



Art as Storyteller

Utah Museum of Fine Arts
Evening for Educators
November 8, 2001, 5:30 - 8:30

Table of Contents

Page	Contents
2	List of Images
3	Art and Storytelling Essay by Kathy Remington
7	Self Reflections: A Lesson Plan for the classroom on Breathless (Self-Portrait in Blue) by Robert Arneson Written by Rebecca Pickett
13	Self-Guided Gallery Tour of Portraits in the UMFA Written by Kathy Remington
25	Self-Guided Gallery Tour of Mothers and Children in Art at the UMFA Written by Kathy Remington
33	Self-Guided Gallery Tour of Masks at the UMFA Written by Kathy Remington
43	Self-Guided Gallery Tour of Animals in Art at the UFMA Written by Kathy Remington
57	Self-Guided Gallery Tour of Abstractions in Art at the UMFA Written by Kathy Remington
65	Self-Guided Gallery Tour on Buddhist Art at the UMFA Written by Diana Bass

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List of Images

1. America, Navajo (late 19th century)
Germantown Eyedazzler
Analine dyed wool and cotton
The Judge Willis W. Ritter Collection of Navajo Textiles
Museum # 1975.078.020.013
2. America, Northwest Coast, Kwakiutl Peoples
Raven Mask
Wood and pigment
The Ulfert Wilke Collection, purchased with Funds from the Friends of the Art Museum
Museum # 1981.016.002
3. Robert Arneson (1930-1992), American
Breathless (Self-Portrait in Blue), 1976
Glazed ceramic
Gift of the National Endowment for the Arts and Mrs. Paul L. Wattis
Museum # 1976.060
4. William Jennys (active 1795-1807), American
Mrs. Chandler of Vermont
Oil on canvas
Purchased with funds from Mr. Harry Cook and the Friends of the Art Museum
Museum # 1980.002
5. Léon-Jean-Basile Perrault (1832-1908), French
Mother and Child, 1897
Oil on canvas
Bequest of the John M. and Glenn Walker Wallace Estate
Museum # 1989.033.013
6. Thailand, Ayutthaya period (18th century)
Walking Buddha
Bronze
Purchased with Funds from the Friends of the Art Museum & Mrs. Richard A. Hudnut
Museum # 1972.049.002



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Art and Storytelling

Written by Kathy Remington

As language developed, storytelling appeared. The word, myth (originating from the Greek word *muthos* meaning story) developed as various narratives of events perceived to be important because of their informative, moral and/or entertaining values. The term, myth today implies falsehood, a story not substantiated by fact, but has an extended meaning as applied to stories (Wasilewska, 2000).

When humankind became organized into tribes, especially in Celtic countries and nomadic areas such as modern day Turkey, Arabic countries and Africa, one person memorized and retold the history (stories) of the tribe. This person often was a shaman or person of unusual intelligence and creativity, but not necessarily male. Since early people did not understand the reproductive process and how sexual intercourse produced children, females were believed to possess special creative powers associated with the moon (lunar cycle). Mother Earth cults appeared. As humankind progressed and moved from hunter-gathers to agrarian to warrior societies, deities increasingly changed from female to male and cultures had both gods and goddesses.

Mythology developed because a few people got together to make up stories. Nevertheless, telling stories had a deeper purpose than merely entertainment: to explain death, natural disasters, to create a sense of identity, to provide heroes and villains and to justify burial and other sacred rituals. Myths or stories passed down from generation to generation included: folklore, fairy tales, fantasy, magic and the supernatural as active forces in human life. Myth offered spells and curses as ways of accounting for the evils that beset each culture, but also gave hope for a better future in the form of magic potions, magic objects and secret words. The most enduring of all myths across all cultures, tells of the eventual coming of that wonderful someone who will take care of all our problems, the hero myth (Janero, 2000).

People all over the world tell stories about their beginnings. By repeating tales passed down by previous generations, a society's storytellers pass along a heritage as old as memory and as new as the youngest child within the community. The stories not only entertain, they instruct. They reinforce in the listeners a sense of the right way of doing things, the right way of behaving as a member of society. According to the Navajo, good storytellers are like weavers. They gather together the various strands of a people's past and from them create patterns forming a complex, but ultimately unified design. Different weavers fashion different styles of rugs. Yet, to the discerning eye, there can be no questions about what kind of weaver made any particular rug. There may be imitations; there may be fakes. But a real Navajo rug (for the Navajo people who are, in fact, renowned as master weavers) is one that cannot be mistaken. A good Navajo rug, like the Navajo stories, like the people themselves, will last forever (Iverson, 1990). See the Seneca tale, "Of Science and Indian Myths" describing how the first stories were given to the Seneca tribe (Caduto, 1989).

For thousands of years, stories were told orally and passed from generation to generation, but remained unwritten until approximately 3600 B.C. At this time the Sumerians (earlier than the Egyptians) recognized the limitation of the pictographic/ideographic script and introduced phonemes to their writing system, a cuneiform script that was later “borrowed” or adjusted by many cultures of the Middle East from the third to the first millennium B.C. (Wasilewska, 2000). Many of the writings recovered from this time period forward are stories, mainly having to do with religious ritual and myths of explanation. The term, “Bible” used commonly to describe the sacred book of both Judaism and Christianity, is derived from the word, byblos for papyrus or paper, which was one of the trading items in the city of Byblos or Gubla on the coast of modern Lebanon (Ibid). In Greek this word was known as its diminutive biblia, meaning books. The Christian Old Testament is a collection of five books, Genesis, Exodus, Leviticus, Numbers and Deuteronomy, but known as the Torah in the Judaic tradition. These accounts or stories were written by several authors as early as 1000 B.C. until the 6th -5th centuries B.C. with the purpose of elevating the position of the one and only god, Yahweh, over all other existing traditions and deities (Ibid).

Stories are told with various themes that appear cross-culturally and transcend philosophy and ritual. According to Janero (2000) there are three categories of myth:

Myths of childhood or fairy tales

Interestingly, fairy tales begin in similar ways from country to country, usually removing the setting of the story to someplace fantastic or magical. Persian tales may start: “At one time there was a story and no one to tell it.” Or an Islamic version may begin: “At one time, there was a story, but there was no one to hear it, but God.” In Russia the stories begin: “In a certain land, in a certain kingdom...” and usually incorporate the words, “speedily a tale is spun, but with less speed a deed is done.” Native American tales begin: “Our earth has four continents, and we are going to the fifth.” Or perhaps the story may start, “In our planet, there are seven oceans and we are going to the eighth.” Mayan tales may begin: “In a certain time, which was not time at all, in a year, which had thirteen months and no yesterday...” And don’t forget the European beginning: “Once upon a time...” All these beginnings establish us in a spaceless, timeless world in which our psyche exists beyond this physical world (Bly and Woodman, 1998).

Fairy tales, found in cultures across the globe, have similar ingredients, such as witches, demons, elves and strange, often terrifying landscapes. On the surface, they are obviously ways of teaching children the moral code of their society. These stories, however, were just as much for adults as children, and have many disturbing elements, such as violence, death and amoral occurrences. The effect of these elements on children is controversial, but there is no doubt the myths of childhood do much more than present a simplified version of reality that children are able to comprehend (Janero, 2000).

Bruno Bettelheim (1976), a famous Freudian psychiatrist, believes that such stories are the keys to unlocking our own individual unconscious minds and are crucial to normal psychological development in children. Such stories have many loose ends that children probably do not understand. Nevertheless, Bettelheim instructs parents not to interpret fairy tales, but to allow children to experience these stories as they will. According to Bly and Woodman (1998), how profoundly we understand fairy tales depends upon: 1) our unconscious response to the world of metaphor and 2) our perception of the world we inhabit. Thus, metaphor is more easily experienced unconsciously than consciously. Metaphor is the language at the level of infants who are first learning to speak

by making words out of sounds and then attaching sound words to persons and things (ma-ma, da-da). Thus when we were children, we felt metaphor; we didn't care what metaphor meant. We clenched our jaws when the wicked witch arrived with the poisoned apple; our bellies rolled when we heard, "The better to eat you, my dear"; we clapped our hands when the fairy god-mother finally came to the rescue.

Today, however, if we are seriously searching for insights into our own psychic dynamics and those of our culture, we cannot read fairy tales as we did when we were children; though to lose touch with the child within us in the reading would cut us off from those very dynamics. In childhood, we could project all our own pent-up fears onto the little match girl, our jealousy onto the step-sisters, and our rage onto the giants and then go to sleep in peace. We did not have to deal with these fears, jealousies and rages as our own unabsorbed states. However, as adults reading fairy tales, we have to wake up and absorb what is going on in our own unconscious minds because its dynamics are controlling our outer behavior (Bly and Woodman, 1998).

Fairy tales have stood the test of time in revealing the inner and outer psychic dynamics between the complementary energies of masculine and feminine. These dynamics, as they emerge out of the unnatural constellation in which a fairy tale begins, can be very painful, especially if we are not acquainted with our own unconscious characters. Until we recognize the power of the unconscious to sabotage our conscious endeavors, we can change nothing. The story or myth, ancient as it is, speaks directly to our deepest disappointments and fears at the very core of our existence (Ibid).

Myths of explanation

These stories originated in pre-scientific times and are fanciful explanations of natural events that needed to be understood: storms, volcanic eruptions, eclipses, thunder, lightning, floods, drought, why the sun rises and sets and other such natural phenomena against which ancient people must often have felt helpless. In addition to explaining natural happenings, a significant portion of these stories focus on a subject that must have haunted our curious ancestors: the origins of trouble such as Adam and Eve or Pandora's Box. Wondering what caused bad things to happen to good people developed into stories. Myths are not "true" in the scientific sense, but no one can deny their impact as psychological truth, forming a circle of centuries-old assumptions, many of which are currently being challenged today such as Eve's role in the Fall (Janero, 2000). These assumptions in ancient times evolved into other practices such as human and non-human sacrifices in order to appease or atone for broken rules (commandments). Even the origin of curses upon tribes, families and individuals such as Oedipus, the King, a Greek hero cursed to kill his father and marry his mother, appear as an explanation for trouble and excuse for the tragic flaws of heroes.

Archetypal myths

An archetype is a model by which other characters, events, or ideas resembling it can be identified, in other words, a symbol. The hero is an outstanding example, a person who stands out from the crowd because of very special characteristics. The hero is a universal mythological archetype, indicating to us that people have always relied upon a belief in the amazing powers of a rare few, born to lead, whose insights and courage enable humanity to take on challenges and obstacles that would defeat ordinary mortals (Janero, 2000). Heroes inspire us to cope with life. Other archetypes include color symbolism: black signifies death (in the west), green means fertility. Even the word, mother can be transferred across all cultures to mean unconditional love, com-

fort, security and safety. This third category of stories, archetypal myths, passed along over the centuries in which certain characters (heroes) and certain recurrent themes (magic numbers or magic objects) have influenced the way people understand and interpret their existence.

In conclusion, mythology gives us entertainment, ways to explain the unexplainable, philosophical tenets, religious ritual and keys to our own unconscious minds. Mythological stories can provide the underpinning for beliefs about racial superiority and inferiority and renders those beliefs difficult to question. Myths, then, are not just groups of stories that represent erroneous views of life, but an entire discipline that has had a profound influence on human development just as religion, philosophy or any of the visual or dramatic arts (Janero, 2000). The storytelling process reveals much about how humanity has coped and is still coping with the puzzle of being alive.

Art

Artists, like storytellers, have freed us to think of representation as more than the effort to capture images of the things of this world. They have enabled us to encounter a piece of West African kente cloth or a worn ancient Carpathian tool in terms of line, form and color and to question the context in order to respond to the piece emotionally. Artists, past and present have created art from their thoughts triggered from the stories they heard and from their additional insight into perspectives beyond the ordinary. Stories and art pieces that we have accumulated in books, broken pots, knapped flint and split bone give us glimpses into the thoughts and feelings of our ancestors. Art from cultures around the world show us the creative workings of the mind and what the inspired touch of the hand can produce. Art, like storytelling makes us human.

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Self Reflections:

A Lesson Plan for the classroom on Breathless

(Self-Portrait in Blue) by Robert Arneson

Written by Rebecca Pickett

My mother used to talk about the day Kennedy died and how she remembered where she was, what she was wearing and the incredible amount of despair she felt. I myself remember when Elvis Presley died. I was only four, but the memory is clear. I was sitting on avocado green shag rug in a living room surrounded by grown ups and they were devastated by the news of Elvis' death that they had just heard on television. I remember not understanding why they were all so sad. I was much too little to understand music and his impact on the music world.

The most vivid memory in my adult life is when Robert Arneson died. He is an artist who died at the age of 62, much too young for anyone to die. I vividly remember hearing the news of him dying. I was standing in a ceramic studio, waiting for the next raku firing and my friend Fred (my former ceramic professor) was tearful. Fred was a large man, about 6'4" with enormous forearms and hands that always reminded me of a Rodin sculpture. He was tanned by the desert sun, but always seemed to have a dusting of powder on him which was from the clay. He was such a strong man that it made me extremely curious as to why he had such a sad look about him. I was afraid

to ask because I was expecting to hear that something had happened to his 7 year old daughter Sienna, but boldly I went ahead and inquired about the tears. He proceeded to tell me that he had just gotten off the phone with a friend of his from UC Davis and he had hit him with the news that Robert Arneson had died. I could not believe my ears. The king of funk art, dead? We had known that he was battling cancer, but somehow I thought if anyone could overcome cancer it would be Arneson. After all, they say laughter is the best medicine and he was the most humorous artist I knew.



Robert Arneson (1930-1992), American
Breathless (Self-Portrait in Blue), 1976

Glazed ceramic

Gift of the National Endowment for the Arts and Mrs. Paul L. Wattis

Museum # 1976.060

Artist Biography

Robert Arneson (1930-1992) was born in Benicia, California, northeast of San Francisco. As a child, he drew often and well, with encouragement from his father. By the age of 17, he was seriously aspiring to a career as a professional cartoonist, and was contributing weekly sports cartoons to the local newspaper. He studied at Marin College, Kenfield, CA, and received a B.A. in Art Education from California College of Arts and Crafts in Oakland. While teaching art in a Bay Area high school, Arneson became a proficient potter and, abandoning all other media for ceramics, enrolled at Mills College, earning an M.F.A. in 1958.

With extensive experience as an art teacher in California high schools, junior colleges, and his alma mater, Mills, Arneson accepted a position as head of the ceramics department at the University of California at Davis in 1962, becoming a full Professor of Art there in 1973. In the late 1950s, Arneson was influenced by the Expressionist work of Peter Voulkos, which led him to investigate the sculptural possibilities of clay. Demonstrating on the potter's wheel at the California State Fair, Arneson threw a series of bottles instead of the usual bowls and vases. He crowned one with a real pop bottle cap and labeled it no deposit, no return. This became a turning point in his career, and helped to determine the path that American ceramics would take in the following decades. Arneson chose everyday objects as subjects for clay, depicting these objects with humor and surrealism. Returning to the pop bottle theme, he employed commercial slogans in *Things Go Better With Coke*, adding a real Seven-Up bottle to the six-pack. He also portrayed Diet Coke as six skinny bottles, creating a symbol of American culture as well as a three-dimensional pun, linking the visual image to the verbal.

Arneson made clay an instrument for social commentary. As an initiator of the Funk movement in which clay sculpture amused, offended and shocked with its humor, irreverence, word plays and eroticism, Arneson influenced a generation of young ceramists. Working in white ware that enhanced bright colors, Arneson made a large (eight-foot-long) floor sculpture named Alice House after the street where his suburban tract home was located. (The original Alice House was made in 1966 and duplicated in 1974 for an Arneson retrospective at the San Francisco Museum of Modern Art.) The sixty assembled pieces depicted the house and surrounding landscape, including shrubbery, the garage with its basketball hoop and the family's Volkswagon bus in the driveway. He became obsessed with Alice House images, partly because he had always thought that being an artist meant living in a cold garret in Greenwich Village rather than in a tract house in comfortable, conventional suburbia. In a later work, Arneson changed his focus from the kinds of things society builds to the things society builds with. During this period he made a number of pieces using bricks, such as *Brick Multiple*, included in a Trompe l'oeil exhibition.

Arneson worked mainly in portraiture in the 1970s, creating humorous, larger-than-life likenesses of himself, his friends and artists whom he admired. Self-portraits made during this period showed exceptional emotional power and strength. In more recent work, he used his satirical wit to speak out forcefully against nuclear armament. Arneson wrote: "I call myself a sculptor. I was trained as a ceramist and still prefer to exploit various techniques of this craft in my work. My forms are figurative with an occasional heavy-handed layer of irreverent content. . . . Should I call myself a pop-funk realist or PFR?" (Taken from the University of Nebraska Lincoln.)

"You've gotta goof off in art, you gotta play. In any intellectual activity, you've gotta have the space to just play, whether you are a philosopher, or writer, just take those dumb risks without anybody being on your case. So you don't have to prove anything, but maybe you'll discover something. And as an artist, you have to constantly question yourself and trust yourself. It's okay if part of you is dumb, part of you is smart, part of you is silly, part of you is great wit, part of you is intellectual..." -Robert Arneson

Create a Self Portrait

This lesson introduces students to portraiture. Students will examine a variety of portraits and distinguish them from other art forms. They will discuss why artists make portraits. They will examine and analyze what visual clues reveal about the people in a variety of portraits. By creating their own portraits and including visual information about their subjects they will practice communicating through their art. Students will also experience the artistic process of brainstorming, sketching, revising and producing a final artwork.

Many artists make realistic portraits to show a likeness of their subject. To create realistic faces, artists study live models, use mathematics to understand correct proportion, and practice by making sketches. Students will explore these ideas by studying their classmates' faces, developing a proportion reference sketch, and creating a self-portrait.

Age: 4th or 5th, can be adapted for older students, especially if they are using clay

Objectives

Students will:

- a) perceive and identify a variety of portrait examples
- b) perceive and discuss visual information in portraiture
- c) understand that artists communicate ideas visually
- d) experience the artistic process of planning, revising and finalizing an artwork

Vocabulary

portrait	realistic
landscape	abstract
still life	sketch
background	

Student Materials/Resources

- scratch paper
- drawing pencils
- mirrors for each student (magnetic mirrored sheets are available at craft stores and eliminates the potential problem of breakage)
- erasers
- 9 x12" (23 x30 cm) drawing paper
- watercolor paints, oil pastels, markers, erasable crayons, or colored pencils

Schedule

One or two class periods.

Set-up

1. Gather and display examples of realistic and abstract portraits. Use the slide of Breathless that is provided as well as other examples of artists portraits
2. Gather examples of other artworks to contrast with portraits (landscapes, still life's...)
3. Prepare a sample portrait about someone you know.
4. Gather studio materials.
5. Arrange classroom furniture to create a discussion area to ensure maximum participation and ability to see visuals.

Ask Students

Brainstorm with your class the reasons artists create portraits. Focus on the idea that portraits tell about people.

Background

Students should understand how to draw the basic face shapes for a front view. Students should understand how to use a ruler as a straight-edge. They also need to know how to do some simple measuring and dividing.

Introduction: Group discussion

Introduce or review portraiture as an art form. Brainstorm with your class the reasons artists create portraits. Show them examples of abstract and realistic portraits. Discuss why some artists developed a realistic style for portraits while others favored abstraction. Focus on a realistic example and have the students explain what makes it look real.

