



Foster Elementary

PTA – Art Masterpiece – 5th Grade

Art Masterpiece

5th Grade Projects

Contents

October Project.....	2
Thanksgiving Food Collection Box.....	2
November Project.....	3
Silhouette.....	3
December Project	7
Mexican Metal Tooling	7
January Project.....	11
Winter Birch Trees/Claude Monet’s “Magpie”	11
February Project.....	15
"Lekythos"	15
March Project.....	19
Gilbert Stuart	19



Foster Elementary

PTA – Art Masterpiece – 5th Grade

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 – 5th Grade

November Project

Silhouette

QUESTIONS:

1. Does anyone know the name of this type of art? (silhouette)
2. Other than on paper, where else have you seen something like this? (cameo jewelry)
3. Who do you think had their silhouette's made and why? (the royal class and mostly for their amusement)

SUMMARY:

The art of silhouette cutting originated in Europe in the early 1700's. Prior to the French revolution, silhouette artists were hired as an amusement for the royal class. The featured artist would attend the many extravagant balls and cut out the distinguished profiles of Lords and Ladies capturing the latest fashions and elaborate wigs. The art of paper cutting got it's name from Etienne de Silhouette. In the 1760's he was the Finance Minister of France and his policies of merciless taxation crippled the French people. Etienne was intrigued with paper cutting and the latest fads in fashion. He much preferred paper cutting to working out the problems of the French economy. He was so despised by the people of France that in protest, the peasants wore only black mimicking his black paper cut outs. The saying all over France was "We are dressing a la silhouette. We are shadows, too poor to wear color. We are silhouettes!"

ART:

Students will create a silhouette picture. This may be a landscape or something that they come up with that is seasonal.

Materials:

9 x 12 white, black, orange, and brown construction paper
white pencils
glue
scissors
sketch paper

Procedure:

1. Have students sketch a fall landscape or seasonal picture on sketch paper. Show examples!
2. Once you have approved the scene. Give students a black piece of construction paper and a white pencil to create the final scene. The scene or picture parts should fill the paper.



Foster Elementary

PTA - Art Masterpiece - 5th Grade

3. Then have students CAREFULLY cut out the picture and or picture parts and glue them onto white, orange or brown construction paper. When the students cut out their silhouettes, make sure they cut off the white pencil OR they can flip over the piece they have cut and glue it on backside up so that no white pencil lines are seen. Since this is a silhouette, it can be flipped!

Examples:



Etienne de Silhouette



A traditional silhouette portrait
of the late 18th century

Origin of the name Silhouette:

Étienne de Silhouette's short tenure as finance chief caused him to become an object of ridicule. His penny-pinching manner led the term *a la Silhouette* to be applied to things perceived as cheap.

During this period an art form of growing popularity was a shadow profile cut from black paper. It provided a simple and inexpensive alternative for those who could not afford more decorative and expensive forms of portraiture, such as painting or sculpture. Those who considered it cheap attached the word "silhouette" to it. The name stuck and so today we know it as a silhouette.

What silhouette means today:

A **silhouette** is the image of a person, an object or scene consisting of the outline and a featureless interior, with the silhouetted object usually being black. Traditionally, a silhouette is a form of artwork, the term originating in the 18th century and applied to portraits or other pictorial representations cut from thin black card. Silhouette images may be created in any artistic media, but the tradition of cutting portraits from black card has continued into the 21st century.

From its original graphic meaning, the term "silhouette" has been extended to describe the sight or representation of a person, object or scene that is backlit, and appears dark against a lighter background. Anything that appears this way, for example, a figure standing backlit in a doorway, may be described as "in silhouette". Because a silhouette emphasizes the outline, the word has



Foster Elementary

PTA - Art Masterpiece - 5th Grade

also been used in the fields of fashion and fitness to describe the shape of a person's body or the shape created by wearing clothing of a particular style or period.

History:

During their heyday in the 18th Century, "profile likenesses" (as they were generally called) were used for everything from Neoclassical home decor, borrowing from popular Roman forms and motifs; to ivory silhouette jewelry, given as reminders of loved ones passed on; to Physiognomy, the pseudo-science of determining a person's character through their facial features.



Foster Elementary

PTA – Art Masterpiece – 5th Grade

December Project

Mexican Metal Tooling

INTRODUCTION:

Today we are going to learn about a Mexican Folk art called metal tooling.

