they do not always appear to be in flight. An even more interesting fact is that most of the animals painted on the walls are not those which were used as food, such as reindeer. There is undoubtedly a quality of calling forth the spirit of the animal as in the rituals of some tribes in Africa, for example, who wore animal skins and masks depicting the heads of animals in their ritual dances. In fact, there appears in one of the cave paintings a depiction of a man dressed in animal robes and head. Some also believe that the presence of images of many pregnant animals indicates the existence of fertility rites. As hunters, these people certainly understood that a greater supply of animals for food and hides would be of benefit. Even if we cannot know the true significance of these magical rituals, it is plausible that both of these speculations should be valid to some degree.



Red Cow And Horse.
Lascaux, France

STUDIO ACTIVITIES

The "artists" who painted the animals, the bison, deer, horses, and bulls of the caves at Lascaux and Altamira had very limited materials to work with. How these images could have been preserved so brilliantly for so many thousands of years is not known, but it may have been that the pigments were applied to the walls of the caves when they were thoroughly saturated with water. The few colors they used came from the charcoal of their fires and a limited number of available minerals such as ochre, red chalk and manganese ore. From these substances, they were able to obtain shades of color that ranged from yellow to red and brown, and black. Red seems to have been the preferred color in places such as Cantabria and the Pyrenees, but black, such as that of the BLACK BULL, is predominant at Lascaux. Generally pigments were thought to have been ground to a fine powder and mixed with liquid to form a paste which was applied with the fingers and some sort of brush perhaps made of fur or feathers, even a piece of stick that had been softened by chewing. The outlines were then filled in by spraying powders through tubes made from bone. How such magnificent works w executed at all with such meagre tools is a wonder, but it is all the more remarkable when you think that the bulls in the "great hall" at Lascaux were each sixteen feet long.

We are amazed by the naturalism of the cave paintings, and it would seem that these painters were keen observers of nature, but, like all artists, the Paleolithic artist worked from both the memory of things observed in nature and the memory of other images. Even 15,000 years ago, there were conventions for depicting certain animals, and although animals were shown in a naturalistic manner, humans were often shown as schematic, almost stick figures.

It would be as impossible to see the cave paintings as the Paleolithic artist did as it would be to return to the primitive conditions and tools of that ancient time. But it would be exciting to create some drawings using only the range of color known to them, such as yellow, och red, brown and black; to capture the magical spirit of animals, and to paint them quite large, without landscape or other background. This could be done on large sheets of brown wrapping paper to simulate the texture of cave walls. Or animals could be painted separately and then cut out and pasted on a sheet of paper which may be attached to the top of the wall or ceiling, in order to get some idea of how the caves might have looked 15,000 years ago.

REFERENCES

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February Project

"Two Heads" by Rufino Tamayo

QUESTIONS:

1. What do you see? (a person, 2 heads, shapes, 2 people)
2. What shapes do you see? (circles, rectangles, squares)
3. How many circles do you see? (heads, eyes, nose, etc.)
4. Where are the shapes? (middle of the picture)
5. What do the shapes make? (2 people)
6. What are the colors in this picture? (muted for print bright for on line art)
7. Are they strong, soft, or bright colors? (soft for print strong/bold for on line art)
8. Do you see the lines in this picture? (pictures/faces are divided into 4 squares)
9. Do you see any other lines that make square shapes? (*)
10. If you created this picture what would you call it?
    - (Two People, Two Heads, Mother & Child, Shape People)

* You can have the children come up and with a ruler/finger point to the different shapes, lines and circles.

SUMMARY:

This picture in called "TWO HEADS". It was made or created by Rufino Tamayo, a Mexican artist. He was born is 1899 and died in 1991; he was 92 years old. What you are going to do today is to make shape people.

* You can discuss with the children the different shapes their bodies have. Head is circle, oval, or square. Arms and legs are skinny rectangles. Body is large rectangle.

ART:

Materials:

12"x18" colored construction paper (one sheet per student any color for background)
body shapes copied on white paper for each student
crayons
scissors
glue shapes to each student. Girls get triangle body pieces, boys rectangle body piece. Both boys and girls get Hands, Arms, Feet, Head & Neck pieces.