Introduce the idea of proportion. Proportion is one of the principles of art and design. Proportion is the relation of one object to another in size, amount, number or degree. In other words, artists wanting to create a realistic portrait must figure out how big to make each facial feature in relation to the others. They must also place each face shape in the proper place. How do artists do this?

1. Artists make studies or practice sketches to solve proportional problems. They may make many sketches before attempting a final portrait. Explain that students will each make several sketches and a guide or reference sketch about face proportion that they can keep and refer to when they begin their final drawing.
2. Many artists use mathematics to help them understand proportion. They will all use rulers to measure and calculate correct proportion of their portraits.
3. Artists carefully observe the real world. Many artists study live models. Choose a model from the class to come forward and sit. For this lesson, be sure students have a level front view of the model's face.

Large group demonstration

You will draw a front view face on the white board/chalkboard/easel as a demonstration of how to use observation. Use a ruler to determine correct proportion. Encourage class input at every step—ask rather than tell! If you can erase, make purposeful mistakes to encourage them to look critically at the results. Build the face step-by-step and make notes about measurements. Draw large.

1. HEAD. What shape is the average human face as seen from the front? (egg-shaped). It is not a circle.
2. EYES. Where are the eyes? Find the top of the head and use the ruler to measure down to the chin—write the number down. Have a student read the number that is lined up with the eyes—write the number down. Have them figure out what is the relationship between the two numbers (eye number should be roughly halfway).

Use your ruler to divide your drawn head in half. Measure and draw a horizontal line. Draw lightly (you may want to erase it later). Eyes halfway down look a little alien until you add eyebrows and hair. But if you draw the eyes too high, you will get a really big chin!

How large are the eyes? If you look at someone face-on, how many eyes of equal size would fit across the face? (five) Measure across the horizontal eye line and divide it into fifths (or visually estimate). You can divide the horizontal line into five equal spaces to figure out how big to make the eyes. Review eye shape. Draw five eyes.

3. NOSE. The width of the nose depends on the person. (Look at different noses in your class.) If we hold the ruler vertically at the widest part of the model's nose, what does it line up with? The bottom of the nose is often as wide as the inside corners of the eyes. So you can draw two vertical lines down from the inside corners of the eyes (or the point in the eyes which line up with the sides your model's nose). How long is the nose? Use the ruler on the model to show that the bottom of the nose is halfway between the eye line and the bottom of the chin. Draw another horizontal line halfway between the eye line and the chin. Now you have a "nose box" to help you get the right size and place for the average nose. Draw the nose!

4. MOUTH. Measure and draw another line half way between the nose and the chin. Mouths are right above this line. The width of the mouth depends on the person's expression. Demonstrate that the corners of a relaxed mouth usually line up with the middle of the eye. Draw two vertical lines down from the pupils of the eye. Now draw the mouth!

5. EARS. Ears are bigger than many people think! Have students decide where the tops and bottoms of ears line up with on the face. Generally, ears stretch from the eyes to below the nose. Use the horizontal line you first drew for the eyes to line up the top of the ears. They will end between the bottom of the nose and the mouth. Draw the ears. Remind them to draw ears as seen from the front.

6. EYEBROWS. Eyebrows tell a lot about a person's mood. They come in all different sizes and shapes (and some people pluck them out!) A gentle arch over the eyes should do for a relaxed face. They stretch over the whole eye or more. They are wider in the middle of the face and get thinner.

7. NECK. Most people draw the neck too thin. Your head weighs eight pounds, so necks need to be big and strong! Start at the ears and gently curve in then out again.

8. SHOULDERS. If you have room on your paper, you can draw shoulders or part of the shoulders. Shoulders are wide enough for three heads! You can have students come up behind the model and put their heads on his/her shoulders

9. HAIR. Last but not least, HAIR! You could stop now if your subject has no hair. But if he or she does, remember where the hairline is. Have everyone find the hairlines on their foreheads and then pat the top of their heads. A hairline is where your hair starts sprouting. The hairline is not the top of the head! Hair often fluffs out a bit from the head. Draw the hair—don't worry about texture—just draw the general shape.

Student Activity:

Have students go to their work places. Distribute sketch paper, pencils, erasers and rulers. Walk them through the construction of a similar drawing. Have them take notes on their sketches about the general proportion guidelines.

Drawing from Life

Pass out mirrors for self-portraits. Encourage them to continue using the proportion guidelines and their reference sketches as they draw. Have them observe and draw individual variations of proportion of their features.

Final Drawing

When they have a sketch they like, give students drawing paper to create a final drawing. Have them draw very lightly so the pencil lines won't show through the final color. Be sure they make a line drawing—no shading or coloring yet.

Finishing

There are countless ways to finish the final drawings. Here are some suggestions:

Crayon Resist

Have students go over the pencil outlines with erasable crayons. They should press firmly to get saturated, dark lines. They can color in small areas like the lips, irises, and pupils. They may want to add crayon lines and shapes to create texture and patterns in the hair and clothing. They can also add an interesting pattern in the background. Then have students paint their portraits with Colorific watercolor paints. You may need to give a demonstration on mixing skin tones.

Colored Pencil Blending

Have students use colored pencils to finish their portraits. You could demonstrate shading and blending techniques.

Pen Portrait

Have students go over the pencil with Sharpie Permanent Markers and then erase any pencil marks. They can add in interesting textures or incorporate shading techniques such as crosshatching or stippling

Optional Extension Activities

Instead of using paper, have students create a self portrait out of clay or model magic. Have students make a self portrait in clay that is humorous and have each student write a title to go along with their humorous portrait.

Exhibit the portraits in the classroom or on a hallway bulletin board if available. Host a special art opening for parents, administrators, school staff and other classes to show what the students produced.



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Self-Guided Gallery Tour of Portraits in the UMFA

Written by Kathy Remington

Purpose: Every portrait tells a story about the sitter, the artist, and even the viewer. This self guide will help students examine Portraits in Art focusing on the relationship between the subject of the art piece (the person who is having his/her portrait painted), the artist, and the viewer.

Portraits are often commissioned by a patron (the artist is hired to produce the artwork); but often portraits are purely the inspiration of the artist. Some reasons portraits are made: to recognize authority (Presidents), to document events (weddings), for remembrance or friendship (school photos and wallet photos), to honor someone (portraits in libraries, government buildings). Portraits can be posed with the *sitter* seated, standing, or in action. The painting may be a bust (head and shoulders) three quarter body or entire body (full length portrait). Persons are shown facing forward, turned three-quarter view or in profile from the side.

Age: High school, but the information can be adapted for other grades.

Objectives:

1. Students will develop skills necessary to critique works of art by:
 - Describing how elements such as line, shape, color and texture are used.
 - Analyzing aspects of portraiture: full length, bust, head and gaze (straight-on, three quarters or profile) and the effects of these aspects upon the viewer.
 - Explaining how principles such as emphasis and contrast affect composition.
 - Interpreting the feeling, mood or idea communicated in the work.
 - Explaining why a work might be symbolic.
2. Students will explain how an artist's work is a form of non-verbal communication.
3. Students will describe differences among works of art by identifying subject matter, color usage, and how use of a theme (having a portrait painted) invokes a particular mood or feeling in the viewer.
4. Students will discuss how the artist portrays the personality and thoughts of the subject(s) in a portrait.
5. Students will identify examples of experimentation, imagination and creativity in works of art.

In Class Preparation:

Show the students the slide of the portrait *Mrs Chandler of Vermont*. Discuss the definition of a portrait. Explore the students' own experiences with portraits.

Self-Guided tour of Portraits in the Utah Museum of Fine Arts

Teacher: Read over the self guide before coming to the museum to prepare discussion questions for your students. Call the Education Department (581-3580) to get a map of the artworks for this self guide. This guide is meant to help you as a teacher lead your students through the museum.

First go to the portrait of Mrs. Chandler that you saw in the classroom. Discuss the difference between viewing the artwork from the slide and viewing it in person. Were the colors the same? Is it a different size than you were expecting? What details can you see in person that you missed in the slide? After viewing Mrs. Chandler, go the other portraits outlined below. Compare each portrait with the last one you saw.



1. Mrs. Chandler of Vermont, William Jennys (active 1795-1807), American, Oil on Canvas, Purchased with funds from Mr. Harry Cook and the Friends of the Art Museum, Museum # 1980.002

Jennys was an itinerant portrait painter who traveled back and forth across New England in the 1790s and early 1800s. These “limner” painters were naive, non-academic and unsophisticated, but served the need of people across the United States who desired portraits of themselves or other family members. Many such artists would paint the body before seeing the subject of the portrait and then simply add the head when the subject came to sit for the artist.

Though a fair number of paintings of this artist survive, few details of his life are known. Like many essentially self-trained early American artists, Jennys relied on the example of

European engravings for instruction and consciously avoided the difficulty of representing arms and hands. Despite this dependency, Jennys favored simple, straightforward depictions of his sitters as opposed to the rich interiors (which included objects symbolic of the interests or status of the subject) often found in such prints. A typical Jennys image is characterized by a stern, frontal gaze, rigid modeling, and a likeness evoking a strong, literal realism rather than conventional flatness. This severity no doubt appealed to the pragmatic conservatism of many of his patrons.

Expanding Ideas:

- Describe this portrait. Do you see anything strange about it?
- A problem that portrait painters faced was whether to paint the subject as real as possible (even if really unattractive or ugly) or “fix up” the subject to look better than in real life. What do you think the artist did with this lady?
- Why do you suppose the artist didn’t paint her hands?
- Sometimes objects were painted with the person to show they were intelligent (a book) or widely traveled (a map) or even rich (expensive and rare food and wine). Do you see any such objects in this portrait? What type of a person is this woman?
- Describe the gaze of Mrs. Chandler. Is she looking at you in profile, in 3/4s or straight-on?
- What do you suppose she is thinking?

2. Portrait of the Young Countess Schouvalof (Elizabeth Vladmirovna), 1797, Marie Louise Elisabeth Vigée Le Brun, French (1755-1842), oil on canvas, The Val A. Browning Collection of European Masterworks, Museum # 1993.034.014

Princess Eudocia Ivanovna Galitzine as Flora, Marie Louise Elisabeth Vigée Le Brun, French, (1755-1842), 1799, oil on canvas, The Val A. Browning Collection of European Masterworks, Museum # 1994.017.015



Elisabeth Vigée Le Brun was one of the most remarkable painters of eighteenth-century France. She mastered a virtuoso Neo-classic style, became favored painter to Queen Marie Antoinette, was elected to the Académie Royale against the protests of its members, was welcomed as a dignitary in court circles across Europe, and amassed a personal fortune. Identified with the political ideology of the ancien régime, Vigée Le Brun fled Paris as members of her once-powerful social circle died by the guillotine during the French Revolution. For the next twelve years she worked in Italy, Austria and Russia, where both the Museum's portraits were painted. Her tremendous popularity and insistence on representing her own tastes did much to disseminate both

the neo-classical and the romantic ideal in portraiture. Both Browning portraits exhibit Le Brun's polished craftsmanship as well as reveal influential sources. Her admiration for Raphael's Madonnas led Le Brun to drape female sitters in brilliantly-colored shawls. Supple flesh tones and luminous paint quality were derived from Rubens. However, Vigée Le Brun could be innovative and fanciful without being tied to either influences or conventions. As much as any of her contemporaries, the paintings of Vigée Le Brun eloquently evoke both the refinements and the irrepressible romantic energy within the tastes of her era.

Expanding Ideas:

- What countries do you think these two ladies could be from? What helped you make your decision?
- This artist liked to paint portraits of women. Her love for Raphael's Madonnas led the artist to paint her subjects with brightly colored shawls and robes, while her love for Rubens influenced her to paint soft skin tones with luminous qualities. Which of these two portraits of women do you like best? Why?
- Do you think these two women look similar even though one is a French princess and the other a Russian countess? Even though these two pictures were painted two years apart, why do you think they appear similar? (Often artists have a type of formula for painting faces in portraits and then add the individual features onto that formula. Refer back to Mrs. Chandler of Vermont. Could that be why Mrs. Chandler looks so much like a man?)
- The countess is pictured inside and the princess is pictured outside. What is the artist telling us about each of the women? What do you think each likes to do in her spare time? Do you think these women look like royal people or not? Why?
- The artist uses similar colors in both of the portraits. Tell how the colors are the same and how they are different.
- Choose one of the portraits and write a short conversation you would have with either the countess or the princess. Include some questions you would ask her about her life. (Remember these women lived when there were no cars, radios, videos, TVs, computers or CDs.)



3. François Duquesnoy, School of Sir Anthony Van Dyck, Flemish, seventeenth century, Oil on canvas, The Val A. Browning Collection of European Masterworks, Museum # 1994.017.009

At the age of only ten, the precocious and confident Anthony Van Dyck was a pupil of Henrick van Balen (also represented in the Browning Collection). Between 1618 and 1620 he was credited as Peter Paul Rubens' most capable assistant and collaborator. He also worked in Italy from 1621 to 1627, where he admired the color and flair of Titian and Veronese. Avoiding a slavish imitation of either the Italians or Rubens, Van Dyck developed a style of Baroque intensity, which incorporated the strong sense of design and enthusiasm for surface effects common to

both. Van Dyck moved to England in 1632, where his powers of observation and polished technical skills were applied to portraiture. He became not only commercially successful, serving as first painter to Charles I from whom he received knighthood, but perhaps most importantly he established motifs in formal portraiture that continued to be adapted into the twentieth century.

In this portrait, François Duquesnoy is depicted as a young man, an aristocrat with pale face and tender, rather feminine hands. His pressed lips and curly hair, loosely spread on his forehead, his biting gaze reflect his personal character, perhaps cynical, as well as, intelligent. The head in his hands is perhaps Aristotle or Socrates, symbolizing the subject's love for philosophy and logic and lets us know he was highly educated. The tones of the colors, the sharp contrast from the black coat to the white collar, and finally the softer skin tones engage the viewer to hesitate a moment and look deeper into the young man's eyes. What is he thinking?

Expanding Ideas:

- Look closely at this young man's face. What is he thinking? Is a person you would like to know? Why or why not? If he could talk to you, what would he say?
- Compare and contrast this young man's portrait with Mrs. Chandler of Vermont and with the two portraits by Marie Louise Elisabeth Vigée Le Brun, a) the Portrait of the Young Countess Schouvalof and b) the Princess Eudocia Ivanovna Galitzine as Flora. Which of the portraits do you like the best? Why? How are the clothes different than what we wear today? Do you think these people are rich or poor, educated or not? What else does the artist tell you about these people? Tell one thing you learned about each person by looking at their clothes or objects near them in their portraits.
- Draw a portrait of yourself by looking in the mirror. What objects would you put in your portrait to tell people about yourself? What would you want people to know about you from looking at your portrait?
- Check out this website for other portraits by Le Brun: www.batguano.com/vigee.html



4. Portrait of Maude Adams as L'Aiglon, ca. 1905, John White Alexander (1856-1915), American, Oil on canvas, Purchased with funds from Marriner S. Eccles Foundation for the Marriner S. Eccles Masterwork Collection, Museum # 1996.17.1

A major portraitist and muralist, John White Alexander studied in Europe with two Americans, Frank Duveneck and James McNeill Whistler. Alexander became an expatriate himself during the 1890s, living in Paris, where he associated with Oscar Wilde, Henry James, and Auguste Rodin. The artist became an exponent of the Art Nouveau movement with such paintings as *Isabella*, or the *Pot of Basil* (Museum of Fine Arts, Boston). Alexander's mature style combines elegant, decorative patterns with thin, often dark and tonal, transparent color reminiscent of Whistler. Back in the United States, Alexander painted the leading businessmen, authors, artists, actors, and actresses of his day, one of whom was his good friend the Utah native, Maude Adams. Hailed by Harper's Weekly as "the most famous actress in the world," Adams was painted by Alexander numerous times, including as her most famous character in James Barrie's *Peter Pan* (Salt Lake Art Center). Here she is seen in the title role in *L'Aiglon* (The Eaglet), Edmond Rostand's play about Napoleon's ill-fated son. Adams gave part of her art collection, including the

Museum's painting, to the people of Utah in 1933 in an effort to spur art appreciation.

Expanding Ideas:

- Have you ever seen *Peter Pan*? Why does a woman usually play the part of Peter Pan instead of a man?
- Can you tell this is a woman dressed as a man? She is an actress playing the part of Napoleon's son in the play called *L'Aiglon* (The Eaglet). She also played Peter Pan in the early 1900s.
- What is unusual about this portrait compared to the previous portraits you have seen? (Full-length and in profile or turned to the side.)
- Why do you think the artist painted this person in this way?
- How do you feel about this portrait? Would your feelings change if the actress were looking straight at you? What do you suppose she is thinking about?
- What is the mood created due to the way that the figure is posed in this portrait? Would you like to meet this person and talk to her? What would she say to you?
- Look at the black clothing the actress is wearing. Is the black all one flat color or does it change to different shades? What part of her clothing is more reflective or shiny? What part of her clothing looks softer?
- Why do you think the artist painted the actress completely dressed in black? What other colors did the artist use to offset the black?
- If you were the artist would you change the color of her clothing? Would you dress her more like a woman? Why or why not?

5. Doane Family Portrait, 1871, Theodore E. Pine, American (1828-1905), oil on canvas, Gift of Bartlett Wicks, Museum # 1980.041

In addition to being a charming family portrait, Pine's painting of the children of John Wesley Doane commemorates the historic relationship between the Wicks family and the Museum. The little girl at the far left is Lily Doane Wicks. She became the mother of Bartlett Wicks, donor of this painting. The other children are her brothers and sisters. Bartlett Wicks's uncle, Edward Bartlett Wicks, was the first major donor of art to the University of Utah in 1925 with a gift of seventy-five paintings by American and European artists.



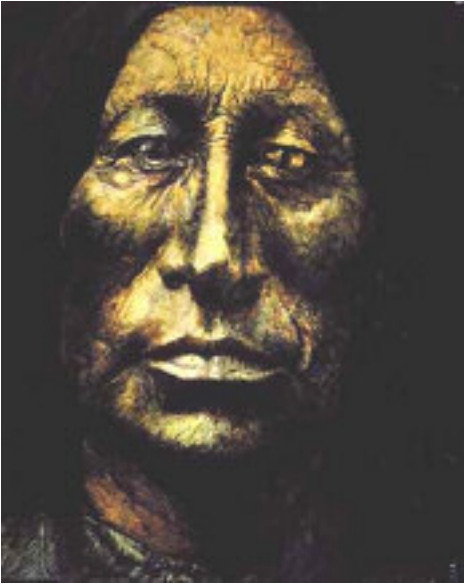
Theodore Pine was a successful artist in New York before moving to Chicago in 1866, where the great fire of 1871 destroyed the contents of his studio. Pine's group portrait of the Doane family children dates from that very year, indicating that it was either done just before the tragic fire or was one of the first major projects completed upon his relocation to St. Louis. Much like other nineteenth-century group portraits in its attention to detail and elegant setting (the sculpture seen in the background is by the famed Danish sculptor Bertel Thorvaldsen), the Doane children are otherwise depicted with an unusual degree of animation and inventiveness as opposed to stiff, formal posed.