QUESTIONS:

1. This artwork is a combination of different types of art processes. What art processes do you think this combines? (sculpture, drawing and painting)
2. What are some different types of metal? (gold, silver, copper, aluminum, tin etc.)
3. Why are some metals more expensive than others? (different degrees of rarity, durability and demand)
4. Since metals are a natural resource, why is it important to recycle them? (good for the environment, helps maintain the supply so we do not have to exhaust our resources)
5. Why would Mexican artists choose tin? (inexpensive, readily available, soft/pliable and paintable thus making it easy to work with)

SUMMARY:

In Mexico, tin art, known as Hojalata, is used widely by Mexican artisans and craftsmen to form both useful and ornamental objects ranging from purely fun to elegant and delicate. Only hindered by the imagination, tin artists produce candelabras, frames, ornaments, jewelry boxes, figures, lanterns, bowls, and even nativities. Often glass, mirror, talavera tiles and other materials are used to accent the tin work. Tin is also used in religious remembrances and holidays, such as the Day of the Dead and Christmas.

The artist begins his work with a flat piece of tin. Using a pointed tool, the artist scores the tin with the intended design. Next, depending on the desired result, the design is cut using powerful shears. Cutting is generally done before hammering. The hammering, tooling and engraving process is done utilizing a wide array of hand tools to yield a variety of patterns. When the tooling begins, tin is laid over leather, suede or heavy cloth to soften the blows of the hammering. The metal is smoothed, and then formed into the desired shape, be it box, frame or figure. The final step is the painting, if so desired, with aniline or other paints.



Foster Elementary

PTA - Art Masterpiece - 5th Grade

ART:

Students will create a Christmas ornament or small design if religious restrictions prohibit.

The design needs to be bold and simple thinking about the elements of art and principles of design.

Materials:

tin cut into 2" x 2" pieces	wooden skewers as tooling device
scotch tape	scratch paper
pencil	beads
hole punch	sharpies
foil pipe cleaners cut in half	

Process:

1. Trace the foil on your rough draft paper so you can practice on the same size paper.
2. Create a rough draft of your ornament design.
3. Either trace the design by putting it on top of the foil or draw it free hand with your wooden tool.
4. Emboss by rubbing larger areas to make it pushed out on the other side.
5. Turn it over and emboss using the other side, also.
6. Color the metal by using permanent markers.
7. Finish by adding wire with beads to create hanger.

Tin should be precut to 2"x2" squares prior to class and use clear scotch tape to cover edges so they are not sharp. Punch one or two hole in top for wire hanger to be added.

Remind students of safety when working with sharp metal and tools.

Prep Work: Add tape around edges of foil squares prior to class so metal edges are not exposed.



Foster Elementary

PTA - Art Masterpiece - 5th Grade

Mexican Metal Tooling



Multicultural Art Project

INTRODUCTION

Metal tooling is a centuries-old art in which a soft metal is worked with a rounded tool on the back side in order to create a raised design on the front. Mexican and South American artists call this art form *repajado*, and it is also referred to as *repoussé* or *embossing*. The art of working with tin to create any work of art is called Hojalata. A close look at some examples from various cultures reveals classic examples of repetitive pattern and rhythmic line incorporated into a design.



example of Hojalata : metal art

HISTORY

The Mexican revolution took place in 1910, almost one hundred years after Mexico won its independence from Spain. The revolution occurred because of a serious conflict between rich



Foster Elementary

PTA - Art Masterpiece - 5th Grade

and poor. The goal of the revolution was to overthrow the dictator Porfirio Díaz. Under his rule, a small

group of people controlled most of the country's power and wealth, while the majority of the population worked in poverty. The revolution was fought and won by Mexican peasants.

The 1920s and 1930s have often been described as Mexico's renaissance. During this time the government and the general population took a new interest in the arts and culture of Mexico. Many people began collecting and preserving folk arts in Mexico and exhibitions on Mexican folk arts were displayed in museums in Mexico and in the United States.