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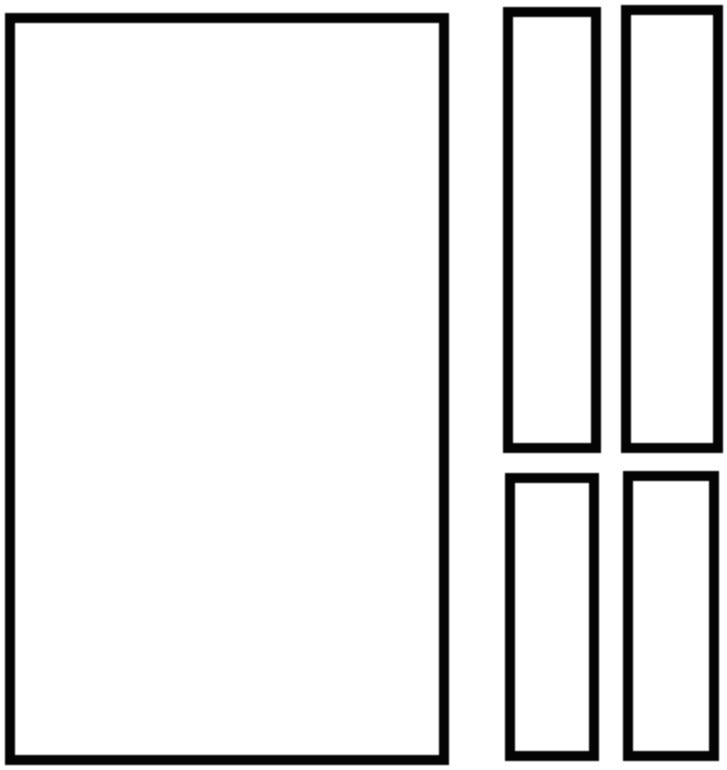
Procedures:

Hand out body on page 2 to girls; everyone will get the same head arms and hands sheet. Have the students cut out their body shapes. Next, have them create a shape person with their shapes and glue them onto their large sheet of construction paper. Make sure they layout their person before they glue is so it fits!!!! Have them add details and a background with their crayons. You may want to show them different ways they can use their shapes to have their people in different poses. See sample art pages.

Boys - Body and Legs



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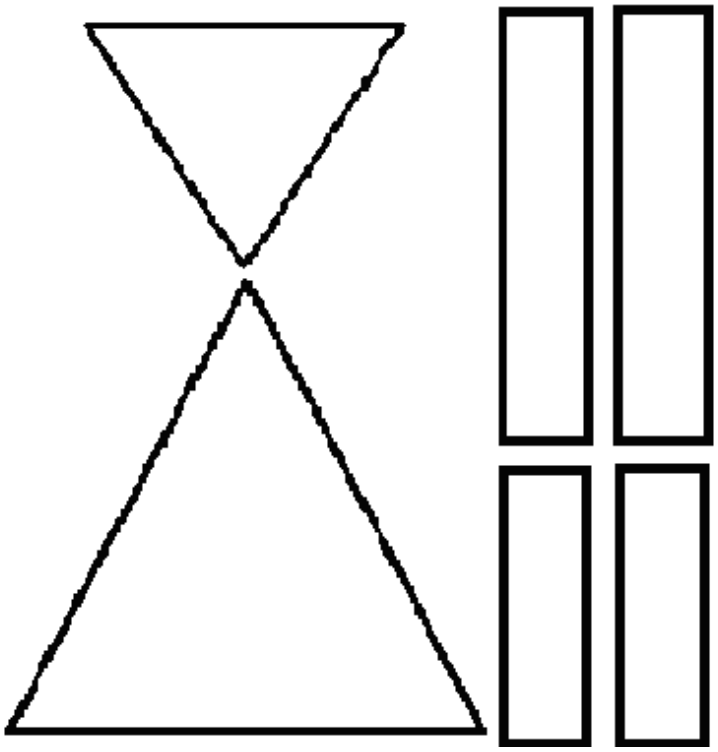
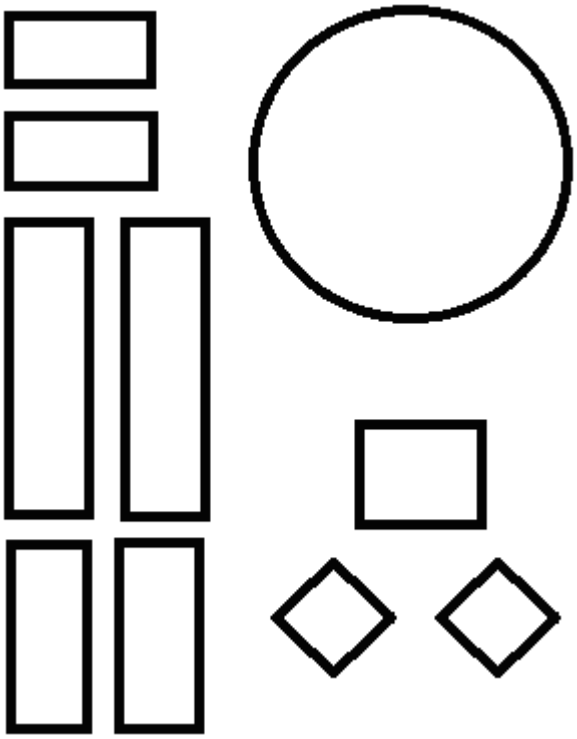
Girls - Body and Legs