This enchanting portrait of five children is unusual in shape, almost pentagonal, but arched at the top to soften the horizontal line created by the ladder. The viewer's eye is drawn first to the ladder and to the oldest boy straddling it, then the eye shifts to the red quilt with white flowered squares covering the innocent baby being cuddled by her older sister in the blue dress, Lily Doane Wicks. The viewer's eye then travels in a circular motion down to the girl in the yellow dress and then up to her sister wearing the peach dress, standing slightly behind and to the right of the brother on the ladder. The composition is unique with the ladder and baby carriage adding variable shapes and a touch of romanticism in an idyllic setting, outside under a cherry tree with waterfalls, swans swimming and a sculpture by the famous Danish artist, Bertel Thorvaldsen in the background. The painting infers wealth, but also charm and industry since the children are picking cherries and enjoying the activity and each other. They are not posed, but caught "unawares".

The brush strokes are tightly controlled and distinct producing sharply delineated forms and wonderful textures within the portrait. The flouncing ruffles detail the dresses, but denote active, happy children. The white lacy blanket on the arm of the baby carriage folds softly between the older brother and his baby sister inferring protection and security contrasting again with the deeper blue of the velvet cushion behind the baby's head. The leather boots of the little girls are technically complete with matching buttons and laces to compliment their dresses. The sister in the peach dress has matching boots, as unusual color. The cherries in the hat held by the brother and sister on the right, the cherries on the ground and the flowers in the seated sister's hand tell the viewer, the season is high summer and the world is alive. These are happy, contented, loving children, industrious, not posed and enjoying the world around them, busy living life to its fullest.

Expanding Ideas:

- Most portraits that you will see of people who lived when your grandparents or great grandparents were young have the people in the portraits formally posed very stiffly? Why do you think this was the custom? This portrait is different because the children are not standing or sitting formally, looking straight at the camera or artist. Would you like this picture better if the children were formally posed? Why or why not?
- Do you think a portrait has to be of just one person? Why or why not?
- Think about how your eyes travel through the portrait? What do you look at first, second and third? What determines where your eyes travel-color or something else?
- What is symmetry (balance)? Can you give an example of symmetry in the picture with the way the figures are grouped? Is there symmetry in the colors the artist used? How?
- How does the artist use light in the portrait? Is it natural sunlight or is it more dramatic, as if the children are on a stage? Why?
- How does the shape of this painting (pentagonal), contribute to the circular quality or feeling of this portrait? Do you like this quality or do you think the shape of the painting should be square?
- Do you think the children in this picture are happy? Do you think they get along together? Why?
- Draw a picture of at least two people in your family. Why is it harder to draw more than one person in a portrait. What else would you include in the portrait of the people in your family to tell the viewer more about each of them?



6. Arapaho, 1970, Joseph Raffael (b. 1933), Oil on canvas
Purchased with Funds from the Friends of the Art Museum,
Museum # 1978.014

Raffael is more than a realist painter who merely replicates the object: he restores to things their immediacy, freshness, and sense of presence, qualities easily lost in the modern world. Raffael has explored and been deeply influenced by the Taoist idea of ch'i, a term that resists precise definition, but that alludes to the force or vitality that imparts life to substance. His large-scale images are built up of loose patches of transparent color, each abstract in its configuration. Collectively, these scintillating shapes describe a given subject and simultaneously pull the viewer's eye into their own fragile network of shifting color and movement. In the late 1960s Raffael was drawn to the imagery of the Native American for the sense of history

and depth and began a series of which "Arapaho" is one. The large size, close focus, and severity of the face rivet one's attention, while the vibrant brushwork reveals both the artist's and the subject's relationship to nature and natural forces.

Expanding Ideas:

- How is this portrait different than one you might have of yourself at home?
- How do you feel looking at this portrait? Why?
- Is this man looking at you straight-on, æ's or in profile? Which would be most effective for this portrait? Write down some adjectives to describe his gaze..
- How do the colors change your mood as you look at this man? If the colors were bright red, orange, blue, yellow and green, would you feel differently?
- Look at the texture of the man's skin and clothing? How did the artist make them look so real?
- Why do you think he looks so sad? Write a story about him.



7. Breathless (Self-Portrait in Blue), 1976, Robert Arneson (1930-1992), Glazed ceramic, height 36 in. Gift of the National Endowment for the Arts and Mrs. Paul L. Wattis Museum, # 1976.060

In the early 1960s Robert Arneson rejected the idea that ceramics had to be either functional or decorative, that the clay medium was "craft medium," something less than fine art. He brought wit and irony, humor and irreverence to his sculptural work in clay - a style that became known as Funk in the San Francisco Bay area. And, though his aesthetic was shaped by Funk attitudes (of rebellion, iconoclasm and shock value), Arneson explored the roles of both tradition and personal statement. His series of self-portraits is an obsessive investigation of human emotion as well as the ongoing dialogue in art between past and present. In "Breathless", the artist presents himself in the classical format of the bust portrait, representing an activity (holding one's breath) that would normally be considered momentary. Arneson reminds us that art and life are not necessarily one.

This seemingly simple visual pun invites wider meditation on the brevity of any activity and the supposed longevity of art.

Expanding Ideas:

- What is a bust? How is it different than a regular portrait painting?
- What are some adjectives you might use to describe this bust? (Scared, astonished, exasperated, exerted, eruptive, explosive)
- What do you think is happening to this man? (Emotional response of the viewer)
(Example: "I felt like this poor man was either flabbergasted or couldn't hold his breath "thus breathless". It was comical, yet had a look of despair.")
- Is there direct eye contact with the viewer? (Is "Breathless" looking at you or past you?)
- Would you have a different feeling about the bust if "Breathless" had his eyes closed? Why?
- How does the color affect the feeling or mood of the viewer? If the bust were black, would you feel differently? One answer: "The emotion of either extreme frustration or his need to get to the surface, to obtain one last breath is strong. The color gave the viewer the feeling of water, yet possibly the feeling of lacking oxygen and needing to inhale and quickly."
- This bust is glazed earthenware, which means it is fired, painted and glazed to make it look shiny. How does the shiny finish on the bust influence your feeling about "Breathless"? One answer: The shiny finish gives the viewer a strong feeling of either water or lacking oxygen, the color made him look out of breath. The glaze actually made him look wet, thus the impression of water. The hair almost had a flow backwards, like he was submerged under water and his hair was flowing backwards."

8. Ethnic Man, 1991, Viola Frey (1933-?) American, Porcelain

Purchased with Funds from the Phyllis Cannon Wattis Endowment for the Acquisition of 20th Century Art, Museum # 2000.11.1A-O

California artist Viola Frey is among the major ceramic artists from the Bay Area. She is best known for her monumental male and female figures, both nude and in middle-class American attire. Her first ceramic figures were her "grandmothers," started in the late 1970s. As a young girl, Frey remembers playing with Japanese figurines and admiring the local ladies dressed up on Sundays in their hats and print dresses. "I was brought up among women who were in control of their destiny," says Frey who remembers a grandmother as "the one who had power... they should be out there in public parks to replace some of those generals on horses." Sporting a dowdy dress, sturdy shoes, and a flowered hat, Grandmother stands stiffly as a contemporary goddess of sorts. Like her portraits of her grandmother, Frey's sculpture of "Ethnic Man" is shown on a grand scale; imitating the large scale of heroes or religious sculpture.

Expanding Ideas:

- "Ethnic Man" is supposed to represent every person, male or female, in every culture. What can you see that might represent different cultures around the world in what "Ethnic Man" is wearing?
- Even though this is a man (male)? How do you know the artist wants women (females) to be included?
- How do the colors and textures of "Ethnic Man" make you think of various cultures around the world? Do some cultures have specific ideas about what "matches" and what doesn't? Are all cultures the same in "matching"? Can you wear stripes on your pants and polka dots on your shirt? Why or why not? Who made up those ideas about what we can or cannot wear?
- Why do you think the artist has "Ethnic Man" wearing a suit?
- Why do you think the artist made "Ethnic Man" larger than life? Does that say anything to you about the artist's feelings about mankind (humankind)?
- Go to the following website: <http://zimmerworks.com/Presentation46/>
Compare another sculpture on this website by the same artist. How are these two sculptures similar? How are they different? Describe the colors and clothes of the people.

Standards Specific to Sculpture for "Breathless" and for "Ethnic Man":

Standard: 1140-01: Students will develop skills vital to making art by creating sculptural forms, both additive and subtractive and by following the appropriate steps in creating sculpture.

Standard: 1140-0203: Students will describe how a sculptor has used both positive and negative space in decorating or creating a three-dimensional form.

Standard: 1140-0204: Students will discuss how the sculptor used scale and proportion.

Standard: 1140-0205: Students will recognize ways in which the sculptor relates part of a composition appropriately, i.e., with texture, line and repetition.

Objectives for Core Standards of Visual Art included in this art gallery tour:

Standard: 1100-01: Students will develop skills vital to making art by composing pictures and rendering structure, value, scale, shapes, gesture, texture, depth and color in a picture.

Standard: 1100-02: Students will develop observations skills vital to looking at and discussing aesthetic form by describing the use of repetition and emphasis in works of art, by telling how elements are used to create unity, and by relating colors in a composition.

Standard: 1100-2020: Students will demonstrate an understanding of color organization (color wheels), color schemes, tints, shades and tones and warm and color colors.

Standard: 1100-03: Students will study events leading to the development art and develop skills vital to analyzing and evaluating works of art.

Standard: 1100-0302: Students will develop skills necessary to critique works of art by:

Describe how elements such as line, shape, color and texture are used.

Explain how principles such as emphasis, repetition, and contrast affect composition.

Interpret the feeling, mood or idea communicated in the work.

Explain why a work is considered a success, according to what you have learned in art.

Standard: 1150-01: Students will develop skills vital to appreciating and discussing the role they may play in viewing art forms, distinguishing between the various art forms, and explaining ways in which people value art.

Standard: 1150-0101: Students will describe the differences in the role of observer, participant and critic as each relates to the visual arts.

Standard: 1150-0102: Students will identify the relationship between natural objects, folk art (objects made by people untrained in art), popular art (magazines, billboards, movies), practical art (architecture, and interior design) and expressive art.

Standard: 1150-02: Students will develop observation skills vital to looking at and discussing aesthetic form by identifying ways in which elements of design are used by artists and by describing techniques artists use to create mood or feeling in their work.

Standard: 1150-0201: Students will look at works of art and identify how the artist: used emphasis in the work, created movement through repetition, created movement through overlapping, created balance, used elements to give unity, created a mood or feeling with color, used all of the space effectively, maintained aesthetic proportions, created a balance between simplicity and detail.

Standard: 1150-03: Students will develop skills for analyzing and evaluating works of art and studying the artists who produced them by using non-technical methods to describe works of art to tell how they were created; by identifying themes, styles, symbols and techniques used by artists; and by identifying common art terms and major periods of art history.

Standard: 1150-0303: Students will explain how an artist's work is a form of non-verbal communication.

Standard: 1150-0304: Students will describe differences among works of art by identifying subject matter, color usage, feelings or mood and what is seen in the work.

Standard: 1150-0306: Students will point out examples of experimentation, imagination and creativity in works of art.

Standard: 1150-0309: Students will identify examples of symbolism used in art and describe logical interpretations of their usage.

Standard 1150-0312: Students will describe examples of the five major uses of art: philosophy of religion, utility, historical use, ornamentation (decoration) and self-expression.



Art as Storyteller

Utah Museum of Fine Arts

Evening for Educators

November 8, 2001, 5:30 - 8:30

Self-Guided Gallery Tour of Mothers and Children in Art at the UMFA

Written by Kathy Remington

Purpose: Every work of art tells a story about the culture, the artist, and even the viewer. This self guide will help students examine Mothers and Children in Art focusing on the relationship between the mother, the child and the artist.

Age: High school, but the information can be adapted for other grades.

Objectives:

1. Students will develop skills necessary to critique works of art by:
 - Describe how elements such as line, shape, color and texture are used.
 - Explain how principles such as emphasis and contrast affect composition.
 - Interpret the feeling, mood or idea communicated in the work.
 - Explain why a work might be symbolic..
2. Students will explain how an artist's work is a form of non-verbal communication.
3. Students will describe differences among works of art by identifying subject matter, color usage, and how use of a theme (mothers and children) invoke a particular mood or feeling in the viewer.
4. Students will point out examples of experimentation, imagination and creativity in works of art.

In Class Preparation:

Show the students the slide of the portrait *Mother and Child*, by Perrault. Discuss the different reasons people would paint images of mothers and children. What kind of person do you think the artist is painting for. Who would commission a painting like this?

Self-Guided tour of Mothers and Children in Art in the Utah Museum of Fine Arts

Teacher: Read over the self guide before coming to the museum to prepare discussion questions for your students. Call the Education Department (581-3580) to get a map of the artworks for this self guide. This guide is meant to help you as a teacher lead your students through the museum.

First go to the portrait of *Mother and Child* that you saw in the classroom. Discuss the difference between viewing the artwork from the slide and viewing it in person. Were the colors the same? Is it a different size than you were expecting? What details can you see in person that you missed in the slide? After viewing this painting, go the other works of art outlined below. Compare each image with the last one you saw.



I. Mother and Child, 1897, Léon-Jean-Basile Perrault, French (1832-1908) Oil on canvas, Bequest of the John M. and Genn Walker Wallace Estate, Museum # 1989.033.013

Maternity has been a universal theme since the earliest civilizations, and artist from every culture have created many marvelous interpretations. Mothers have been idolized as symbols of life, love, nature and fertility and they have been the subject of every conceivable style of individual and group portrait. Mothers represent unconditional love, security, comfort and safety. Infants and young children alike have experienced the special refuge of a mother's lap and the intense interaction and tenderness spontaneously felt while wrapped in a mother's embrace. All of us, no matter what age, can feel the love and power of this magical connection between mother and child as noted in this art.

Léon Perrault's "Mother and Child" invites comparison with contemporaneous treatments of the same subject by the American artist Mary Cassatt, who painted women's thoughtfulness, their absorption in their own lives and experiences, and most of all their dignity. Whereas Cassatt applied the stylistic innovations of Impressionism to this theme, but refused to idealize this often, sentimental subject, Perrault painted with the polished and porcelain brushwork derived from his teacher, the highly successful William Bouguereau. Paintings such as "Mother and Child" are freshly appreciated for their compositional elegance, technical accomplishment, and expressive charm. Here, both mother and child possess a thoughtful dignity and the paintings real subject (the pair's special connection and shared private sphere) is elegantly expressed. The mother's arms encircle her child, who completes their physical intertwining with her own grasp of her mother's hand/arm and playful exploration of her face. The two are lock in an inquisitive, mesmerized stare that effectively embodies the intimate bond they share.

Expanding Ideas:

- What do you think this child is thinking?
- What is the mother thinking? Who is more serious?
- Have you ever felt this way when you were little? What was happening?
- Look at the colors and textures in the painting? What do your eyes look at first?
(Discuss how the brilliance of the mother's dress offset the smooth, coldness of its slippery material.) Why did the artist make the little girl's dress softer in texture than the mother's dress?
- How did the artist balance the colors in the picture? (Note the blonde hair color of the little girl balances the yellow of the mother's sash resting on the stone seat.)
- What is unusual about the background?
- The mother is seated on a cold stone seat even though the pair is having an intense, emotional moment. The artist has sunlight reflecting off cold stone to brighten and warm it, depicting the mood of the mother and child. Flowers and greenery behind the figures further offset the coldness of the stone seat, bringing in nature as a part of the piece, but not central to it. The lavender rose of the flowers behind the pair add another aspect to the piece and balance the blue ribbons in the child's dress.
- Could there be any symbolism in this painting? In fairy tale fashion, the artist has left a gap in the greenery behind and to the left of the child, perhaps to indicate a darker, scarier place into which the child might wander unprotected from her mother; just as in life, we all become independent, exploring new adventures, but longing for the comfort and security of our mother's lap.



2. Portrait of Mrs. Benjamin West and Her Son, Raphael, Benjamin West (1738-1820) c. 1770 Oil on canvas, Purchased with Funds from the Marriner S. Eccles Foundation to the Marriner S. Eccles Masterwork Collection, Museum # 1982.007.003

As we shall see further within this gallery tour, the tradition of painting mothers and children may have begun in Christian countries with the idea of the Madonna (the Virgin Mary) and baby Jesus, seen so often in religious art. However, the theme of “special mothers” referring to deified and mythological mothers pre-dates Christianity.

The power and divinity of mother goddesses evolved out of early civilizations’ perception that women, not men, were endowed with the miraculous ability to give birth. Since men’s role in conception was not readily apparent in ancient times, the creative force of women made them powerful, mystical, mysterious and demonic. Men feared that women had the power to invoke supernatural powers by their ability to create life.

Mother goddesses were worshiped as supreme creators before the advent of the male-god religions of Judaism, Islam and Christianity. The Egyptian goddess, Isis depicted with her baby son, Horus, dates from as early as 25,000 B.C. Goddess cults developed in the Indus Valley spreading to Greece and on toward Celtic lands. These ancient religions recognized goddesses as mothers, virgins and warriors. Later when the process of conception was understood, women became possessions to be guarded and controlled. Men wanted to ensure forthcoming children were theirs alone. In Asia, women were obedient to fathers before marriage, to husbands during marriage and to sons in widowhood. Women were used as slaves and concubines. Nevertheless, women, whether captive or free, are mothers of the world, mothers to heroes and saviors, as well as to villains. A mother’s relationship to her child is eternal and unique, something not shared with anyone else.



In this art piece, Benjamin West has painted his wife and son, Raphael, in the fashion of the Madonna and Child. West is known to have painted four versions of this subject, which are based on the famous Madonna of the Chair by Raphael (see painting to the left). The Museum's version is the largest, the most elaborately composed, and the only one the artist signed. West held Raphael's narrative pictures and his Madonnas in high esteem and referred to the Renaissance master's example often in formulating and teaching his own theories of art. As noted, he named his oldest son, Raphael.

Often called the “Father of American Painting,” Benjamin West developed a career international in scope. From a humble background in Pennsylvania, he was self-taught as an artist, he rose to succeed Sir Joshua Reynolds as president of the Royal Academy in England and was appointed historical painter to King George III. He consistently used his position to advance the careers of others, and particularly the many young Americans who followed him to London year after year, among them Gilbert Stuart, Rembrandt Peale, and John Trumbull.

This portrait is circular with the two figures centered. The artist muted the background with rich-

ly flowing, textured draperies enveloping the top and circling softly to the right of the figures. The viewer's eye is drawn to the very center of the painting, focusing on the beautiful translucent skin tones of the two figures. Then the viewer's eye travels to the eyes of both mother and child and remains transfixed in time, sharing this secret moment between mother and child.

The soft, muted colors contribute to the feelings of comfort, security and love infused by the relationship of the mother and child. The red of the mother's sleeve draws the eye to the ruby lips of the figures while the deep, forest green of the mother's robe, richly embroidered with gold, red and purple beads may symbolize her fertility in producing this beautiful child. The purplish, brown veil reminds the viewer of the Madonna and Child, but seems in slight contrast to the other "true" colors being slightly "colder" in hue. The dove-gray draperies have grayish white linings that contrast to the olive green reflective satin covering in which the mother enfolds her son. The son's skin tones are slightly more ethereal (with gray translucence) than the mother's warmer skin color, perhaps inferring immortality, reminding the viewer of the Christ child. The child is loosely dressed with a gray reflective fabric falling off his shoulders. This silver gray is in contrast to the warm colors of the mother's robes and the olive green (warmer) tones of the draperies.