Folk art is not an easy word to define. Some folk art is made for sale to collectors. Other things considered folk art by some are made to be used every day, such as hand-made children's toys. Some folk art in Mexico has been influenced by the Spanish while other folk art is based on traditional Indian arts and craft. Today, about 8 percent of the Mexican population, many of them Indian, earns a living making and selling forms of folk art and craft. Folk arts often begin with the creative ideas of a single person or a family and are then taken up by others in the village. Although folk art is based on shared traditions, it is constantly changing and evolving into new forms. Most Mexican Folk Art falls into one of the following categories: masks, pottery, laquerware, clothing and textiles, baskets, gourds, glass, toys, paper arts, tin & copper and woodcarving.

TIN AND COPPER

The Spanish introduced tin to Mexico in colonial times. Many items are made from tin, such as ornaments, mirror frames, and small boxes. Tin is often cut out by hand, and special tools are used to punch designs into the tin. Parts of tin are put together using lead solder and a soldering iron. The tin is then painted in a variety of colors. Copper was also introduced by the Spanish. Craftsmen create copper plates, pitchers, mugs, trays, cups, candlesticks, and other useful objects that are sold throughout Mexico. Many Tarascan Indians of Michoacán specialize in copperware. They hammer out the pieces by hand. Some of these specialists craft miniatures of their larger counterparts.



Foster Elementary

PTA – Art Masterpiece – 5th Grade

January Project

Winter Birch Trees/Claude Monet's "Magpie"

INTRODUCTION:

Today we are going to talk about winter landscapes.

QUESTIONS:

1. Does this painting employ the use of a lot of color? (no, white, greys, blues, slight beige)
2. What is color temperature? (on the color wheel it refers to warm and cool colors; feel free to use color wheel poster during presentation)
3. What color temperature does this painting use? (cool colors)
4. Why do you think Monet chose cool colors? (when you think of winter you usually think of blues and greys because of winter being cold and the winter skies and snow make you think cold icy grey/white)
5. Do you think you could create a winter landscape with a warm color palette? Why or why not? (yes you can, show example of winter birch trees landscape underneath Monet's "Magpie")
6. Do you like the warm colors in the winter landscape? Does it change your mood when you think of winter? (any answers)

SUMMARY:

Living in the South we have a different take on winter and the colors. We do not experience the drastic changes that many in the world do when the seasons change. Many who live in colder climates experience SAD – seasonal affective disorder. This is a depression that is brought on by lack of natural daylight. The body reacts to the decrease of natural light and to a certain degree the absence of the warm colors in the visible spectrum. When the body is deprived of light and warm light, many begin to feel sad or depressed. In recent years, light therapy has been employed to help people who are most affected. It is important to note that light and pigment color are opposite when it comes to color theory. In light, white light is created by combining all the colors of the visible spectrum, in pigment (paint colors), white is created by taking away all pigment/color.

ART:

Students will choose to create either a warm or cool winter birch tree landscape.



Foster Elementary

PTA - Art Masterpiece - 5th Grade

Materials:

Watercolor paper
Brushes for paint
Watered down glue
Tape

black water color paint
brown water color paint
brushes for glue
tissue paper in warm and cool colors

Procedures:

1. Give each student a sheet of water color paper and a roll of drafting tape to each table.
2. Have students tear off 3 to 5 long pieces of masking tape to create the tree trunks. The tape should begin somewhere in the bottom third of the paper and extend off the top.
3. Now have the students draw a horizon line about 1/3 of the way down from the top of their paper lightly with pencil.
4. Students should now choose if they want to use warm or cool colors. Have them tear off pieces of tissue paper in their color palette and fill in the sky. Use watered down glue to adhere tissue paper.
5. After background is complete, remove drafting tape.
6. If you chose cool colors use black; warm use brown. Take your brush and paint a very thin dark line down the right side of the tree from the top of the page to wherever you choose for your tree to end in the foreground with the tip of the paint brush. You will not draw the left edge/side of the tree with the paint brush.
7. With the same paint brush add more color and lots of water. You will now paint another thicker line to the left of the thin dark line you just painted. This is to give the impression of a shadow on the tree trunk.
8. Complete the trees by drawing horizontal lines to create the birch bark. These lines are thin but can vary slightly in size and painted with darker pigment than the shadow. These horizontals will create the tree width and give the impression of the left side of the tree.
9. Finally, add shadows on the ground starting at the base of the tree and extending down diagonally to the right. This shadow is done with medium dark paint and should be the same thickness as the tree. Students can also add a few sprigs of grass to create some texture on the ground.