Everyone -
Hands, Arms, Feet, Head & Neck



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TWO HEADS

RUFINO TAMAYO
(roo FEE no tah MY oh)
(1899-)

Lithograph
AE168

PRIVATE COLLECTION, New York

BACKGROUND FOR TEACHERS

Rufino Tamayo was born in Oaxaca, Mexico in 1899 of Zapotecan Indian parents. Although his heritage and childhood environment strongly influenced his artistic expression, his work rises above a narrow provincialism to reflect the vitality of international developments in the arts. This may account for the fact that his work was widely known in both the United States and Europe before he received acclaim in his native country. His formal studies in art were pursued at the San Carlos Academy of Fine Arts from 1915-18, but his self-motivation impelled him to learn, to discover and to create far beyond the limits of these formal classes. In 1921 he became head of the Mexican Museum of Anthropology's Department of Ethnographic Drawing. He had his first one-man show in Mexico City in 1926, and later that year another exhibit at the Weyhe Gallery in New York City. Only two years later an exhibition of his work was held at The Museum of Modern Art in New York City. In the meantime he had been made professor of art at the Academy of Fine Arts in Mexico City. He returned to New York in 1936 and worked on the WPA/Federal Arts Project until mid-1937, and for several years thereafter taught at the Dalton School in New York City. In 1943 he painted a mural NATURE AND THE ARTIST at Smith College. He was honored at the Biennale in Venice in 1950, in Paris in 1952, and in 1953 won first prize at the Sao Paulo Biennale. Shortly thereafter, he returned to Mexico City where he has continued to work in a variety of media, and in all of which he has distinguished himself over a long lifetime.

Tamayo's work has been eagerly sought by museums and collectors from all over the world. Although this is explained in part by the quality of his craftsmanship, we must look even deeper to find the cause of this universal appeal. It may be summed up in the fact that he is capable of drawing the viewer into many different worlds at many levels of meaning. And we must look farther than the evidence of a single lithograph for this, of course. Hence, seeking out originals of his work will offer great rewards. We will discover a world of serenity and summer calm in the watercolor WAITING WOMAN and a world of primitive savagery in the oil painting ANIMALS, both of which hang in the museum of Modern Art, New York City. Then there is a world of whimsy in the Smith College mural and one of mystery in WOMAN IN GRAY at the Guggenheim Museum.

In the lithograph TWO HEADS, we enter still another world, for we are seemingly drawn back to the world of childhood and our own first attempts at capturing or representing the human figure. And yet how sophisticated Tamayo's treatment is in this richly textured work of art. The transition from childhood to adulthood is presented in this print. Are we in a metaphysical world here? Are we not reminded of Paul Klee or Picasso, although the conclusions to be drawn here are on a different level than structural. The structure does seem to be important in TWO HEADS, and yet it is not a Cubist problem Tamayo is addressing. He employs a near-abstract and fantasy-like technique in inviting us to ponder the child in the adult and the adult in the child. Or does the artist's challenge lead you in another direction? There are countless possibilities, of course, for you to consider.