The artist uses a tightly controlled technique to produce such wonderful textures within the painting. The exquisite embroidery on the mother's dress, the way the draperies fall, the soft gathering of the olive green satin blanket covering wrapped partially around the child all contribute to a feeling of realism for the viewer. However, the muted colors contribute to an emotionally romantic feeling suggesting how deeply the mother must care for her child, but also hinting how much the father must love his wife and son to paint them so beautifully. The painting is Neoclassic since the figures are large, centered and remind the viewer of Raphael's *Madonna of the Chair*.

The light source comes from the skin tones of the child and mother. Behind the child's head and shoulder the light diminishes, but behind the mother there is no additional light fading. This suggests that the child is the source of light or perhaps that the mother, being more of this world and more clothed, does not emit light as much as the child. The exquisite embroidery with sparkling beads splashed across the mother's arm catch the viewer's eye momentarily. The way the draperies gather and fall impart a feeling of protection and of mysterious seclusion. The soft, rich background fabrics enfold the figures as the mother enfolds the child. The canvas was first painted with a dark gray background to create a peaceful, contemplative mood suddenly brightened by the inner power and light shining from the faces of the figures, as Christ lit up the world; or perhaps as the birth of his son brightened the world of the artist.

Expanding Ideas:

- How is the painting, the *Madonna of the Chair* similar to Benjamin West's painting of his wife and son? Compare composition (position of figures), colors, textures and expression on the faces of the figures.
- How do the colors contribute to the mood of the painting? How do you feel when you look at each of the paintings?
- Which painting do you like more? Why?
- What is a Madonna painting? Why do you think the singer took the name, Madonna?
- Who is the other child in Raphael's painting? (John the Baptist.) Does this extra figure change the way you feel about the painting? If so, how?
- How are the mothers' expressions different in the two paintings? What do you think each mother is thinking? Go back to the first painting. What is this mother thinking in Perrault's *Madonna and Child* painting?

3. Madonna and Child, Fra Filippo Lippi, Italian (1406-1469), tempera on panel, Gift of Mrs. Richard A. Hudnut, Museum # 1951.16

Once extensively painted over by another unknown artist, this Madonna and Child was restored at the J. Paul Getty Museum to reveal the remaining original work by Filippo Lippi. Despite significant paint loss, the pensive mood of the Madonna is evident in the refined tilt of her head and her distant, transparent gaze. After about 1440 Lippi's style became increasingly linear and decorative. He is particularly associated with delicate and sensual versions of the Madonna. He exercised great influence on many of his students, among them Sandro Botticelli.

Expanding Ideas:

- Compare the difference between the unrestored and restored paintings.
- Why do paintings need to be restored?
- How can you tell this is a very old painting?
- Is this a religious picture or a portrait? How can you tell?
- How does the painting change before and after the restoration?
- The Madonna's face is smudged in the restored painting. Scholars think another artist painted over her to fix her up. Do you think it's better to try to "fix up" some else's art or not? Why?
- Which of the paintings in this gallery tour so far is most like this painting by Filippo Lippi? Why do you think so?



Before Restoration



After Restoration



4. Madonna and Child, Studio of Peter Paul Rubens, Flemish (1577-1640), oil on panel, Gift of Mrs. Richard A. Hudnut, Museum #1951.15

Peter Paul Rubens was one of the greatest painters of the seventeenth-century baroque style, a style marked by its richness and lavishness, its robust imagination and seemingly unbounded energy. Rubens enjoyed success not only in his native Flanders, but in the aristocratic circles of Spain, France and Italy as well. He studied the work of the Renaissance masters, Michelangelo and Raphael, and the work of Venetian painters such as Titian and Tintoretto, mastering their flair for color and composition. Rubens painted large history and allegorical scenes, portraits, hunting scenes, landscapes, and religious subjects. Like the Italian

artists before him, Rubens understood that orthodox Christianity of the time declared Jesus to be both God and man. The conspicuous display of the Christ Child's naked body was a way of confirming his humanity, that he was flesh and blood just like all other people. His mother, Mary, is depicted here nursing her son. Again, the unabashed presentation of her breast and the milk, which flows from it emphasizes her role as a human mother to a human son. The Museum's painting was done by an assistant and/or student of Rubens', and is one of eight known identical copies from the studio of Rubens.

One interpretation of this painting reflects the Greek myth that Hera, the wife of Zeus was asked to nurse the baby, Hercules (Herakles) by her husband, Zeus. However, Hercules was the son of Zeus and another woman. Extreme jealousy causes, Hera to push her breast away from the hungry baby's mouth spraying her milk up into the sky. This Greek legend explains the creation of the Milky Way.

The ancient Greeks placed an enormous value on children, regarding them as an assurance of eternal life for the family and for Greek culture at large. Raising children was, therefore, a primary responsibility of every citizen and those who remained celibate or childless were held in contempt, sometimes even punished for their failure to contribute to the future welfare of society. For assistance with such important functions as giving birth and raising children, Greek and later Roman, women appealed to the kouritrophoi or nursing deities. These goddesses were usually represented as a mother holding or nursing an infant, probably originating in pre-Hellenic times in Cyprus and Crete, later spreading to mainland Greece. Flourishing through late Roman times, they were immensely popular, but more as a religious undercurrent than a primary cult, like that of Athena or Aphrodite. Greek and Roman women and men honored these goddesses in many different ways enlisting their protection in matters of childbirth, nursing and successful child rearing. Women made offerings of small terra-cotta representations of the goddess, or of themselves as mothers, as a way of obtaining help to secure a safe delivery and healthy child (Getz-Preziosi, 1987).

Expanding Ideas:

- Compare the last two paintings of mothers nursing their babies. Which one do you prefer? Why?
- What is the mood of this painting? How do the colors create the mood?
- What do you like about the patterns and textures in this picture?
- What can you tell about the painting by the clothes of the mother?

Sources:

Getz-Preziosi, Pat, *Sculptors of the Cyclades: Individual and Tradition in the Third Millennium B.C.*, Ann Arbor: University of Michigan Press, 1987.

Toby, Susan Bracaglia, *The Art of Motherhood*, New York: Abbeville Press, 1991.

Objectives for Core Standards of Visual Art included in this art gallery tour:

Standard: 1100-01: Students will develop skills vital to making art by composing pictures and rendering structure, value, scale, shapes, gesture, texture, depth and color in a picture.

Standard: 1100-02: Students will develop observations skills vital to looking at and discussing aesthetic form by describing the use of repetition and emphasis in works of art, by telling how elements are used to create unity, and by relating colors in a composition.

Standard: 1100-2020: Students will demonstrate an understanding of color organization (color wheels), color schemes, tints, shades and tones and warm and color colors.

Standard: 1100-03: Students will study events leading to the development art and develop skills vital to analyzing and evaluating works of art.

Standard: 1100-0302: Students will develop skills necessary to critique works of art by:

- Describe how elements such as line, shape, color and texture are used.
- Explain how principles such as emphasis, repetition, and contrast affect composition.
- Interpret the feeling, mood or idea communicated in the work.
- Explain why a work is considered a success, according to what you have learned in art.

Standard: 1150-01: Students will develop skills vital to appreciating and discussing the role they may play in viewing art forms, distinguishing between the various art forms, and explaining ways in which people value art.

Standard: 1150-0101: Students will describe the differences in the role of observer, participant and critic as each relates to the visual arts.

Standard: 1150-0102: Students will identify the relationship between natural objects, folk art (objects made by people untrained in art), popular art (magazines, billboards, movies), practical art (architecture, and interior design) and expressive art.

Standard: 1150-02: Students will develop observation skills vital to looking at and discussing aesthetic form by identifying ways in which elements of design are used by artists and by describing techniques artists use to create mood or feeling in their work.

Standard: 1150-0201: Students will look at works of art and identify how the artist: used emphasis in the work, created movement through repetition, created movement through overlapping, created balance, used elements to give unity, created a mood or feeling with color, used all of the space effectively, maintained aesthetic proportions, created a balance between simplicity and detail.

Standard: 1150-03: Students will develop skills for analyzing and evaluating works of art and studying the artists who produced them by using non-technical methods to describe works of art to tell how they were created; by identifying themes, styles, symbols and techniques used by artists; and by identifying common art terms and major periods of art history.

Standard: 1150-0303: Students will explain how an artist's work is a form of non-verbal communication.

Standard: 1150-0304: Students will describe differences among works of art by identifying subject matter, color usage, feelings or mood and what is seen in the work.

Standard: 1150-0306: Students will point out examples of experimentation, imagination and creativity in works of art.

Standard: 1150-0309: Students will identify examples of symbolism used in art and describe logical interpretations of their usage.

Standard 1150-0312: Students will describe examples of the five major uses of art: philosophy of religion, utility, historical use, ornamentation (decoration) and self-expression.



Art as Storyteller

Utah Museum of Fine Arts

Evening for Educators

November 8, 2001, 5:30 - 8:30

Self-Guided Gallery Tour of Masks at the UMFA

Written by Kathy Remington

Purpose: Every work of art tells a story about the culture, the artist, and even the viewer. This self guide will help students examine Masks in Art especially those attached to ritual and belief in the supernatural and to question why people of many cultures have been inspired to create masks.

Age: High school, but the information can be adapted for other grades.

Objectives:

1. To stimulate student discussion regarding:
 - Why each particular mask may include an animal as the subject of the art piece?
 - What is the artist's purpose in creating the mask (if any purpose other than beauty)?
 - Why such masks might be associated with supernatural powers?
 - What connection might the mask infer to family or to community?
 - What might be some personal meanings students could construct from viewing masks?
2. To present at least one art piece from various cultures and time periods represented in the museum.
3. To present a variety of medium including sculpture, ceramic, frieze and painting.

In Class Preparation:

Show the students the slide of the *Kwakiutl Raven Mask* included in this packet. Discuss the different reasons people and cultures would make masks. Why do we make masks in our culture today? What would this mask be made for? (You will come to the UMFA to learn about this mask and others).

Self-Guided tour of Masks in the Utah Museum of Fine Arts

Teacher: Read over the self guide before coming to the museum to prepare discussion questions for your students. Call the Education Department (581-3580) to get a map of the artworks for this self guide. This guide is meant to help you as a teacher lead your students through the museum.

Introduction:

As long as Western civilizations, historic through modern, have had contact with African cultures, they have been fascinated by the inventive, abstract form and evocative, psychological presence of African masks. For while these masks reference animal, human, and supernatural subjects, their powerful abstractions reach far beyond historic Western conventions of representation for the anatomy and for faces. These African works of art do not embrace realism, naturalism, or illusionism, nor do they idealize beauty as seen in the faces of the most treasured works of historical European and American art.

Masks are not portraits, not idealized likenesses, but focus more on the unseen, the mystical or unconscious states of imagination and beliefs. Masks create a way to translate ideas, concepts and values into physical forms. Masks communicate spiritual power, mythological relevance and psychological influences by representing ancestors, the gods, animals, spirits, forces of nature and legendary characters and heroes. The purpose of masks are as variable as the masks themselves: to frighten, to protect, to appease, to bless, to purify, to satisfy, to honor, to heal, to exalt, to encourage, to celebrate and to entertain. Masks depict and channel powerful emotions and spiritual energy.

For historical Western works of art, the intent was often to capture the viewer's attention and to inspire awe for religious and political belief systems by carefully imitating and idealizing beauty found in nature. Traditional Western works of art attempted to recreate the perceptive experience afforded by keen visual observation and, for figural work, overlaid this onto subjects selected for their beauty and cultural significance. In short, pre-Modern Western works of art representing the human form focused on that which could be perceived and understood through visual experience. Social position and cultural roles were traditionally expressed through costume and environment, and glimpses of the subject's personality were afforded through subtle facial expressions and posture.

African works of art, including the masks in this exhibition, focus less on visual perception and more on the unseen, or that which is known and expressed through emotion, extreme psychological states, imagination, and belief. African masks represent ancestors, gods, animal spirits, forces of nature, legendary characters, and sociological types. Rather than depicting the actual appearance of these entities, which cannot be known, the masks suggest their psychological prowess and spiritual presence. Clearly, a different set of aesthetic criteria and different conventions of representation are brought to bear on the creation and interpretation of these masks. Susan Vogel, past director of the Center for African Art, New York, described the unique intent and character of African aesthetics:

African artists rarely depict nature. They seldom portray real people or real animals, but rather ideas about reality that are expressed through reference to the visible world. Physical features of humans and animals are sometimes combined to make statements about the nature of spirits. Sculptures may stand for immaterial spirits without corresponding to their appearance. Few human figures or masks are portraits, or even idealized likenesses of living people. It would be a mistake to see these images as literal attempts to imitate nature. African sculpture is thus the result of a highly intellectual and abstract process of translating ideas, concepts, and values into physical form (Vogel, 1986).

In short, traditional African works of art operate on very different aesthetic principles from those of historical European and American art. The intent is to communicate something of the spiritual power, mythological relevance, and psychological influence of the subject, rather than to imitate its appearance. As summarized by Marc Leo Felix, "The psychological purpose of masks is manifold: they aim to frighten, to protect, to appease, to bless, to purify, to sanctify, to honor, to heal, to exalt, to encourage, to celebrate and to entertain" (Felix, 1997).

You can read about African masks in general here: <http://www.utah.edu/umfa/africa1.html>



1. Mukyeem Elephant Mask from the Kuba People, Zaire, Africa, wool, cloth, cowrie shells, beads, raffia fiber and cotton cloth, The Owen D. Mort, Jr. Collection of African Art assisted by the George S. and Dolores Doré Eccles Foundation Museum # 1985.052.815

A form of the Moshambwooy mask, the Mukyeem elephant mask may only be worn by men of royal descent. This highly decorated mask is danced by a male member of the royal family at the funeral of another male member or worn at the initiation rites to symbolizes the culture hero, Woot, who originated the royal dynasty, the political structure and most of the arts and crafts of the tribe. The superstructure or large horn shape out of the top of the mask represents the trunk of an elephant, which is a royal emblem while the two beaded strips at each side of the base of the trunk represent the tusks. When the mask is worn, red parrot feathers adorn the trunk's end. The predominant

white color of the cowrie shells serves as a sign of mourning and is associated with the desiccated bones of the ancestors

Expanding Ideas:

- Why is the elephant magical in Africa as well as Arabia? Why not here in the United States?
- The elephant is especially sacred in Hinduism and Buddhism and especially the white elephant because it is so rare.
- What 2 colors mean something on this mask? (red = noble; white = death)
- What colors have meaning for you? Does a specific color remind you of someone in your family?
- What are some “masks” that we might wear every day? (make-up, sunglasses, veil, hat, catcher’s mask, diving mask, fireman’s helmet, spaceman’s helmet, knight’s helmet) What is the purpose of all the “masks” that you thought about?
- Why would people wear a mask at a funeral? Do you think in our culture, we might wear a “mask” to the funeral of someone we love, even if it is not something we put over our faces like Halloween masks? Do we sometimes make a “mask” of our face to hide our feelings? Why might we do this?
- Can you tell when someone is wearing a “mask” of their face to hide their feelings? How can you tell?
- What are some “masks” that we might wear every day?



2. Janus Mask, Nigeria, Ejagham people, Ekoi, Equatorial Forest style region, Cameroon, Wood, skin, brass tacks and pigment, The Ulfert Wilke Collection purchased with funds from the Friends of the Art Museum, Museum # 1983.001.002

The design of this mask may have come from an ancient victory dance in which the heads of defeated enemies were carried on the shoulders of the victors. Such masks were used in burial ceremonies by the Egbo or Ekpe secret societies. Other helmet masks of similar design were worn in the war dance of the Ogirinia, a "head hunting" or war association. These types of masks may have up to four faces. Two headed masks where one face is painted black (male) and the other white (female) are said to represent Sky Father and Earth Mother. The term "janus" was given to masks of this type by African

scholars who used a term borrowed from ancient mythology. Janus was the Roman god of gates and doorways, depicted with two faces looking in opposite directions; also the root of the English word January. Janus is the name given to the sixth moon of the planet, Saturn. Today, Janus is also the name adopted by a famous mutual fund that looks forward and backward at the same time, implying financial investment security. Janus or two-faced forms are common in African art and generally suggest an ability to spiritually see and move between interconnected and parallel realms of life and death.

This mask takes the shape of a diving helmet, with faces on both sides of the head: one female and one male. The male has open eye holes, fierce teeth and facial tattoos. The female face has plugged eye sockets, suggesting the psychic vision attributed to Ejagham women. The mask is made of painted skin stretched taut over a wooden base. Both faces have keloids, or raised scars, on the temples and foreheads; abstracted and raised geometric eyes, noses and mouths and lug-shaped ears. Keloids are areas of the skin, which have been raised by repeatedly cutting or puncturing the skin and inserting an irritant below the surface. Feathers would have been placed in the circle of holes at the top of the head when the mask was worn in a dance.

The skin on this mask is probably antelope, but earlier examples may have been formed from human skin. Speculative reports suggest that masks covered with human skin evolved from human skulls utilized in dance ceremonies. Those skulls may have substituted for an even earlier form--human trophy heads collected during warfare. According to scholar, Keith Nicklin (1974), "At funerals, helmet masks were worn with a dark colored shirt or jacket, and a cane waist-bustle over which cloths were arranged as a skirt. Before a mask was used, it was polished with palm oil, and the eyes and teeth and perhaps some other features were colored white or pink with clay. Gaily-colored feather rods or individual feathers were inserted into holes in the top of the mask. Helmet masks were often decorated in this way with eagle feathers or porcupine quills. The average museum specimen gives little indication of the appearance of the skin-covered mask in use."

Expanding Ideas:

- Why would an artist create a mask that has two faces? What could the faces represent?
- In ancient times some tribal masks were made out of human skin. Why would a tribe make a mask out of human skin? Whose skin would be used? In what sort of ceremonies would such a mask be used?
- Make a mask that represents something for you? Why did you choose the colors, shapes and textures that you used?
- Why do you think we use masks at Halloween? Do you think this custom originated at an earlier time from other cultures? Why or why not?



3. Double-faced Mask, Kwakiutl culture, British Columbia, c. late 19th century , Wood and polychromy, height 11 inches (29.2 cm), The Ulfert Wilke Collection, Purchased with Funds from the Friends of the Art Museum # 1981.016.001

Ancestor of the Kwakiutl people experienced numerous adventures with monsters and god of the supernatural world, and these encounters are reenacted to this day in ceremonies of great energy and drama. During the winter months in the Pacific Northwest, the complex ritual dances of the “tsetseka” (Winter ceremonial) take place, in which the voracious, primal spirits are tamed. Elaborate masks play an important role in these dances, representing both gods and men and the transformations from one to the other. The bold and powerful shapes of this humanoid face are distinctly Kwakiutl. Yet the specific identity of the mask is not known, a typical problem with human face masks since they are linked to families and an inherited ceremonial privilege reserved for that family alone. The large hook-beaked face suggests a hawk, perhaps a spiritual brother to one of the great avian deities, which may have had significance within that family’s ancestry. The other face looking out beneath the “beak” could represent a person within the family or possibly another sacred animal such as a beaver.