Walk the students step by step through this project, possibly doing it with them as a guide at the front of the class. This project makes a beautiful landscape. These look nice matted on brown or black construction paper; matching the paper to the paint they used.



Foster Elementary

PTA - Art Masterpiece - 5th Grade

Claude Monet

Magpie



Claude Monet (1840 - 1926) oil on canvas

BACKGROUND

Claude Monet was an Impressionist. Like most of the labels that are given to art movements 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 being 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*. 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; such a "Magpie".



Foster Elementary

PTA - Art Masterpiece - 5th Grade

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 or cool low light reminding us of the harshness of a season. We understand their appeal to the senses. We find them highly pleasurable and understandable. 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?



Foster Elementary

PTA - Art Masterpiece - 5th Grade

February Project

"Lekythos"

QUESTIONS:

1. What form of art work is this? (sculpture)
2. Is this real or abstract? (abstract)
3. The artist was interested in "light" - how do you think light effects this piece of sculpture? (light plays on the geometrically carved shapes to create shadows)
4. What do you think this sculpture is made of? (marble)
5. What other materials are used in sculpture? (clay, metal, wire, paper mache, wood, etc.)
6. Is this a piece of modern sculpture or ancient work? (modern)
7. The title of this work is "Lekythos" - what does this mean? (name of a Greek oil vase used in burial to help "light" the way)
 - NOTE - Isn't it interesting that the artist uses the ancient ideas of something to produce something that is very modern.
8. What does "symbolism" mean? (The disguised representation in conscious thought of unconscious or repressed contents or events.)
 - Let us look at the symbolism in this piece. This is a marble sculpture. Marble was one of the preferred materials of the Greeks. The artist uses "light" to create interesting shapes. "Lekythos" is the Greek word for a type of oil jar that was frequently placed in the graves of the Greek dead to insure them of having enough oil for lamps on their journey into the nether world.
9. Can anyone describe the shapes carved into the right hand side of the sculpture? What do these shapes remind you of? (butterfly - which symbolizes "new life" / rebirth)
 - The Greek oil jar was usually shaped like an "ellipse". Notice how the carving on the jar is like an inverted ellipse. What do you suppose that could mean? (the artist may want you to think of you having a new life now rather than in the afterlife)

SUMMARY:

Born in California of an American mother and Japanese father, he lived in Japan from age 2-14 years. He studied art in both New York and Paris where he was a witness, at first hand, to the development of modern art in the studios of such great artists as Picasso.

He feels that presentation of art effects the way it is considered. Noguchi believed that any object even an old shoe would be sculpture if care was taken to place it at just the right angle against the right backdrop and in the right lighting. He enjoyed creating sculptures in a variety of art media such as wood, marble, granite, cast iron, fired clay, anodized aluminum, paper, bone and string. He mystifies, enchants, delights and probes. Sometimes serene, sometimes playful, he can also



Foster Elementary

PTA - Art Masterpiece - 5th Grade

be both austere and whimsical. He is at once classic in the Greek sense of the word, and yet as modern as today.

Next Everytime you go to a museum or take a walk in the park or drive through the city, look at the pieces of sculpture on display and notice their presentation.

- How does the light play on the piece?
- How is the piece displayed?
- At what angle is the sculpture best viewed?
- What is the backdrop; is it with other pieces of artwork or is it surrounded by nature?

ART:

Materials:

pencil
paper - manila construction paper for sketching then to catch soap shavings
scissors
glue
bar of soap - one per student
carving instrument - plastic knife / carving tools

Procedure:

1. Explain to the students that just like Noguchi, who took shapes and outlines of things from the past and then redesigned them to form modern sculpture, they are to draw something that is familiar to them - like a bottle, flower, pot, bird, etc.
2. Once they have done that, they use that as the blueprint to carve into the soap. Simple drawings are best. They can play with the idea of carving to create the drawing as a raised 3-D style effect and or carve as an engraving.