IDEAS FOR LEARNING

The Mexican artist Rufino Tamayo has explored many different media in his long and successful life as an artist. He has painted murals and easel pictures in watercolor and oil. TWO HEADS is the product of still another art process known as lithography. This word comes from the Greek which means writing (or drawing) on stone. The lithographic process was invented by Alois Senefelder in Munich in 1798, and is based on the principle that water runs off a greasy surface. The Bavarian limestone used by Alois Senefelder is still considered the best surface for lithographs. On such a stone, or surface, the artist draws, or paints with a lithographic, or grease, crayon. The picture must be drawn by the artist in reverse, just as any direct printing process requires if the final image is to be reproduced correctly. After the drawing is completed, the stone is wetted, and a greasy ink, in the colors chosen by the artist, is rolled onto the surface. The ink adheres to the drawing and is repelled, or shed, by the wet stone. The artist then proceeds to print his work on paper with the help of a press. Multiple copies of the work of art can then be made, and each one is considered an original print. Original works of graphic art (such as TWO HEADS) are usually numbered and signed by the artist himself, but in all cases must be 'pulled' from the stone (lithography) or plate (etching) or woodblock (woodcut) upon which the artist himself has worked. Further, most original graphics are limited in number to 100-300 'original' copies. The medium of lithography has been used by many great artists of both the past and the present.

What is your first impression of TWO HEADS? Does it remind you of the way a young child draws? Did you say to yourself, "Oh, I can do better than that!" Yes, perhaps you can draw a more realistic picture of an adult and a child. Tamayo has proved in many paintings and drawings that he is perfectly capable of representational art, so he must have deliberately chosen to draw in this 'abstract' way for this particular work. Perhaps he did intend to remind us of our childhood drawings and of their simplicity, spontaneity and fantasy-like quality. Children's drawings and paintings help us to see the world afresh. They seem to capture the essentials of their life by showing us what is important to the young artist. They also show us how children feel about themselves and other people in their lives. We might take this same approach in viewing TWO HEADS, in order to discover what this artist had in mind when he created a beautiful work of graphic art. What truly matters for us is that we ask ourselves questions about the work of art, and seek honestly for answers before drawing hasty conclusions; or dismissing it quickly before giving it a chance to speak to us. Yes, a painting, a drawing, a sculpture or any important work of art will 'speak' to us if we live with it quietly, and let it reveal its beauty and message to us.

As we contemplate TWO HEADS let us ask some questions about it. We see that the child's head is a simple circle with eyes and mouth, and ears barely attached. The body is a mere triangle. You will notice that there is a larger circle, which appears to be drawn with the lithographic crayon just as we would draw with a pencil. Does this remind you of anything? Perhaps a halo, such as we see around pictures of saints in medieval masterpieces. It could be this, or it could be the artist's way of suggesting the special radiance that surrounds little children. Or does it represent the *potential* growth that rests in every child? The child's head will eventually become the size of the adult's head above it. Is there a clue here? And what about the adult's head? It, too, is composed of a small circle, a larger circle, and a square between the two circles which encloses the small circles of the eyes. The square part of the head is flesh-colored like the circle of the child's head. Perhaps the artist suggests that something happens to the child's mind on the way to becoming an adult. Perhaps he is thinking that pressures, conventions, a loss of capacity to dream squares off, or closes in, the adult's creative life. The child's circle of radiance has certainly disappeared from the adult, and yet, all is not lost. The adult figure is watching over the child, with knees spread to encompass and protect the child who is very dear to the adult. The adult also shares the radiance of the child. Can this be a loving father and son? What is your very own interpretation?

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March Project

Pizza Day with Claude Monet

QUESTIONS:

1. What type of brush strokes are used? (short, course)
2. Do you see the difference the light makes in Monet's work? (highlights certain elements, any other answers)
3. Does Monet's work look like a real photograph? (no)
4. Why not? (the brush strokes make give the paintings a special texture that make them appear more like a sketch or an unfinished/unblended work of art)
5. How do his paintings make you feel? (any answer)
6. Where do we find art? (museums, home designs, photographs, even in the food we eat)

SUMMARY:

Claude Monet was an artist who belonged to a specific group of artists who were known as Impressionists. He lived from 1840-1926 and grew up in France. He was influenced by his friends and colleagues Sisley, Renoir and others. Monet suffered many ups and downs in his career yet he never wavered in his quest to paint his direct sensory impressions of nature.

Impressionism is a light, spontaneous manner of painting which began in France as a reaction against formal realistic paintings of the day. Impressionists paintings have a depth of texture and light. The hallmark of the style is the attempt to capture the subject in a way that expresses feeling. The impressionists did not paint the subject to look exactly as it did in real life, rather they worked to capture the essence of their subjects. Their naturalistic and down-to-earth subject treatment has made them a favorite among most contemporary art lovers.