Expanding Ideas:

- Do you think the faces on this mask are human or animal? Why?
- What colors do you see on the mask? If you had made this mask, would you have used different colors? Why or why not?
- Why do you think the artist put two faces on one side of the mask rather than back-to-back as in the Janus mask? Why do you think the artist put one face upside down?
- Make a mask with two faces. Why did you choose the faces that you did? Did you choose animal faces or human faces? Why?



4. Canoe Prow Ornament, South Pacific, New Zealand, Maori Peoples, Wood, Gift of Mrs. Gordon R. Strong Museum # 1972.034.001

The Maori believed that the art of wood carving originated with the gods and therefore, the act of wood carving was a sacred ritual. A carver was very careful to protect the “mana,” or spirit power of his work. The central symbol in classic Maori carving is the human image, or “tiki”, which most often represents an ancestor. Carvings of heads were placed in the tribal meeting houses, where the myths and legends of the Maori were taught. Such carvings were also placed on the outside of meeting houses and food-storage houses, which were of the utmost importance to village life.

This beautifully carved face represents the tattooed face of a Maori chief. It probably formed part of the ornamentation of a canoe prow. The lack of abalone shell inlays in the eyes and the tongue protruding from the mouth would indicate that it was not part of the ancestral figure sculptures made for tribal assemblies or storage houses.

The lack of abalone shell inlays in the eyes and the tongue protruding from the mouth would indicate that it was not part of the ancestral figure sculptures made for tribal assemblies or storage houses.

Tattoo is derived from the Tahitian word, "tatau", meaning "to mark". Among the Maori, tattooing was a mark of status and social position. Designs followed certain family traditions, but were arranged to create a unique pattern for each individual.

Face "moko" could function as signatures, marks of identity. Slaves were not allowed to tattoo. During the period in which a Maori male is undergoing “moko” there are restrictions in terms of with whom he may associate and food taboos; such as using a special implement or “fork” to eat. In 1642, Tasman, an explorer makes no mention of “moko” although he described in detail Maori appearance. By the time of Cook’s voyage in 1769 “moko” was being practiced.

The pigment used was the burnt and powdered resin of the kauri pine (“narahu” or “kapara”). Burnt vegetable caterpillar was also employed. Tattoo marks were also thought to preserve youth. Among Maori women this was the reason given for tattooing the lips and chin. Such designs can be considered as ornamental and/or as magical.

Expanding Ideas:

- This mask is the tattooed face of a Maori chief, but was carved to be on the front of a canoe. Why would a canoe maker put a mask on the front of the canoe? Who do you think rode in this canoe?
- This shows us that many cultures tattoo their bodies. What types of tattoos do you know about? Why do you think the people in this tribe wear tattoos? Why do you think people in our culture wear tattoos and body piercings? Is it for magic?



**5. Bat Effigy Head, Mexico, Central Veracruz region, Maya culture, early Classic Period (300-600)
Earthenware, Purchased with Funds from the Friends of the Art Museum, Museum # 1987.048.002**

The mythological and symbolic history of bats show that the animal has always, from the most ancient times, played a role in the religions of the peoples of Middle America. Zotz (bat) is the fourth "tun" (month) in the 360 day Mayan calendar, the glyph being that of the leaf-nosed vampire bat. Zotziba is the terrible house of

bats in Xibalba, the Quiche Maya underworld, which is described in the Popul Vuh where Cama Zotz, the killer bat, was the formidable enemy of the sun and moon. The bat-god appears prominently in the art and iconography of the ancient lowland Maya with special relations to the underworld where the bat has supernatural power and plays a dualistic role.

In ancient Veracruz bats personified deities with specific functions in the sky, on earth, and in the underworld. Art of the region reveals the bat to also have a solar role and as a bringer of rain. Traditionally caves were thought of as the abode of the bat-god and continue to this day to be thought of as entrances to the underworld. It was believed that all water springs originated in caves and that the bat used the wet and damp caves for their own purposes. Thus the bat became associated with the rain gods who also lived in the caves or who used them as exits from the underworld.

The vampire bat is a reality in the tropical areas of the Americas and perhaps that is the compelling reason for the prominent role of bats in the art of these peoples. These bats, belonging to the Desmodonitae family, live solely on the blood of vertebrate animals and often had a great deal of significance as it was equated with life and the life force. This had a great religious importance in Mesoamerica when blood sacrifice, in many forms, was one of the major elements in pre-Hispanic life.

Expanding ideas:

- Take this bat quiz and see how much you know about bats:
www.lhs.berkeley.edu/batquiz/B10.html
- What did you learn about vampire bats? Where do they live?
- Tell three (3) things you learned about bats from the website that you didn't know before.
- Tell two (2) things that surprised you about bats.
- In China and Japan, bats are good luck. Why do you think some people are afraid of bats and think bats are bad, as in our culture?



6. Raven Mask, America, Northwest Coast, Kwakiutl peoples , Wood and pigment, The Ulfert Wilke Collection, Purchased with Funds from the Friends of the Art Museum # 1981.016.002

Raven was the chief god and culture hero. He is credited with teaching the people how to fish, build their houses, and overcome enemies. In myth he is the creator of the earth and people. He is also the Trickster who perpetrates practical jokes on the people.

The Kwakiutl Raven mask represents Raven from the North End of the World. This mask is part of the Hamatsa or "cannibal" society. As part of the Hamatsa ceremony Raven would come to the village and steal a novice [a young man of the Raven clan not yet initiated into one of the shaman societies] and would teach him to be a "cannibal" through "seeing" people being cannibals in the North End of the World. All this is accomplished through masked performances that were extremely realistic. In order to become a full-fledged member a man must dance a total cycle of twelve years or four years for each level in the society.

Expanding Ideas:

- Check out the following Native American stories about Ravens:
<http://www.angelfire.com/id/ravensknowledge/ravenmythology.html>
<http://www.ilhawaii.net/~stony/lore17.html>
<http://www.ilhawaii.net/~stony/lore27.html>
- These stories are from different tribes, but still about ravens. After you have read all these stories and ideas about ravens, what is magical about the raven?
- Why would a culture have a magical animal or god that plays jokes on people?
- After checking out some of the websites on ravens such as:
<http://www.angelfire.com/id/ravensknowledge/index.html> why do you think the raven is characterized as evil in the mythology and stories of our culture?

Barong Dragon Mask, Southwest Pacific, Indonesia, Bali, Wood and pigment, On loan from the Owen D. Mort, Jr. Collection of African Art Museum # L1987.004.367

Masked dances draw their themes from ancient Hindu mythology and Javanese legends and are popular throughout the islands of Indonesia. The "barongs" or giant puppets are effigies used in connection with funeral processions and other religious ceremonies; they represent good spirits who protect the funeral processions from demons. They are also used to attract the souls of relatives long deceased and to induce them to aid the most recently deceased. The "barong" consists of a mask, which is too small for the body. It is mounted on a great costumed frame held up by two men; the one in front operates the mask with his hands while the second forms the hindquarters of the animal. The mask which has bulging eyes, snapping jaws and characteristically pointed ears usually has a great fleece of long hair and the figure is highly ornamented.

Expanding Ideas:

- Why do you think a dragon is a magical animal for almost every culture?
- Draw a dragon and write a story about your dragon. If the people in your story had a ceremony and used dragon masks, what would they be celebrating?

- Think of how the western culture depicts dragons. Why do you think the idea of the dragon changes from culture to culture?
- Do you think dragons are all myths and made up stories or do you think dragons lived on the earth sometime in the past? Support your opinion.

References:

Felix, Marc Leo, "Masking Zaire," in *Masks, Might and Magic* (Denmark: Kunsthallen Brandts Klaedefabrik, 1997), 21

Nicklin, Keith "Nigerian Skin-Covered Masks," *African Arts* 7, no. 3 (Spring 1974): 8.

Vogel, Susan, *African Aesthetics: The Carlo Monzino Collection* (New York: Center for African Art, 1986), 58.

<http://members.nbci.com/whitemammal/index.html>

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<http://www.angelfire.com/id/ravensknowledge/ravenmythology.html>

<http://www.ilhawaii.net/~stony/loreindx.html>

<http://www.draconian.com/whatis/>

<http://www.komodo-national-park.com/dragon-photos.html>

Objectives for Core Standards of Visual Art included in this art gallery tour:

Standard: 1100-01: Students will develop skills vital to making art by composing pictures and rendering structure, value, scale, shapes, gesture, texture, depth and color in a picture.

Standard: 1100-02: Students will develop observations skills vital to looking at and discussing aesthetic form by describing the use of repetition and emphasis in works of art, by telling how elements are used to create unity, and by relating colors in a composition.

Standard: 1100-2020: Students will demonstrate an understanding of color organization (color wheels), color schemes, tints, shades and tones and warm and color colors.

Standard: 1100-03: Students will study events leading to the development art and develop skills vital to analyzing and evaluating works of art.

Standard: 1100-0302: Students will develop skills necessary to critique works of art by:

- Describe how elements such as line, shape, color and texture are used.
- Explain how principles such as emphasis, repetition, and contrast affect composition.
- Interpret the feeling, mood or idea communicated in the work.
- Explain why a work is considered a success, according to what you have learned in art.

Standard: 1150-01: Students will develop skills vital to appreciating and discussing the role they may play in viewing art forms, distinguishing between the various art forms, and explaining ways in which people value art.

Standard: 1150-0102: Students will identify the relationship between natural objects, folk art (objects made by people untrained in art), popular art (magazines, billboards, movies), practical art (architecture, and interior design) and expressive art.

Standard: 1150-02: Students will develop observation skills vital to looking at and discussing aesthetic form by identifying ways in which elements of design are used by artists and by describing techniques artists use to create mood or feeling in their work.

Standard: 1150-0201: Students will look at works of art and identify how the artist: used emphasis in the work, created movement through repetition, created movement through overlapping, cre-

ated balance, used elements to give unity, created a mood or feeling with color, used all of the space effectively, maintained aesthetic proportions, created a balance between simplicity and detail.

Standard: 1150-03: Students will develop skills for analyzing and evaluating works of art and studying the artists who produced them by using non-technical methods to describe works of art to tell how they were created; by identifying themes, styles, symbols and techniques used by artists; and by identifying common art terms and major periods of art history.

Standard: 1150-0303: Students will explain how an artist's work is a form of non-verbal communication.

Standard: 1150-0304: Students will describe differences among works of art by identifying subject matter, color usage, feelings or mood and what is seen in the work.

Standard: 1150-0306: Students will point out examples of experimentation, imagination and creativity in works of art.

Standard: 1150-0309: Students will identify examples of symbolism used in art and describe logical interpretations of their usage.

Standard 1150-0312: Students will describe examples of the five major uses of art: philosophy of religion, utility, historical use, ornamentation (decoration) and self-expression.

Standard: 1150-0313: Students will describe art forms in terms such as realistic or abstract, geometric or organic, figural, natural, still life, cityscape, landscape and non-objective.

Standard: 1150-0315: Students will participate in the process of looking at and talking about works of art and the cultures that produced them. This would include discussing the artist and his culture; the tools that artist used; the mood, feeling, or message of the work; the effect of elements and principles of design evident in the work; and the styles or techniques used.



Art as Storyteller

Utah Museum of Fine Arts

Evening for Educators

November 8, 2001, 5:30 - 8:30

Self-Guided Gallery Tour of Animals in Art at the UMFA

Written by Kathy Remington

Purpose: Every work of art tells a story about the culture, the artist, and even the viewer. This self guide will help students examine Animals in Art especially those attached to ritual and belief in the supernatural.

Age: Jr. High school, but the information can be adapted for other grades.

Objectives:

1. To present at least one art piece from various cultures and time periods represented in the museum.
2. To present a variety of medium including sculpture, ceramic, frieze and painting.
3. To stimulate student discussion regarding:
 - Why each particular animal might be the subject of the art piece?
 - What is the artist's purpose in creating the piece (if any purpose other than beauty)?
 - Why such animals might be associated with supernatural powers?
 - What connection might the animal infer to family or to community?

Self-Guided tour of Animals in Art in the Utah Museum of Fine Arts

Teacher: Read over the self guide before coming to the museum to prepare discussion questions for your students. Call the Education Department (581-3580) to get a map of the artworks for this self guide. This guide is meant to help you as a teacher lead your students through the museum: the art can be discussed in any order in the museum.



1. Camel, Unknown Artist, Chinese, Tang Dynasty (A.D. 618-907), Glazed pottery, Gift of Professor and Mrs. Lennox Tierney and the Friends of the Art Museum, Museum # 1974.076

The Tang dynasty was an era of economic prosperity, political expansiveness, and artistic opulence. The exuberance and wealth of Tang China led to innovations in all the arts, including funerary offerings. Elaborate funerals were organized with actors, acrobats, and musical entertainment, while mourners were served food and wine during the procession to the tomb. The Chinese aristocracy competed with one another to commission extravagant grave decorations. Buried with the dead, these ceramic works have survived the ravages of time and are now among the masterpieces of Chinese art. The camel was a fascinating and exotic subject for the artist and one that represented both the splendor of cosmopolitan Tang society as well as

the adventurous life of a trader along the silk routes of Central Asia. This camel was made from earthenware or clay, fired in a hot oven to make it porcelain (hard like glass) and next, painted and glazed to make it shiny. This camel is over 1000 years old.

The following information is taken from the book, Medicine and Surgery of South American Camelids (Llama, Alpaca, Vicuna, Guanaco) by Dr. Murray E. Fowler.

The one-humped camel (*Camelus dromedarius*) is found in the Arabian deserts, while the two-humped camel (*Camelus bactrianus*) is an Asiatic animal. Despite some major differences in size, all of the camelids are basically similar in structure. All of the camelids evolved in North America. Although the ancestors of the llamas and camels appear to have diverged sometime in the Eocene epoch, they weren't completely separated from each other until the Pleistocene, when the ancestors of the camels migrated across the Bering Strait (temporary) land bridge to Asia. Llamas migrated to South America, and all camelids died out in North America. Once in Asia, camels migrated through Eastern Europe, the Middle East and North Africa. It is thought that the dromedary may have evolved from the Bactrian camel. However the hump(s) may have evolved as a result of domestication. Wild camels became extinct in North Africa before historic times (3000 B.C.), leaving only the domesticated stock. However, in the case of the Bactrian camel, there are a small number of animals (300 - 700) located in a small area in the Trans-Altai Gobi Desert, that are considered a wild population.

Bactrian Camels: Scholars believe camels were domesticated prior to 2500 B.C. (The name Bactrian is derived from a place name, Baktria, on the Oxus River in northern Afghanistan. This is strange, since the domesticated form of this camel didn't originate there, nor is it found there currently.) Domesticated Bactrian camels were found in southern Russia by 1700 - 1200 B.C. and even in western Siberia by the 10th century B.C. They were used in China as early as 300 B.C. as the original "silk route" camels, but were replaced by crossbreeds of the Bactrian/dromedary later on.

Dromedaries: These camels were domesticated even earlier than the Bactrians, before 3000 B.C. in the Arabian peninsula. The term "dromedary" is derived from the dromos (Greek for "road") and thus is directly applicable only to the racing or riding dromedary. However, the term is used throughout the world to describe this species. Dromedaries were first associated with nomadic Semitic cultures and did not become important until the rise of the Arabian culture. They became important domestic animals only with the Moslem conquests of Egypt in the 7th - 11th cen. A.D.

Dromedary's adaptation to heat and dehydration:

This camel does not store water any more than does any other species, yet it does not need to drink water for days. It can handle extreme dehydration as a result of a number of different physiological adaptations. Camels have been known to safely lose body water equivalent to 40% of their body weight, a loss that would be lethal in any other animal species. How do they do this? Plasma volume is maintained at the expense of tissue fluid, so that circulation is not impaired. The small oval erythrocyte of the camel can continue to circulate in situations of increased blood viscosity. Camels can take in a very large amount of water at one session to make up for previous fluid loss. In other animals, this would result in severe osmotic problems. Camels can do this because water is absorbed very slowly from their stomach and intestines, allowing time for equilibration. Furthermore, their erythrocytes can swell to 240% of normal size without bursting. (Other species can only go to 150%.) Their kidneys are capable of concentrating their urine markedly to reduce water loss. The urine can become as thick as syrup and have twice the salt content of sea water. Camels can extract water from their fecal pellets so much that these can be used immediately for fuel upon voiding. A further adaptation solely for heat is involved in the camel's ability to have a large fluctuation in body temperature (from 97.7 - 107.6 degrees F). During the day, the camel's body acts as a heat sink, and during the cool night of the desert, excess body heat is dissipated by conduction.

Expanding Ideas:

- When you think of a camel what descriptive words come to your mind?
- Do you like the colors the artist used for this camel?
- What type of environment do these colors reflect? (desert palate).
- If you had been the artist, what colors might you have used? Do you think the colors influence the feeling people have when they see this camel? How exactly?
- What would this camel say to you, if he could speak? Would he tell you a story? Write down the story the camel told you.
- What are camels used for? (Beasts of burden, exotic, caravan adventures, buried with dead aristocrats) Has their use changed over time?
- Do you think the camel was "magic" to ancient people? If so, why? Name 3 magical qualities of a camel.
- Why do you think the Chinese buried such art pieces with their emperors and nobles?
- What do you think they believed in? See Standard 1100-0302



2. Ganesh, 14th century, Southern India, granite, Purchased with funds from the Friends of the Art Museum

“Lord Ganesh, having a curved trunk, a huge body and the brilliance of millions of suns, remove all obstacles in the way of all my actions, always.”

The Hindus have three main gods: Brahman, the Creator; Vishnu, the Preserver and Shiva, the Destroyer. Ganesh, eldest son of Shiva, the Destroyer and his consort (wife), Parvati, is one of the most popular gods in India. His name is derived from the root “gan” which conveys the idea of “followers” and the root “esh” or ish, “lord.” He is the “lord of the Ganas” something like an archangel.

Ganesh is always shown as fat and plump, with a distended stomach, a reminder of the vital breath of life. The stories of how he got the elephant head vary in detail, but are essentially this: Shiva, returning to his heavenly dwelling after a long absence, saw an unknown person sitting at his door. Seized by jealousy, he drew his sword and cut off the person's head. Parvati, his wife, appeared and in tears told

her husband that the victim was his son. Shiva agreed to take the head of the next passerby which happened to be a great elephant. Shiva stuck the elephant's head onto his son's shoulders, and from that time forward, Ganesh has been portrayed as a boy with an elephant's head.

Hindus believe in Ganesh's ability to remove all obstacles from their paths. It is because of this special attribute that his followers unfailingly pray to him at the beginning of every action and enterprise, to help them complete their mission without any hardships or difficulties. Ganesh has an elephant's head, a round belly, four arms and a happy expression. His four hands hold his attributes. In his upper right hand he carries a battle axe for fighting his enemies, in his upper left hand he has a noose while his other hands hold a partly broken string of beads and a bowl of sweets. Sometimes he holds his broken tusk and a book, a symbol of his wisdom. He is the general of Shiva's army, the patron of learning and the giver of good fortune. Since all Hindu gods have a vehicle or sacred animal associated with them, often Ganesh has a mouse nearby. Hindus believe Ganesh overcomes all obstacles with the power of an elephant and the cunning of a mouse. He can change from one form to another as necessary, and as man, elephant and mouse in one, always has a solution for every problem. Ganesh is much-beloved as a household god in India. Many new undertakings such as opening a business or a housewarming begin with appeals to Ganesh. He brings good luck to every home where he resides. He symbolizes wealth and success and is the messenger of the Great God.