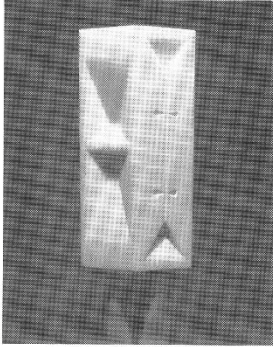




Foster Elementary

PTA - Art Masterpiece - 5th Grade

Isamu Noguchi



Lekythos

Isamu Noguchi (1904-1988)
White Marble, 1958 Size of original: 13" x 4-3/8" x 4-3/8"
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution/Washington, D.C.
(Gift of Joseph H. Hirshhorn, 1966)
AE 177

They say in Japan that the end interest of old men is stone—just stone, natural stone, ready-made sculptures for the eyes of connoisseurs. This is not quite correct; it is the point of view that sanctifies; it is selection and placement that will make of anything a sculpture, even an old shoe. —Isamu Noguchi

INTRODUCTION

Until the early 20th century few people could be considered to be a "world citizen". However, the introduction of modern technology and the development of the airplane for commercial and private travel opened the doors of the world. This world access, a set of personal circumstances, and a philosophically global mind-set all contributed to the artistic direction and life style of Isamu Noguchi.

Noguchi states in *A Sculptor's World*, "New concepts of the physical world and of psychology may give insights into knowledge, but the visible world, in human terms, is more than scientific truths. It enters our consciousness as emotion as well as knowledge; trees grow in vigor, flowers hang evanescent, and mountains lie somnolent—with meaning. The promise of sculpture is to project these inner presences into forms that can be recognized as important and meaningful in themselves. Our heritage is now the world. Art for the first time may be said to have a world consciousness."

Lekythos is an expression of this idea of "world consciousness"—Noguchi reached back into history for his inspiration, a Greek vessel interpreted in a manner that is both a contemporary expression and a reflection of his Japanese heritage. He projected "inner pres-

ences" into a form that can be recognized universally as important and meaningful.

HISTORY

Isamu Noguchi was a prolific and vigorous sculptor, arising every day at daylight to begin work. He was self-disciplined and self-directed, never waiting to be commissioned to work by others. As a young artist and until his death in 1988, he was involved in many artistic activities, designing gardens, bridges, furniture, stage sets for dance and theater, and public sculpture. He carved marble and wood, made lanterns, and sculpted with clay and aluminum. He was an inquisitive and original thinker, interested in the properties of weightlessness, gravity, and light as they related to sculpture.

Destined to live a life of travel and cross-cultural complexity, he was born in Los Angeles in 1904 to the Japanese poet Yone Noguchi and American writer Leonie Gilmore. When he was two years old his family moved to Japan where he lived and studied until he was thirteen. Absorbing his Japanese heritage, he became sensitive to natural things. Later, he attended school and studied art in the United States.

A critical moment in his life occurred in 1926 when he visited a Brancusi exhibition at

the Brummer Gallery. Describing his experience, Noguchi says "I was transfixed by his vision". He became Brancusi's assistant for six months, cutting stone and polishing his sculptures.

Although Noguchi believed that he and Brancusi held artistic differences, Brancusi was a major influence on him. Noguchi stated that, "Brancusi, like the Japanese, would take the quintessence of nature and distill it. Brancusi showed me the truth of materials and taught me never to decorate or paste unnatural materials onto my sculptures, to keep them undecorated like the Japanese house."

"Light" was important to Noguchi. He spoke of "light" with two meanings—"light" as illumination and "light" as opposed to having weight. He expressed his idea of illuminations in the form of lanterns which he developed and called "akari". Based upon the traditional Japanese paper lantern, his "akari" seem to float, casting poetic light when in use.

In order to make "light" sculptures, Noguchi began in the late 1950s using modern, light-weight sheets of aluminum. Although he was very pleased with the aluminum sculptures, he was told by the Stable Gallery, where he planned to exhibit them, that they were too commercial and would damage his reputation. He could, he was told, exhibit his iron castings and the Greek marbles that he had been working on. So he went back to working furiously on the Greek marbles. Of that incident he says, "How quickly do I adapt myself to changed visions."

It was during this time that, in 1958, he created *Lekythos*. His exhibition of marble sculptures was, he said, "in the nature of a homage to Brancusi, and recapitulated sculptural values I associated with him."

CRITICAL ANALYSIS

Lekythos (leh KEE thaws), is carved from white marble and is a fairly small sculpture, slightly over one foot tall. It is raised off the base on a rod, giving it the appearance of being light, or "denying weight", a goal Noguchi seeks for many of his works. The piece is beautifully carved with simple, elegant geometric shapes on all four sides. The carved recesses catch and reflect light and cast shadows upon themselves with the poetic quality of his "akari", suggesting his other meaning of "light"—illumination.