Today we are going to think about art in the food we eat! Think about a pizza. The pizza has layers and textures like Monet's paintings. We have a layer of crust and sauce and then toppings. Each have special textures and today we are going to create a work of art Pizza.

ART:

Materials:

Paper plates	Glue Bottles
Wax Paper	Hamster Shaving
Green Felt	Glue thinned with water in a cup with a paint brush
Pizza Boxes (opt)	Printed explanations sheets

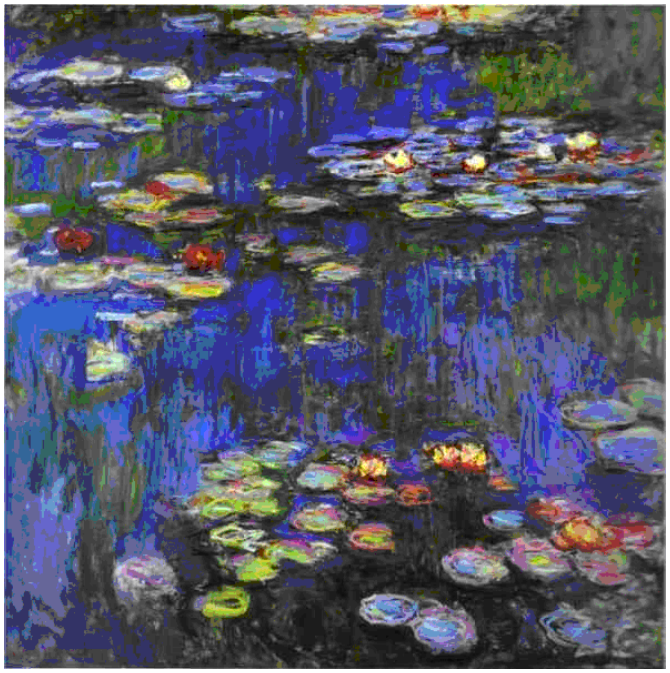
Red Construction Paper cut into a large irregular circle for the sauce
Dark Red Construction Paper cut into small circle for the pepperoni's

Procedure:

Have the students glue the sauce onto their pizza. Then have them add the toppings. Long thin strips of wax paper for the onions, small green rectangles for the green pepper and little red circles for the pepperoni's. After they are done, go to each student and brush a light coating of thinned glue over the top of the whole pizza, then have the students take a small handful of hamster shaving and sprinkle on the cheese. If Pizza boxes are available, velcro pizzas in pizza boxes and have them put their names on explanation sheet provided in supply cabinet and attach inside box. If not, simply attach explanation sheet to bottom of plate and send home with student.

Claude Monet

Water-Lilies



Claude Monet (1840 - 1926) oil on canvas 1914

BACKGROUND

Claude Monet was an Impressionist. Like most of the labels that are given to art movementss or styles, the name Impressionism was used by a critic to negatively describe an exhibition of paintings, among which was a painting by Monet titled *Impression, Sunrise*. The critic declared

that the work was simply an "impression," and although he meant it to be a severe condemnation of these paintings-as incomplete or ill-conceived-an impression, or way of seeing, was surely what Monet and his fellow artists were trying to convey through their paintings.

Monet often made his paintings in series. Perhaps the idea came from the Japanese prints that also were bing introduced to the West at this time. The series included fifteen paintings of *Haystacks* some forty paintings of *Rouen Cathedral* and countless painting of his last and probably best known *Waterlilies* as pictured left. He painted the effects of light on his subjects in infinite variety - on dull days, sunny days, at high noon, at dusk and at different seasons of the year.

ANALYSIS

What attracts us most to the paintings of the Impressionists are the soft colors and the pleasant outdoor views with the hint of sunlight reminding us of summer days, warmth and leisure. We understand their appeal to the senses. We find them highly pleasurable. To the viewers of the time and the critics they were only impressions and imperfect at best. Does a work of art have to be "real/" When a scene is highly realistic is there a loss of mood, atmosphere, that is the important element of the Monet? Impressionist paintings show the viewer the quality of the inner experience while another depicting a "real" scene shows the external point of view-the surface. Is one more true than another? Or are they simply different views of reality.

STUDIO ACTIVITIES

Explore the idea of is it real or is it art? A photograph can be considered both. A sculpture is almost always considered art but it is usually of a real person. What about food? Food is sometimes considered art. Explore and discuss what makes each of these "real" and what makes them art. Is one better than the other or just a different point of view or expression?