Expanding Ideas:

- Why do you think Shiva, Ganesh and other Hindu gods have so many arms?
- What other ways could an artist let you know he/she is depicting someone supernatural like a god? (Halo, special color of face, many arms or legs, bigger than normal)
- Why might an elephant be “magic?” What special qualities could make people believe that the great elephants are magical?
- Many Hindu people believe Ganesh brings good luck. What good luck charms do you have?
- If you could create a magical being that is half human and half animal, what would this being be? Explain why you chose the parts that you did to compose this magical being. Do you think the continent and country where you live has an effect upon the animal that you might choose? Why?
- Do you think this statue of Ganesh is “art”? Why or why not?

3. Crocodile Pole, 20th century, Wood, fiber, shells, feathers, pigment, Martinus Ainaporo, Southwest Pacific, New Guinea, Asmat Region, Tareo Dua Village, On Loan from Steven C. Chiaramonte Museum # L2001.1.6

The Asmat wood carvers, the wow-ipits, produce dramatic, expressive, traditional woodcarvings for their people. Through their art, these wow-ipits enable the Asmat village to communicate, harmonize and maintain the delicate balance between the spirit world (safan) and the world of the living. Traditional art of the Asmat is bold and powerful. Each art piece is thoughtfully named for an ancestor both as a dedication to that ancestor's memory and also to seek the protection and goodwill of the spirits. In addition to being named for one specific ancestor, war shields, poles and other items may contain references to ancestors in symbolic form: mantis, crocodiles, birds or bats who all consume the heads and flesh of their prey.

Today, the Asmat are a Melanesian people, numbering nearly 70,000, inhabiting the southwest coast of the island of New Guinea at the far western edge of the Pacific Ocean. Asmat, meaning "tree-people" or "men-of-wood," refers also to their collective language, as well as, to the area they inhabit. Living a pre-stone age existence, it is thought that the Asmat have inhabited this area for less than four centuries. Asmat population has increased due to Western medical technology, now available, and due to the discouragement of traditional headhunting raids by both foreign missionaries and more recently, the Indonesian government

What About Crocodiles?

Small to medium-sized crocodiles range from 3.5 m maximum length in males and 2.7 m maximum in females but generally smaller. The snout is relatively narrow. Body coloration is brownish to gray, with darkish banding on the body and tail, which is more apparent in younger animals. Crocodiles generally feed at night on fish, waterbirds (rails and grebes) and other vertebrates such as amphibians and reptiles. Juveniles eat aquatic invertebrates and insects. During the breeding season, females construct mound nests. Eggs are laid around 2 weeks after mating. Crocodiles in the north lay 22 to 45 eggs during the dry season, usually in overgrown river tributaries and on floating mats of vegetation. Southern crocodiles lay on nests built on land at the start of the wet season, and their clutches are generally smaller than those in the north (although the eggs themselves are larger). Females remain close to the nest, but do not necessarily defend it actively. Juveniles hatch after around 80 days, and both males and females have been reported to assist opening the nest and moving the hatchlings to the water. Crocodiles have been known to drag children, unsuspecting people and even large animals into the river for feeding. Some cultures made sacrifices to the crocodiles and considered them supernatural.

Expanding Ideas:

- Why would the native people of New Guinea make a crocodile pole like this one?
- Were crocodiles considered "magic"? Why or why not? List some qualities a crocodile might have to support your opinion.
- Why do you think that frightening animals were linked to beliefs about life after death? (Both cause fear and awe in people. Both stimulate unanswered questions.)
- If you owned this crocodile pole, where would you put it?
- If you have seen other "poles" what kinds of animals did you notice on them?
- Create your own totem pole. What animals would you use to represent people that have died in your family?



4. Allegory of Air, Jan Brueghel the Younger, Flemish (1601-1678), oil on panel, The Val A. Browning Collection of European Masterworks, Permanent Collection of the Utah Museum of Fine Arts, Museum # 1993.034.002

Jan Brueghel the Younger derived both his subject matter and his style from his father, Jan Brueghel the Elder from whom he received his

first instruction in painting. Jan the Elder was drawn to allegorical representations of the four elements; earth, air, fire and water. He often collaborated with other artists on elaborate compositions that incorporated figures, landscape and animals. Jan the Younger operated a workshop which produced variations on the somewhat standardized motifs used by his father. The Museum's version of the Allegory of Air is strikingly similar to a painting of the same title by Jan the Elder now in the Louvre. The female figure that appears on the right of the composition the Elder's painting has been moved to the left in the Browning version; she also holds the same armillary sphere (representing the relative positions of the ecliptic and other celestial circles) in her right hand. Both images are filled with various birds appropriate to an allegory of air, and in each the Chariot of Apollo can be seen in a distant clearing among dark, swirling clouds. According to myth, Apollo drove his chariot across the sky every day to change day to night.

Expanding Ideas:

- What types of birds can you identify?
- Are any birds related to any specific cultures or lands?
- Are any birds mystical or mythological?
- How is the use of birds in this picture similar to the other pieces we have observed?
- What is an allegory? Why is the painting named "allegory?" What is the artist telling you?
- Discuss the elements of fantasy that can be seen in the painting. For example, from the painting one can see cherubs with wings, chariots in the air. The students can create their own book and illustrate it using basic design principles of layout and creating illustrations of fantasy.
- Read the book "If" picture book, that can be borrowed from the public library to your class. It is a wonderful book that sparks children's imagination to the "what would happen if," and suggests such things as "if coats were made of butterflies". It is full of visual examples and poems. Students could write their own "If" phrases, in poem or prose format.
- Have students think about what would happen if our culture were without imagination in science. Explain that inventions like the telephone and automobile were once only in someone's imagination. You can study such inventors and then have the students think up their own invention, and even try and make it. People once thought that the world was flat. What would it be like if the world were flat? What would have happened to Christopher Columbus? Once it was a dream for him to travel to another land. Study about his life and his discoveries. (From Lesson plan by Rachel Harmanson).
- See Standard 1150-0309 and Standard 1150-0312 (Greek mythology).



5. Finial for a "goose pillar" (Sao Hong), late 19th - early 20th century, Northern Thai, bronze, Loan Courtesy of the Christensen Fund

The kingdoms of Eastern Java followed the Hindu religion of Southern Asia. Guardian deities, dvarapala, such as the graceful club bearing figures and demons bound to the service of a god such as a rakasa roughly hewn of volcanic stone, flanked the entrances to Hindu temples. The terra-cotta dvarapala once graced a pillar top at the entrance to a shrine dedicated to the Hindu god Shiva. The elegant female bird most likely functioned as an offering stand.

Expanding Ideas:

- What is a finial?
- Do you think this animal is a goose? What other animal could it be?
- What can you say about the shape of this sculpture? Are the lines sharp or smooth?
- Look at the animal closely? Do you think it had wings? If so, what would they look like?
- What color would you paint this animal?
- What are some of the textures you notice on this animal? How did the artist create such texture? (tools used, process of casting a bronze)
- Would you want this sculpture in your house? If so, where would you put it?
- See Standard 1100-03 and Standard 1150-02



6. Northwest Coast Indian Bird Headdress, Cowichan culture, Vancouver Island, BC, 19th century, wood and pigment, The Ulfert Wilke Collection of the Friends of the Art Museum, Museum # 1981.16.4

Northwest Coast tribes such as Haida, Tlingit and Kwakiutl represent five separate language groups but share a similar culture found in the British Columbia--South Eastern Alaska region that stretches down into Oregon. Many of the legends of the Northwest Coast Indians center on animals that turn into humans or humans that turn into animals. These are called transformation myths. Wooden masks were carved to illustrate legends about ancestral animals coming to earth and removing their masks to become men.

The masks would often open and close with the aid of pulleys and springs, to reveal the human face inside, thus duplicating the myth of an animal turning into a man or a man into animal. This headdress from the Cowichan Tribe gives a feeling of both man and animal. Masks were worn on top of the head so that the human face was visible below. This headdress belonged to a tribal chief until 1910.

Expanding Ideas:

- What animals can you identify?
- Research the 3 tribes: Haida, Tlingit and Kwakiutl. Discuss their similarities and differences.
- What qualities would each have that were important to the tribe? (Hawk: strength, wisdom, cunning, clever, insightful) (Frog: flexible, otherworldly (lives in water and on land), magical)
- What type of ceremony might have used this headdress?
- What would the tribe have been honoring? (spirits of animal ancestors & guardian spirits or personal/tribal totems)
- What do you like best about this mask? Would you like it over your bed in your room? Why?
- See Standard 1150-101 and Standard 1150-02



7. Guardian Lions, Japanese, c. 16th - 17th centuries

Wood and traces of polychromy

Gift of Owen D. Mort, Jr., Museum # 1993.027.018

Frightening animals are used in many cultures to protect temples or sacred places of worship. In European cathedrals, griffins (mythological birds) and gargoyles (little monsters) were carved on the roof of the church to protect worshippers and scare away witches and evil spirits. (You can go to the Cathedral of the Madeleine in downtown Salt Lake City and see little griffins on the roof of that church.) In Japan, fierce stone lions, such as these, guarded the temple entrance to scare away evil demons and protect the people within. Lions were introduced to China

and Japan with the spread of Buddhism after 500 B.C. In Chinese mythology, lions also bring good luck. People dressed as huge lions are used in parades to celebrate happy occasions such as weddings, the opening of new businesses and on the Chinese New Year. To see some lion costumes go to the following link: <http://www.theschoolbell.com/Links/Chinatown/Lions.html>

Expanding Ideas:

- What characteristics of the lion make him an excellent guardian of a temple?
- Do you think all temple lions look this fierce? Why or why not?
- Go to the link above and describe the lion costumes you see. Are they frightening?
- Some of the qualities of temple guardians were transferred to the emperor or king. Which qualities that you have discussed could be associated symbolically with the ruler (power of the State and Emperor)?
- Why would the Emperor want his people to associate him with a warning?
- Often the Emperor is associated with a five-toed dragon? Do you think a dragon or a lion is a more powerful animal. Which would you pick to symbolize you if you were the Emperor?
- Create a flag with your powerful symbol on it if you were the Emperor. Why did you choose the particular colors that you used?
- See Standard 1100-01 and Standard 1150-0312.



8. Butterfly Walix Malanggan Ceremony Frieze, New Ireland (located N.E. of Australia), Wood and pigment, The Ulfert Wilke Collection of the Friends of the Art Museum, Museum # 1982.001.007

Cultures on New Ireland are organized around a clan system with specific totemic animals associated with each clan. This use of animal imagery implies that the

divisions of society are as permanent as those of the natural order. The animal images symbolizes the cosmic order; snakes and birds reflect the contrasted and complimentary nature of earth and sky while fish and humans mirror that of water and land. The theme in this work of art of bird swallowing or struggling with the snake suggests the transition from one being to another or the contrasting of sky [bird] versus earth [snake]. Many cultures have myths of the struggle between these two animals. Both animals are associated with immortality the bird because it can fly to heaven and the snake because it sheds its skin (rebirth).

The artists of New Ireland use exaggerated shapes, bright color patterning and consistent employment of delicate openwork to create a wide variety of unusual forms. In the northern district of New Ireland the ceremony of the malanggan was the compelling purpose for the creation of art works. The name, "malanggan," is taken from the clan ceremony to honor the dead, is used to designate the ritual cycle and all the sculptures which are connected with it. There are six categories of "malanggan" sculptures: 1) masks, 2) totoks which are meant to be stuck into the ground and have a similar iconography, 3) kata or bas reliefs, 4) walix or friezes, 5) uli figures and 6) masks. A striking feature of carved malanggan sculpture is the wealth of motifs used in the same figure: human heads, birds, fish, snakes, pigs, feathers, scrolls, and lattice work.

The malanggan is traditionally held one year after the death of a relative. Initiation can also take place as part of the malanggan. In general the male relatives of the most important man to have died in the village since the last ceremony announce that a malanggan will be held and relatives of less important men join in co-hosting the ceremony. A malanggan ceremony is not just about respecting the memory of the deceased, but also illustrates family and clan relations, reveals the hierarchy of power and influence that operates in the village and maintains and reaffirms the existing social order. The complex rites associated with the dead are central to the social and aesthetic life of the community. Preparation is extensive since enough food for all the guests must be set aside, a structure to house the sculptures must be constructed and the sculptures and masks must be carved, painted and decorated. Months before the main event, magicians make rain and garden magic to insure ample crops for the celebration. The malanggan sculptures also have to be commissioned and carved months in advance. Each clan owns the design for a particular sculpture, which consists of various life forms and symbolic shapes juxtaposed to create large anthropomorphic or zoomorphic figures, friezes, or entire mythical scenes. Such sculpture is a composite of many different elements such as human figures, fish, birds, snakes as well as symbolic representations of celestial bodies. At the climax of the malanggan ceremony the sculptures are displayed in a gallery-like enclosure and the community assembled to honor and mourn its deceased ancestors. This part of the ceremony is a dramatic occasion since all the art pieces are carefully arranged within the malanggan house. When the "Big Man" or chief host gives the word one wall of the structure comes tumbling down exposing the works of art in one dramatic movement. When the feast is completed the different carvings are carried out to the bush and left to rot. Having served their purpose, they are returned to the spirit world posing a dangerous threat to the living when the community again resumes its ordinary day-to-day existence. Following contact with western cultures such objects were sold rather than discarded.

Since the majority of sculptures created for the malanggan ceremony were destroyed after the completion of the ritual, the individual designs had to be retained in the memory of the clan headman. When the new malanggan rites were to be held or when a neighboring clan purchased the rights to use the design, a skilled carver was commissioned to recreate the particular sculpture. A special house was constructed for the artist and, as he worked, the clan headman carefully directed how the carving should be shaped and painted. The fact that these design forms were transferred from owner to artist conceptually rather than visually appears to have allowed for considerable formal innovation, all, however, within the limits of the society's aesthetic code. Certain rites were undertaken at specific steps in the carving process, at the moment of placing the sea snail opercula for the eyes of the figure, for example, or when the sculpture was painted with its coat of white base paint. At each of these steps the artist followed a prescribed sequence in his work process.

There is no straightforward interpretation for individual pieces of the malanggan complex. Shown a malanggan sculpture three New Irelanders may well offer three differing interpretations of its iconography and three mythic stories to explain the imagery, which has been combined in the one piece. At the level of a single object one concrete interpretation may be impossible since it was the assemblage of pieces, which had meaning. Only within the context of the malanggan ceremony for which they were created as a unity can their meaning be understood. What can be identified are significant themes and recurring patterns.

Expanding Ideas:

- What does the bird have in its mouth? (snake)
- What do you think the snake might represent?
(evil in Christian culture; rebirth in Eastern cultures since the snake shed its skin)
- What might the bird represent?
- What other colors, patterns and textures do you see? Are these patterns, color and textures some that you might use in making such an animal? Why or why not?
- What specific materials are used to make this art piece? Where did these materials come from?
- If you were making a frieze for your livingroom, what animals would you use? Why?
- What is a frieze?
- If you were making such an object to include natural materials from your environment what types of materials would you use?
- What could this frieze have been used for? (funerals, rituals, ancestor worship, supernatural powers)
- Is this art? Why or why not? If this is art, what is its purpose? Is it natural folk art, popular art, practical art or expressive art?
- See Standard 1150-102 , Standard 1150-0201, Standard 1150-0303 and Standard 1150-0304..

**9. Seated Baboon, Egyptian New Kingdom period, c. 1570-1070 B.C.,
Steatite stone, Gift of Natacha Rambova, Museum # 1952.004**

A primary deity of Hermopolis was Thoth, scribe of the Egyptian gods. Thoth was originally thought to be the creator of all things, but eventually he was credited as the founder of law, inventor of hieroglyphics and speech, god of wisdom and of the moon. The ancient moon god, Asten, was depicted as a baboon, and this form was adopted for representations of Thoth. Thoth appears in yet another form, with the head of an ibis, a bird that was believed to have laid the cosmic egg from which Ra, the sun god, was born. Usually, Thoth has the head of an ibis although Thoth can also appear as a baboon. Thoth, the divine scribe, the inventor of mathematics, and the god of wisdom was associated with the moon. Coming out at night, he would shed light on a world left dark by the passing of the sun.



Expanding Ideas:

- Why do you think the Egyptians used the baboon as a representation of two (2) gods: one baboon god representing creative forces in the universe and one baboon god representing written and spoken words, wisdom and law? Which one is right? Is there any overlap between these two gods?
- What does the sphere on the baboon's head represent? (moon and mystical wisdom)
- Do you think it is ironic (a paradox) that Egyptian mythology has a baboon as the inventor of hieroglyphics and speech? Why is this funny?
- See Standard 1150-0201 and Standard 1150-01.



10. Jaguar Effigy Vessel, Highland Guatemala, Mayan culture, Late Classic period to Early Classic period, ca AD 700-1000 , Brown clay with red, yellow, blue and black fugitive paint, Friends of the Art Museum # 1987.048.001

The jaguar was a very important mythological being in ancient Mesoamerican iconography from Olmec time to the Conquest. As a deity, the jaguar was lord of the interior of the earth. This charming effigy is a composite of two vessels, a round-sided bowl with a flaring collar attached to a cylindrical high pot stand which is open at the base. Attached to the bowl is a jaguar head, looking upward in an aggressive stance with a wide open mouth and ferocious white teeth and a long protruding tongue. On each side of the head protrude the forelegs with three large white claws. Below the jaguar's neck sits a simple neck band and an elaborate pectoral consisting of a

twisted double band held together by two vertical bands. Knotted band pectorals are a common attribute of all jaguar representations. Attached to this ornament are three olivella shells, painted red with blue tips. They symbolize water, as the jaguar is related to the rain gods. On the cylindrical stand are the two hind legs, also with white claws and between them is a vertical fillet that represents the tail. The vessel was probably used as an incense burner because there are traces of soot inside below the rim.

Expanding Ideas:

- Why would the Mayans make a bowl with a jaguar on it? What animals would be important to our culture? Why?
- This bowl was probably used to burn incense. Why would the Mayans do that?



11. Bat Effigy Head, Mexico, Central Veracruz region, Maya culture, early Classic Period (300-600), Earthenware, Purchased with Funds from the Friends of the Art Museum, Museum # 1987.048.002

The mythological and symbolic history of bats show that the animal has always, from the most ancient times, played a role in the religions of the peoples of Middle America. Zotz (bat) is the fourth "tun" (month) in the 360 day Mayan calendar, the glyph being that of the leaf-nosed vampire bat. Zotziba is the terrible house of

bats in Xibalba, the Quiche Maya underworld, which is described in the Popul Vuh where Cama Zotz, the killer bat, was the formidable enemy of the sun and moon. The bat-god appears prominently in the art and iconography of the ancient lowland Maya with special relations to the underworld where the bat has supernatural power and plays a dualistic role. In many Asian countries the bat means good luck.

In ancient Veracruz, bats personified deities with specific functions in the sky, on earth, and in the underworld. Art of the region reveals the bat to also have a solar role and as a bringer of rain. Traditionally people of this area believed that the bat-god lived in the caves of Veracruz and even today caves continue to be thought of as entrances to the underworld. It was believed that all water springs originated in caves and that the bat used the wet and damp caves for their own purposes. Thus the bat became associated with the rain gods who also lived in the caves or who used them as exits from the underworld. The cave was thought of as the earth's vagina, a concept that further reinforces the fertility aspect of the bat.