Noguchi spoke of his double meanings for the word "light". It is probably not without significance, then, that he named this piece *Lekythos*, a Greek word for an elliptically shaped oil jar which has a handle for carrying and a foot at the termination of its narrow base. Like many early cultures that often buried



Foster Elementary

PTA - Art Masterpiece - 5th Grade

objects with their dead, the Greeks frequently placed lekythos in graves of their dead to insure them of having enough oil for their lamps (to "light" their way) on their journey into the nether world.

The idea of "light" has been used throughout history as a symbol of knowledge. Could it be that Noguchi felt that the stone itself was the real vessel—an ancient vessel, a primordial container of universal understanding (or "light")?

Compare Noguchi's *Lekythos* with the sculpture, *Bird in Space*, made by Constantin Brancusi in 1925. How are they similar? They are both vertical pieces, both simple elegant forms, and both are raised off the pedestal seeming to defy gravity. Neither contain "unnatural" materials. Both appear to embody within their forms an elemental essence that can be understood visually, without need for a reference to time or location. One can readily see a shared vision between the two artists through examination of their works.

AESTHETICS

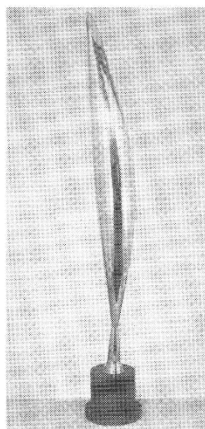
A great deal of information is known about Isamu Noguchi, the sculptor. Since he lived until 1988, his life is well documented. We know when he was born, who his parents were, where he lived, what his art work looked like, who his teachers were and where he traveled. We also know a great deal about his thoughts. He was a sensitive, intelligent and well-trained artist who thought a lot about art and art-related ideas. He wondered about the same kinds of questions that non-artists sometimes wonder about. He talked with other people and discussed his ideas.

Isamu Noguchi, one of the most important sculptors of the twentieth century, considered a question many thinking people ask about art: What things can justifiably be called 'sculpture'? In *A Sculptor's World*, he says, "...each newness must question some value formerly held as sacrosanct. Are there permanent sculptural values? Are there new values or just a change of focus?" In *A Sculptor's World* he muses, "Sculpture in the traditional sense is, by definition, something with built-in values of permanence, 'forever beautiful', something of shape and material that 'defy time'. But then there is the other reality of the evanescent new—that truth born of the moment. Cherry blossoms in old Japan, or one jump ahead of obsolescence in the modern. I have thought of this, too, as sculpture."

Noguchi believed that any object (even an old shoe) could be sculpture. He felt that the selection of the object and its considered placement are the qualifiers that make the difference between an "old shoe" and a piece of art. Con-

sider how differently you approach and think about something that is carefully placed at just the right height, just the right angle, against just the right backdrop, and in just the right place.

How is it different from the same kind of object that is casually thrown into the corner of the room? All the special attention that is paid to the object by placing it carefully, gives the piece an importance that it would not otherwise have. The special attention makes the viewer think about the object in a different way.



Constantin Brancusi, *Bird in Space*, 1925, Philadelphia Museum of Art

STUDIO ACTIVITIES

How and where a piece of art work is displayed is referred to as "presentation" of the art work. Much like we dress ourselves each day to present ourselves to the world, art work is also "presented". Just as we want ourselves to be considered in certain ways, artists also want their art work to be looked at and thought about in certain ways. How and where the art is presented affects the ways that the art is considered.

Not all studio activities need to be "production" activities. Some activities can be important learning exercises that will have no product at the end of the activity, but will have involved a concept that is used in all studio activities. Whenever art work is shown at all, it is "presented". This can be a "good presentation" or it can be a "bad presentation", and students should learn that the work is not over when the art work is completed.

Bring to class an object that can be the subject of this studio exercise. Perhaps "an old shoe" would be a good choice. Discuss the idea of "presentation" with the class. Have the students work individually or in small groups to

decide how and where they might want to "present" their "shoe sculpture". Suggest to them that some students may want to put a cloth under the shoe while others may decide to place it on a bare table. Some may want to place it up high while others may decide to place it in a certain spot on the floor. Would anyone want to hang it on a string or turn it upside down? Ask the students to suggest other possibilities. Suggest to the students that there are unlimited possibilities that can work, so they will have to make some choices.