The vampire bat lives in the tropical areas of the Americas and perhaps that is the compelling reason for the prominent role of bats in the art of these peoples. These bats, belonging to the Desmodonitae family, live solely on the blood of vertebrate animals and therefore, bats are equated with the life force. This had a great religious importance in Mesoamerica when blood sacrifice, in many forms, was one of the major elements in pre-Hispanic life.

Expanding Ideas:

- What different meanings does the "bat" have? What does a bat mean to you?
- Discover 2 meanings for bats other than your first thought. (good luck; represents life, represents death)
- Why do you think Mayan cultures made the bat a rain god?
- Do you like bats? Why do you feel this way about bats? Is it because of Halloween?
- See Standard 1150-0312 and Standard 1150-0309.



12. **Wrinkle**, 1984, Ken Dawson Little, American, Taxidermy form of an antelope, painted denim, boots, boot parts, shoes, neckties, belts, and electrical cord, Gift of Rudy and Lela Autia Museum # 2000.10.1

Expanding Ideas:

- What objects do you see within this sculpture?
- What part of the United States do you think the artist comes from? Why?
- What do you think the artist is trying to tell you?
- Do you think this is “art”? Define what “art” is for you?
- Why do you think the artist named this piece,

“Wrinkle”?

- Do you think this is folk art, popular art, practical art or expressive art?
- See Standard 1150-0102, Standard 1150-0306 and Standard 1150-0309.

Objectives for Core Standards of Visual Art included in this art gallery tour:

Standard: 1100-01: Students will develop skills vital to making art by composing pictures and rendering structure, value, scale, shapes, gesture, texture, depth and color in a picture.

Standard: 1100-02: Students will develop observations skills vital to looking at and discussing aesthetic form by describing the use of repetition and emphasis in works of art, by telling how elements are used to create unity, and by relating colors in a composition.

Standard: 1100-2020: Students will demonstrate an understanding of color organization (color wheels), color schemes, tints, shades and tones and warm and color colors.

Standard: 1100-03: Students will study events leading to the development art and develop skills vital to analyzing and evaluating works of art.

Standard: 1100-0302: Students will develop skills necessary to critique works of art by:

- Describe how elements such as line, shape, color and texture are used.
- Explain how principles such as emphasis, repetition, and contrast affect composition.
- Interpret the feeling, mood or idea communicated in the work.
- Explain why a work is considered a success, according to what you have learned in art.

Standard: 1150-01: Students will develop skills vital to appreciating and discussing the role they may play in viewing art forms, distinguishing between the various art forms, and explaining ways in which people value art.

Standard: 1150-0101: Students will describe the differences in the role of observer, participant and critic as each relates to the visual arts.

Standard: 1150-0102: Students will identify the relationship between natural objects, folk art (objects made by people untrained in art), popular art (magazines, billboards, movies), practical art (architecture, and interior design) and expressive art.

Standard: 1150-02: Students will develop observation skills vital to looking at and discussing aesthetic form by identifying ways in which elements of design are used by artists and by describing techniques artists use to create mood or feeling in their work.

Standard: 1150-0201: Students will look at works of art and identify how the artist: used emphasis in the work, created movement through repetition, created movement through overlapping, created balance, used elements to give unity, created a mood or feeling with color, used all of the space effectively, maintained aesthetic proportions, created a balance between simplicity and detail.

Standard: 1150-03: Students will develop skills for analyzing and evaluating works of art and studying the artists who produced them by using non-technical methods to describe works of art to tell how they were created; by identifying themes, styles, symbols and techniques used by artists; and by identifying common art terms and major periods of art history.

Standard: 1150-0303: Students will explain how an artist's work is a form of non-verbal communication.

Standard: 1150-0304: Students will describe differences among works of art by identifying subject matter, color usage, feelings or mood and what is seen in the work.

Standard: 1150-0306: Students will point out examples of experimentation, imagination and creativity in works of art.

Standard: 1150-0309: Students will identify examples of symbolism used in art and describe logical interpretations of their usage.

Standard 1150-0312: Students will describe examples of the five major uses of art: philosophy of religion, utility, historical use, ornamentation (decoration) and self-expression.

Standard: 1150-0313: Students will describe art forms in terms such as realistic or abstract, geometric or organic, figural, natural, still life, cityscape, landscape and non-objective.

Standard: 1150-0315: Students will participate in the process of looking at and talking about works of art and the cultures that produced them. This would include discussing the artist and his culture; the tools that artist used; the mood, feeling, or message of the work; the effect of elements and principles of design evident in the work; and the styles or techniques used.



Art as Storyteller

Utah Museum of Fine Arts

Evening for Educators

November 8, 2001, 5:30 - 8:30

Self-Guided Gallery Tour of Abstractions in Art at the UMFA

Written by Kathy Remington

Purpose: Every work of art tells a story about the culture, the artist, and even the viewer. This self guide will help students examine Abstractions in Art especially those attached to ritual and belief in the supernatural.

Age: Jr high school, but the information can be adapted for other grades.

Objectives:

1. To present at least one art piece from various cultures and time periods represented in the museum.
2. To present a variety of medium including sculpture, carving, frieze and painting.
3. To stimulate student discussion regarding:
 - How elements such as line, shape, color and texture are used?
 - How design, pattern and color interface in the overall effect of the art piece?
 - How the artist communicates a feeling, mood or idea in the work?
 - Why art make people feel powerful and magic?
 - What makes “art” art?
 - What is the purpose of art? Does it have to have a purpose?
 - What gives “art” symbolic meaning?
4. To increase skills in evaluating and analyzing movement in art through repetition of pattern, overlapping of textures, and how unity and balance is achieved.

In Class Preparation:

Show the students the slide of the *Germantown Eyedazzler*. Discuss the purpose of this artwork (originally it was a blanket, not meant to be hung on a wall). Why do people decorate everyday objects? What feelings or moods does this decoration give you? Describe some of the elements of art you see in this work of art.

Self-Guided tour of Abstractions in Art in the Utah Museum of Fine Arts

Teacher: Read over the self guide before coming to the museum to prepare discussion questions for your students. Call the Education Department (581-3580) to get a map of the artworks for this self guide. This guide is meant to help you as a teacher lead your students through the museum.

First go to the *Germantown Eyedazzler* that you saw in the classroom. Discuss the difference between viewing the artwork from the slide and viewing it in person. Were the colors the same? Is it a different size than you were expecting? What details can you see in person that you missed in the slide? After viewing this painting, go the other works of art outlined below. Compare each image with the last one you saw.



I. Germantown "Eye Dazzler" Blanket, Southwest, Navajo, late 19th century, Aniline dyed wool and cotton, The Judge Willis W. Ritter Collection of Navajo Textiles, Museum #1975.078.020.013

The Navajo blanket known as the "Eye Dazzler" adapted its wild color and all-over patterns of diamonds and triangles from the intricate designs found in Mexican weaving. Blankets woven from finely-spun Germantown yarn are even in texture and stiffer than those made of soft handspun wool. Therefore, "Eye Dazzler" is a broad term for a style that developed with the introduction of aniline dyes. Blankets of both handspun and Germantown yarns are included in this category in which explosive color and design create an aggressive pattern unknown in earlier periods.

The "Eye Dazzler" was also the product of two new materials that traders introduced to the Navajo: Germantown yarn and aniline dyes. Germantown yarn from Germantown, Pennsylvania, was a four-ply, machine-spun, aniline dyed yarn available in a wide range of colors. Aniline dyes were very inexpensive, much easier to for-

mulate than native dyes, and, as the "Eye Dazzler" demonstrates, of a much wider color range. The Navajo weaver, freed from the time-consuming preparatory steps of shearing, spinning, and dyeing, could devote her full energy to the weaving process and to developing complex and visually exciting patterns.

Navajo weaving is a continually evolving art form. From its earliest beginnings the artist has been subjected to outside influences in terms of materials and designs. Yet Navajo weaving has always been an intrinsic expression of Navajo aesthetics. While historically, great emphasis has been placed on outside influences on the development of Navajo weaving, it is the individual weaver's choice that results in the finished product, integrating old and new for a unique blending of innovation and tradition.

Story of the Spider Woman's Daughters

It was Spider Woman who first instructed the Navajo women how to weave on a loom, which Spider Man told them how to make. The cross poles were made of sky and earth cords, the warp sticks of sunrays, the heddles of rock crystal and sheet lightning. (A heddle is one of a set of parallel cords in a loom used to separate and guide the warp threads and make a path for the weft to be passed from one side to the other. For ease in weaving the heddle cords are attached to a rod.) The batten, which is a flat, basic weaving tool used to separate the warp strands so the weft may be passed through them, was a sun halo, white shell made the comb. There were four spindles: one a stick of zigzag lightning with a whorl of coral; the second a stick of flash lightning with a whorl of turquoise; a third had a stick of sheet lightning with a whorl of abalone; a rain streamer formed the stick of the fourth, and its whorl was white shell. (A whorl is the round disc, which is slipped over the shaft of the spindle. (Navajo legend)). While Spider Woman is considered the weaving teacher and the source of inspiration for Navajo weavers, Spider Woman is more than an object of veneration. She personifies a spiritual tradition in weaving whereby each generation is directly linked to each other.

Expanding Ideas:

- Compare the story of Spider Woman and the art of weaving with the Greek myth about Arachne and Athena and their weaving contest.
- Compare the way the Navajos weave with the old spinning wheel that pioneers used.
- Look at the pattern of the “Eye Dazzler.” Now close your eyes. Can you still see it? Why?
- What geometric shapes do you see?
- Discuss how did this weaver create visual effects with color, create eye movement and unity in this rug, and organize positive and negative space to achieve balance?
- Is this pattern an illusion? What is an illusion? (Discuss the illusion of texture with lines, shapes and changes in values)
- What colors do you see in the “Eye Dazzler”? As you look more closely do you see more colors that you didn’t see at first? What colors do you like in the pattern? What colors do you dislike?
- Why do you think the weaver chose these particular colors?
- Do you think women weavers of the Navajo are magic? Why do you think so?
- Create a pattern that you would consider an “Eye Dazzler”. What qualities would such a pattern have? Did you use any geometric shapes? Why or why not? What colors did you choose? What colors are more “eye dazzling” than others?
- Why do you think the purpose of using an “Eye Dazzler” rug for the floor in the 1800’s changed to hanging them on the wall in the 1900’s?
- List of standards to utilize in activities: Standard: 1100-02; Standard: 1190-0106; Standard: 1100-02; Standard: 1100-2020; Standard: 1100-0302; Standard: 1150-0201; Standard: 1150-0306; Standard: 1150-0313; Standard: 1190-0102; Standard: 1190-0106

2. Shield, Southwest Pacific, New Guinea, Asmat Region, Wood, Fiber, and Pigment, On Loan from Steven C. Chiaramonte, Museum # L2001.1.3



The traditional war shield is made from the plank root of a mangrove tree, probably carved with traditional bone tools or possibly chisels fashioned from nails or other discarded steel. Many war shields have warrior figures or animals, such as the flying fox, bat or cuscus, merged into the design and then the shield is “painted” with pigments of ground shell, charcoal and mud. Originally human form was rare, but when existing has the body of the human figure facing forward in a stretch-like pose, arms and legs at right angles pointing straight up or down. More contemporary shields, introduce legs and arms with a sense of movement, fingers and other features more plainly recognizable, and with faces presented in profile.

The mangrove tree is the “magical” tree used to carve shields, weapon handles, canoes and poles. When cut and the bark stripped off, the tree’s sap is a bright wine color like blood. Since these tribes were once cannibals and head-hunters, the symbolism of using the wood from such a tree fits in nicely with the mythology of this culture. Many rituals are associated with bringing the tree back to the village. The men sound a signal horn, which also signals a successful hunt and the women “attack” the men discharging arrows, hurling spears and brandishing clubs. The men accept this aggression from the women as the tribe believes it is necessary to drive the evil spirit from the recently killed tree.

In the past, head hunting was a primary concern among New Guinea natives. Should a relative fall victim to a head-hunting expedition it was the responsibility of his nearest male relative to avenge his death by taking a head from the enemy tribe. A shield was carved in the name of the relative to be avenged and placed in the men's house until the revenge raid could be successively concluded. At that time, the skull of the enemy would be placed on the shield or in the men's house and the insult to the tribe would be erased.

Expanding Ideas:

- Compare the design on this shield with the “Eye Dazzler.” Which design do you like better? Why? Is this design geometric? Do you see any human figures or animals incorporated into the design on this shield?
- When you look at this shield where do your eyes travel? Do they travel in a similar way as when you looked at the “Eye Dazzler?”
- Compare the colors of the design on this shield with the “Eye Dazzler.”
- Why do you think the shield maker used these softer colors on the shield? Why could having bright colors on a shield be dangerous in battle?
- Do you think the tribe that had shields like this believed they were magic? Do you think the “magic” comes from the design or from the colors?
- What designs and colors are “magic” for you? Draw a colored design to illustrate
- Find New Guinea on a map in your classroom. Where is New Guinea in relationship to the Congo and to New Zealand?



3. Kasai Kuba Cloth, Democratic Republic of the Congo (formerly Zaire), Kuba people, Raffia cut-pile embroidery, The Owen Mort Jr. Collection of African Art with support from the George S. and Dolores Doré Eccles Foundation, Museum # 1985.053.286

Cut-pile cloths (Kasai velvets) are prestige cloths in which designs are varied and complex, each pattern having a name and a symbolic meaning. Plainly woven raffia fibers are created by men, but the embroidery and pile decoration is added by women. Small pieces of fabric were used to sit upon. Several might be sewn together to make costumes or to decorate walls of the chief's palace. The designs themselves offer infinite variations in repetition. The embroidery is a stem-stitch and creates linear patterns. The pile or plush effect (sometimes called velvet) is used for shapes.

Expanding Ideas:

- What do you think this African Kuba cloth from the Congo was used for? (Can you find the Congo, formerly Zaire on the map in your classroom?)
- Look closely at the texture of the cloth. Do you think it was hard for the “artist” to make this texture? How does the design fit into it?
- Many designs trap “evil spirits”. Do you think this one does? Why would that be a good belief for a warrior using this shield to have?
- This design or pattern has a special name and a special meaning? Do you have a name that only certain people call you that has a special meaning? If so, what is it?
- If you were the creator of this design, what would you have it mean and what would you

name it? Would there be a story that you could pass down to your children about how you made up this design?

- How is this design different than the design on the shield from the New Guinea head hunters? Is it geometric?



4. Jasmine Sidewinder #91, 1969, Gene Davis, American (1920-1985), Acrylic on canvas, 116 x 59 in. Friends of the Art Museum Collection, Mr. and Mrs. Maurice Warshaw and Mrs. Paul L. Wattis, Museum # 1973.044

A versatile and prolific artist, Gene Davis was interested in color as both the subject and the content of his work. During his career, he experimented with Abstract Expressionism, collage, gesture drawing, and prints, but he is best remembered for his series of stripe paintings. Davis felt himself to be the exact opposite of the modernist pioneer Marcel Duchamp: if Duchamp was purely conceptual, Davis was purely formal. For this artist, the stripe offered a subject that could be endlessly varied in color, thickness of line, and spacing. He painted intuitively, without theories of any kind, reacting to the colors and spaces as they were created. Davis, along with other painters of the 1950s and 1960s such as Kenneth Noland and Barnett Newman, contributed to the idea that fundamental colors and shapes could exist independently from traditional pictorial associations and still have expressive power and meaning.

Expanding Ideas:

- How is this design different than the “Eye Dazzler”? Is it geometric?
- Look at the lines closely? Are they all the same? (Note thickness and spacing)
- In what direction does your eye travel first as you look at this painting (up, down, across)? Next where do your eyes go?
- What colors did the artist use? Do the colors change as your eyes moves across the painting?
- How are the colors different than the “Eye Dazzler”? Which colors do you like better?
- Why do you think the artist named this, “Jasmine Sidewinder #91”? What is a sidewinder?
- Do you think this is an “eye dazzler”?
- What makes this design “magic”? Can color by itself create magic?
- Do you think this design would make a great rug design? Why or why not?



5. Wizard, Helen Frankenthaler, American, (b. 1928), Oil on canvas

In 1950, Helen Frankenthaler met Jackson Pollock and was moved by his technique of dripping paint onto unprimed canvas, which allowed the processes of drawing and painting to fuse and become indistinguishable from one another. She then developed a technique of soaking and staining canvas, allowing the paint to blend (as opposed to building up) and move into blank, unpainted areas, thus eliminating the painterly brushstroke of most Abstract Expressionists. The result was the creation of a neutral space with no background and no foreground, a space where radiant color shapes could allude to secret, personal experience, natural motifs, or any combination thereof. The expressive potentials of this method appealed to Morris Louis and Kenneth Noland and strongly influenced their later direction. Frankenthaler is often cited as an important link between Abstract Expressionism and color-field painting.

Expanding Ideas:

- This artist developed a technique where her paint could move freely into blank, unpainted areas on the canvas with no background and no foreground. Her art is symbolic of the secrets of life and personal experience. If this painting could talk, what secrets about the artist would it tell us?
- Why do you think the artist named this painting, “Wizard?” Have you read any stories about wizards? Which one is your favorite? Why? Does this picture remind you of that story?
- If you were a wizard and could fly into this painting, what would it be like when you landed? What adventures would you have within this picture? Write what would happen.
- If the colors were black and brown and gray, would it change your adventure? Why?



6. Untitled sculpture, 1972, Harold Jack Hicks, (1939-) American, Steel, paint and lacquer, Purchased with Funds from the Friends of the Art Museum, Museum # 1972.050

Explore this work of art without knowing anything about it. Use ideas you have learned from looking at other abstract works of art.

Expanding Ideas:

- Do you think this steel sculpture is “art”? Why or why not? Do you think you could have made it? Why or why not?
- Why do you think the sculptor painted it red? Would you have painted it another color? If so, what other color?
- Is there any texture in this sculpture?
- Do you like the shape of this sculpture? Is it geometric? Are the lines smooth and rounded or sharp and jagged? What is the effect of the shape of a sculpture like this upon the viewer?
- How do you feel looking at this sculpture? Do you like the fact that you can’t tell exactly what it is? What do you think the sculptor was thinking when he made this shape?
- Discuss additive and subtractive and positive and negative space.
- How do you feel about the line of the sculpture? Does it repeat in a pattern?
- Does this sculpture remind you of any other designs you have seen today in the museum? Which ones?

Objectives for Core Standards of Visual Art included in this art gallery tour:

Standard: 1100-01: Students will develop skills vital to making art by composing pictures and rendering structure, value, scale, shapes, gesture, texture, depth and color in a picture.

Standard: 1100-02: Students will develop observations skills vital to looking at and discussing aesthetic form by describing the use of repetition and emphasis in works of art, by telling how elements are used to create unity, and by relating colors in a composition.

Standard: 1100-2020: Students will demonstrate an understanding of color organization (color wheels), color schemes, tints, shades and tones and warm and color colors.

Standard: 1100-03: Students will study events leading to the development art and develop skills vital to analyzing and evaluating works of art.