Once the individuals or groups have decided where they would present their shoe sculpture, let them take turns presenting it. You may want to wait until the following day to present the "sculpture" so that they can accumulate any needed supplies, e.g., a cloth or tall box. Or you may prefer to provide your own assortment of articles for their inspiration and use.

Involve the students in class discussion each time a "shoe sculpture" is presented. Ask them to guess why the sculpture was presented in this particular way. When several students have responded, ask the presenters if anyone was correct. You can help the discussion along when necessary by asking questions about color choices, texture combinations, or idea associations.

When the exercise is over, have the students discuss how the concept of "presentation" could apply to other art works that they might make. What does "presentation" have to do with displaying a drawing? Would you have to make decisions about whether to place it in a frame or only in a mat? Where would you place the label with your name and picture title? Would it be better to put the title in the middle of the drawing or on a label underneath the drawing? Does "sloppy" or "neat" have anything to do with presentation? These exercises and ideas can help children develop good studio habits as well as to learn to respect their art work.

Mary Ellen Maxwell & Rebecca S. Johnson
Carnegie Arts Center, Leavenworth, Kansas

REFERENCES

- The Sculpture of Isamu Noguchi, 1924-1979, A Catalogue*, Diane Botnick & Nancy Grove, Garland Publishing, Inc., New York and London. 1980.
- A Sculptor's World*, Isamu Noguchi, forward by Buckminster Fuller. Harper & Row Publishers, New York. 1968.
- Isamu Noguchi: Space of Akari and Stone*, Isamu Noguchi, A catalogue documentation of 1985 exhibition. Chronicle Books, San Francisco, CA. 1986.
- Isamu Noguchi*, John Gordon, Whitney Museum, NYC. 1968.



Foster Elementary

PTA – Art Masterpiece – 5th Grade

March Project

Gilbert Stuart

QUESTIONS:

1. What is this a painting of? (a woman)
2. What do you call a painting with only one person in it? Does anyone know? (portrait)
3. Where has the artist used line in this picture? (divides the background, both horizontal and vertical line)
4. Which country do you think this woman comes from? Can you tell? Look at his/her clothes and the furniture. (U.S)
5. Is she rich or poor? (rich, very nice clothes, nice furniture)
6. Does she look happy or sad? (happy and regal)



Gilbert Stuart, *Mrs. Harrison Gray Otis* (Sally Foster), 1809, Oil on mahogany panel, 32 x 26", Original purchase fund from the Mary Reynolds Babcock Foundation, Z. Smith Reynolds Foundation, Area Foundation, and Anne Cannon Forsyth, Printed in black and white

HISTORY:

Gilbert Charles Stuart (born Stewart) (December 3, 1755 – July 9, 1828) was an American painter from Rhode Island.

Gilbert Stuart is widely considered to be one of America's foremost portraitists. His best known work, the unfinished portrait of George Washington that is sometimes referred to as The Athenaeum, was begun in 1796 and never finished; Stuart retained the portrait and used it to



Foster Elementary

PTA - Art Masterpiece - 5th Grade

paint 130 copies which he sold for \$100 each. The image of George Washington featured in the painting has appeared on the United States one-dollar bill for over a century, and on various U.S. Postage stamps of the 19th century and early 20th century.

Throughout his career, Gilbert Stuart produced portraits of over 1,000 people, including the first six Presidents of the United States. His work can be found today at art museums across the United States and the United Kingdom, most notably the Metropolitan Museum of Art and Frick Collection in New York City, the National Gallery of Art in Washington, D.C., the National Portrait Gallery in London, and the Museum of Fine Arts in Boston.

Stuart's portrait paintings are now over 200 years old and the smooth, glossy oil paints he used have dried and aged, showing antique texture cracks. These "antique" marks add to the character of his paintings.

ART:

Create an antique looking portrait. To approximate the crackled antique appearance, we must age our portraits. To do this, draw a portrait on manila paper with crayons. Try to cover the entire paper with color, both the foreground and background. Crayon should be applied in a heavy manner. Gently crumple the portrait into a ball, squeeze and press the creases into the paper and then open it and smooth it out. This process should create cracks and creases in the crayon. With a light wash of very watered down black paint brush over the surface and let dry.