Standard: 1100-0302: Students will develop skills necessary to critique works of art by:

- Describe how elements such as line, shape, color and texture are used.
- Explain how principles such as emphasis, repetition, and contrast affect composition.
- Interpret the feeling, mood or idea communicated in the work.
- Explain why a work is considered a success, according to what you have learned in art.

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Standard: 1150-0303: Students will explain how an artist's work is a form of non-verbal communication.

Standard: 1150-0304: Students will describe differences among works of art by identifying subject matter, color usage, feelings or mood and what is seen in the work.

Standard: 1150-0306: Students will point out examples of experimentation, imagination and creativity in works of art.

Standard: 1150-0309: Students will identify examples of symbolism used in art and describe logical interpretations of their usage.

Standard 1150-0312: Students will describe examples of the five major uses of art: philosophy of religion, utility, historical use, ornamentation (decoration) and self-expression.

Standard: 1150-0313: Students will describe art forms in terms such as realistic or abstract, geometric or organic, figural, natural, still life, cityscape, landscape and non-objective.

Standard: 1150-0315: Students will participate in the process of looking at and talking about

works of art and the cultures that produced them. This would include discussing the artist and his culture; the tools that artist used; the mood, feeling, or message of the work; the effect of elements and principles of design evident in the work; and the styles or techniques used.

Standard: 1190-01: Students will develop skills vital to making art by rendering perspective, form, texture and foreshortening.

Standard: 1190-0102: Students will use lines to make a drawing in which the surface appears warped and has the illusion of depth or space.

Standard 1190-0105: Students will create the illusion of form with a light source and areas of highlight, halftone, shadow edge, reflected light and cast shadow.

Standard: 1190-0106: Students will render the illusion of texture with dots, lines, shapes and changes in value.

Standard: 1190-02: Students will develop observation skills vital to looking at and discussing aesthetic form by identifying ways in which artists create visual effects with color, create eye movement and unity in a picture, and organize positive and negative space to achieve balance.

Standard: 1140-01: Students will develop skills vital to making art by creating sculptural forms, both additive and subtractive and by following the appropriate steps in creating sculpture.

Standard: 1140-0203: Students will describe how a sculptor has used both positive and negative space in decorating or creating a three-dimensional form.

Standard: 1140-0204: Students will discuss how the sculptor used scale and proportion.

Standard: 1140-0205: Students will recognize ways in which the sculptor related part of a composition appropriately, i.e., with texture, line and repetition.



Art as Storyteller

Utah Museum of Fine Arts

Evening for Educators

November 8, 2001, 5:30 - 8:30

Self-Guided Gallery Tour on Buddhist Art at the UMFA

Written by Diana Bass

For Age: High school, but the information can be adapted for other grades.

BACKGROUND ON BUDDHISM

Buddhism originated in the present-day country of India, 2500 years ago. It later spread to Tibet, Nepal, the countries of south-east Asia, and Japan. Siddhartha Gotama's life provides the foundation of Buddhism. His words and deeds give the Buddhist faith a source of inspiration. Prince Siddhartha grew up in a small kingdom in northeast India (this area currently rests in Nepal) around 563 BCE. His father ruled over the surrounding land. Legend says that before Siddhartha's birth, the queen had dreams of a radiant white elephant that descended from the sky with six large tusks that pierced her womb. A fortune teller explained to the king and queen that the dream foreshadowed the birth of a son, who would become a renowned and great leader. Ten months later, the queen gave birth to a son in a lush, beautiful garden. The couple named the baby Siddhartha which means, "the one who brings all good."

The prince lived a pampered and carefree childhood within the palace walls. He received the finest education available and legend has it that Siddhartha had no further need of teachers after only a few lessons (essentially, he had learned all they could teach him). Throughout his childhood and adolescence, Siddhartha spent a great deal of time in quiet contemplation and in the company of animals and nature. While in his youth, Siddhartha visited the capital of his father's kingdom. With his ensuing visits came greater perspectives about the suffering experienced in this life. Siddhartha first saw an elderly man shackled by weakness and physical infirmity. He then saw a pale and sickly man. On his third trip to the capital city, he saw a group of mourners carrying a coffin. It was here that Siddhartha learned of death and determined to leave his life of splendor to search for the truth.

He spent the next six years studying with sages in the forest. He then spent time with a group who believed that enlightenment can be achieved by denying the body of nourishment and sleep, thereby overcoming pain. For some time thereafter, the prince ate and slept very little. He became bone thin (there are Buddha statues that show Siddhartha in this malnourished, extremely thin state). After neglecting his bodily needs, Siddhartha had still found no end to suffering. After receiving nourishment, he sat beneath a bodhi tree in the town of Bodhgaya. It is believed that demons and evil spirits tormented him with nightmares in an attempt to divert him from his goal of becoming an enlightened being free of the sufferings and desires of this transitory world. Siddhartha did achieve enlightenment and was called Buddha (the enlightened one). Others who achieve enlightenment are also called Buddha but Siddhartha was the first Buddha.

There are two main branches of Buddhism. The first, Theravada or Hinayana Buddhism focuses on the individual's ability to achieve nirvana. It is dominant in southeast Asian countries such as Sri Lanka, Burma, and Thailand. Theravada Buddhists believe that there have been several Buddhas throughout history and that there will be a Buddha who will come in the future (Maitreya). This sect of Buddhism favors those who renounce the material world to pursue a life of monasticism and dedication. This form of Buddhism encourages individual pursuit of the four noble truths without the aid of teachers, spiritual guides, or collective action.

The second is Mahayana Buddhism emphasizes one's spiritual progression as dependent on the example and teachings of others such as the bodhisattva. The bodhisattva seeks enlightenment in order to help others. Such a person intentionally forsakes nirvana to exist amongst the sufferings of the world and to bring happiness to the living. Mahayana Buddhists believe in the universal opportunity for salvation. They see Guatama as a manifestation of a previously existing "eternal" Buddha. Thereby, the multiplication of Buddhas is possible. Mahayna Buddhism is primarily practiced in the northern regions of Asia such as: Taiwan, Korea, China, Japan, and among Tibetan peoples.

Both branches believe that life's suffering is caused by egocentric desires and the path to salvation rests in shedding those delusions. All beings are reborn many times until they reach enlightenment and then they can reach Nirvana, the ultimate state of enlightenment.

THE FOUR NOBLE TRUTHS

These four truths are the central points of the Buddha's doctrine. The first truth is that "everything is suffering, "the second that" The origin of suffering is desire," the third that "there exists nirvana, an end to suffering," and fourth that "a path, defined by the Buddha, leads to nirvana." The Four Noble Truths refer to the path towards enlightenment or nirvana.

***** ACTIVITY IDEA *****

- A- Mystic Fire Video, Inc. produced a four part series on The Four Noble Truths. The Dalai Lama explains each truth in great detail. You may contact this company by calling 1-800-292-9001 or on the web at: www.mysticfire.com
- B- Each video may be a bit long and complex for students to watch. You could show the introduction to each video and select segments to watch as you explain the Four Noble Truths.
- C- Please explain that the interpretations discussed by the Dalai Lama reflect Mahayana beliefs.

THE EIGHT FOLD PATH

Also called the Wheel of Law, the Eight fold path contains eight steps for eliminating suffering. By following this path, one can bring an end to her suffering and be released from continuous rebirth.

- Right Understanding strive to understand the Four Noble Truths and the workings of your mind
- Right Thought think kindly of others and avoid dwelling on the past or future
- Right Speech speak kindly and truthfully
- Right Action act kindly toward all living things and do not be attached to the results of actions
- Right Work be engaged in work that does not harm others
- Right Effort cleanse the mind
- Right Mindfulness be fully aware of your actions and thoughts, be concerned for others...always
- Right Concentration concentrate intensely during meditation on being one with any circumstance or situation

*** Activity Ideas ***

- A- Conduct a jigsaw reading wherein students divide the above reading and find a way to teach the members of their group what they learned. In order to teach, each student must have a written, oral, and visual product with which to teach. For example, a student might write notes, draw a diagram, and lecture.
- B- Have students write a K-W-L Log in which they write what they know about Buddhism, what they want to know, and five major things they learned as they read. For personal or group projects, students could research the things they wanted to know that weren't addressed or at least discussed at length in the background notes that they read. Students could then conduct short presentations on their research and findings.

TERMS TO KNOW

anthropomorphic--	attributing human shape or characteristics to a god, animal, or inanimate thing
Bodh Gaya--	a village in northeast India where, according to tradition, Prince Siddhartha attained enlightenment under the sacred bodhi tree
bodhisattva--	'enlightened being' such a person would renounce nirvana in order to help other humans achieve salvation; this is someone who is destined to become a Buddha
buddha--	"enlightened or awakened one"
mandala--	a design used for meditation
Mahayana--	northern branch of Buddhism
mudras--	conventionalized hand positions used in Buddhist sculptures
nirvana--	the ultimate state attained by the Buddha; this refers to the cooling of desires or passions, especially the extinction of selfish passions; this is a state of enlightenment that can be achieved in this life or after death
samsara world--	the imperfect world of emotions and phenomena; a world of suffering for those who are ignorant or unenlightened
sangha--	the community of Buddhists, but more specifically the monastic order which ensures the survival of the dharma
Siddhartha--	"one who brings all good"
Theravada--	southern branch of Buddhism

*** ACTIVITY IDEAS ***

- A- Have students find two pictures or symbols that represent the definitions given for each word listed above. Beside each picture students will explain the connection between their visual component and the definition
- B- You might also tell students that the definitions are far from complete...therefore, they must complete the definition in no less than three sentences (they should conduct additional research in order to do this)

SYMBOLS

Symbol	Interpretation
lotus flower	a symbol of enlightenment: its roots in muddy waters represent human desires, while the leaves and flowers opened to the sun, open to Enlightenment
stupa	formed by a dome with a pillar emerging from its top, this is an icon of the Buddha's conquest of the world of illusion and his attainment of nirvana
the bodhi tree	the original fig tree which sheltered the Buddha during the night of his Enlightenment
the wheel	the doctrine of the Buddha based on the Four Noble Truths
the path	the way in which the Buddha's teachings should be applied
footprints	the Buddha's feet symbolizing the grounding of the transcendent and its application to the present
white elephant	symbolizes the birth of Prince Siddhartha (the Prince's Mother dreamt that a bright elephant of light descended upon her--a sign that her son would be great among men)

*** Activity Ideas ***

- A- Before you give students a copy of the symbols and their interpreted meanings, provide them with examples of Buddhist art that contain these symbols. Have students develop their own interpretations of what these symbols might mean given what they know about Buddhism. Have them compare their prior knowledge with the list above

THE VARIOUS PURPOSES OF BUDDHIST ART

Buddhist art serves various purposes and functions. It shows the importance of historical figures and events with the intent of teaching powerful lessons through example. Buddhist art celebrates beauty as it transcends the ordinary world of sensory experience to reach the sublime. By creating and/or venerating Buddhist art, the believer shows her devotion to others as a result of her personal progress and pursuit of enlightenment. For example, a work of art may show gratitude for compassion given to the artist or the person who commissioned the work. It may also give one merit for his own salvation or for the salvation of others (such as deceased family members). Art also enhances and makes meditation possible. Meditation often begins with visual images. A believer might imitate the postures and madras of a statue in order to better identify with and understand them. Lastly, Buddhist sculptures and other art mediums give believers valid models of spiritual conduct by showing great people or even the Buddha himself.

MANDALA

The mandala is a central emblem of Buddhism. Mandalas provide one with an inspiration and guiding structure for spiritual reflection. Its circular form shows that there is neither beginning or end; the concentric structure reflects the shape of the universe and the sense of perfection within an individual. Buddhist mandalas guide meditation and prayer. They often reflect the forms of the cosmos. For example, at the center of the mandala and indeed the universe, one finds Mount Meru. It is in the heights of Mount Meru that the four Buddhas live. The celestial Buddha lives at its peak. Seven concentric mountain ranges surround Mount Meru. These ranges are further separated by seven oceans. Beyond the outermost range lie the great ocean and the four island continents, including the home of humans.

*** GALLERY ACTIVITY ***

- A- What do you think is happening in the Bhutanese mandala in the east gallery? What story might it try to tell?
- B- Interpret the Mandala: select four images and identify what you think they represent:
 - 1-
 - 2-
 - 3-
 - 4-

- C- Provide mandalas that students can color or have them design their own with an oral and written explanation of how their shapes and colors would encourage meditation.
- D- Design your own mandala and create three symbols that could be appropriately used in Buddhist art. Explain your symbols and reasons for using them
- E- Color the Tibetan Mandala using a similar color scheme to that shown in the museum. With a partner, discuss why you think the colors used would encourage mediation. What feelings do the colors evoke in you? Please write two main ideas from your discussion.

ABOUT BUDDHIST SCULPTURES

The size of a Buddhist sculpture often depends on the represented person's rank and level of existence. There are four levels of existence according to Buddhist teachings. These so called realms of existence begin first with one who is attached to perceptible, pleasant sensations forms and objects. If one enters the second realm, she still has immediate perception of objects, yet she is more attached to inner joy, not physical pleasure or bliss. The third realm is one of equilibrium, wherein there is a balance between one's perception of objects and one's attachment to inner joy. The final state takes one into formless realms and nirvana. Therefore, the Buddha who achieved enlightenment is presented as the largest statue, with Bodhisattvas somewhat smaller and figures of monks and founders as the smallest statues (in the Mahayana tradition).

The completely nude body does not occur (with the exception of particular cults) in Buddhist art. The notion cultivated by the Greeks of the naked body as the true and authentic body in its purest state is alien to East Asian art in general. The Buddha appears with bare upper body only as a child. In addition, the body is not portrayed in an anatomically correct way. Rather, forms are idealized and intended to represent symbolic ideas.

Most statues display a solemn quietude which symbolizes that the higher sacred beings are in a state of nirvana. Small Buddha figurines such as those encased in the Dolores Doré Eccles and Frank Sanguinetti gallery (the central gallery) were historically suspended on pillars or plaques in Buddhist temples. However, the most important function of these figurines was to provide images for private worship. Some believers built shrines for these statues or used them as objects of veneration when they traveled. Buddhists also used miniature sculptures for group scenes composed of many figurines depicting episodes in Buddhist history such as Prince Siddhartha's birth from his mother's side or the Buddha's deathbed scene.

MATERIALS USED FOR BUDDHIST STATUES

Buddhist sculptures are fashioned from stone, metal (primarily bronze), wood, clay, and lacquer. Few statues made with materials other than metal or stone survived the ages.

*** GALLERY ACTIVITY ***

- A- What material is most often used in the Buddha and Bodhisattva statues that you see in the museum?

- B- Identify two possible reasons for the artists using such materials

- C- What would be the costs and benefits of using these materials?

- D- Why do you suppose that precious metals such as gold were only occasionally used on statues of the Buddha?

ABOUT THE SCULPTORS

Many Buddhist sculptors were craftsmen employed by religious institutions, most notable temples and monasteries. In most instances, these craftsmen remained anonymous. Sources such as local and temple chronicles, devotional books and inscriptions yield little or no information about the sculptors. This is the case even where specific, detailed information about the date, size, weight, and material of an image is provided.

On the other hand, Japanese Buddhist sculptors were often well known and occasionally enjoyed fame. Such is the case with Jocho of Japan who was given the honorary title of priest because of his skill. Japanese sculptors weren't typically employed by a particular religious institution; many founded independent shops.

In some countries, the traditions of particular families, workshops, and schools carried on Buddhist artistic traditions through their descendants or by adopting talented disciples to learn the trade.

PERSPECTIVES ON THE PORTRAYAL OF THE BUDDHA

Buddhist art serves to remind, reinforce, and support the beliefs of the religion. It ranges from images of divinities and objects, to humble teachers and compassionate Buddhas, to multi-headed, ferocious deities, to mysterious objects and images. The ultimate goal of a Buddhist is to transcend this so called mundane existence and world to achieve nirvana or satori. Therefore, Buddhist art has highly idealized images that attempt to be infinitely finer than those of this earthly experience. Buddhist art also serves to assist the believer in understanding the complex faith.

In Buddhist practices, art, and architecture, much of the complex symbolism centers on the Buddha. The symbolism is often subtle and wide ranging. Much of it concerns the Buddha himself, his life and representations, his doctrine (dharma), and the community of Buddhists.

For nearly five hundred years after Siddhartha Gotama's death, Buddhist artists did not portray the Buddha directly. Early Buddhists believed that the person of Buddha was too sacred and sublime to be represented as a human figure. In addition, the religion's founder did not support the making of images and preached against material possessions. Instead, artists represented stories of his previous lives, known as the Jataka Tales. Images of trees, thrones, and wheels were prevalent. The wheel was an emblem of the dharma, the setting in motion of the wheel of law, and therefore a symbol of the Buddha himself. Early Buddha statues portray him in the realm of a Bodhisattva, thereby drawing attention to his actions on behalf of saving others rather than on his supreme qualities of achieving transcendent wisdom, enlightenment and nirvana. Essentially, early sculptures of the Buddha depicted him more as a great man than as superhuman. It took time for artists to develop the necessary skill to portray these supreme qualities of the Buddha.

The earliest anthropomorphic forms of Buddha were found in India. It was not until A.D. c. 50-250 that the historic Buddha was represented in human form. This inspiration came from late classical Greece. Alexander the Great left behind an expedition in northwest India that established a kingdom there. Many of the Greeks who stayed in India converted to Buddhism and worked out their newly embraced beliefs in sculpture. Because of a growing need to worship images, the earlier



Buddhist taboo against portraying the Buddha was overlooked. Buddhist sculptors were influenced by the perfection and beauty in sculptures of the Greek pantheon. In return, they wanted to portray the perfection of Buddha as the Greeks had done with gods such as Apollo. There is a sculpture in the museum that depicts the Buddha as a combination of Apollo and a Buddhist monk.....first prize to the person who can identify which museum piece this is!

The ways of representing the Buddha figure often reflect the stages of his teaching and life. For example, one work might show his encounters with an old man, a man riddled with disease, and a dead man. Yet another piece may show Buddha meditating, preaching to his disciples, or reaching the stage of enlightenment. The images of the Buddha have been accompanied by special attributes: cranial enlargement or curled and tufted hair indicate superior mental and spiritual powers. The top-knot of hair or the wisdom bump shown on the Buddha's head indicate that he is superhuman. The elongated ears that you will see on many Buddha statues represent the Buddha's origin as a prince; their elongation resulted from the heavy,

downward pull of his ear ornaments.

The crowned Buddha and the arms raised Buddha acknowledge him as a world ruler (prominent in Mahayana sculptures). Although highly rare, a walking or standing Buddha shows the Buddha striding forward with great elegance and balance perhaps indicating the peripatetic, mendicant origins of the faith. Buddhas standing erect almost without exception show no movement of their heads and trunks, arms and legs. Frequently, if not always, a standing pose represents the Buddha walking the earth or manifesting himself in a vision, as the historical Buddha, or appearing to a believer on his deathbed (which of the three is shown in the museum?). The image of the Buddha seated suggests peace in a turbulent world. The seated Buddha is often surmounted by a symbol of the fig tree which sheltered Buddha when he achieved nirvana. Buddha is also shown meditating in a squatting position, hands clasped in front of the body, with an expression of calm and serenity. The serpent being Muchalinda sometimes accompanies Buddha. This serpent is believed to have protected Buddha during a storm. When the Buddha has one arm raised with the other pointing down to earth, he proclaims his mission to save the world.

A Buddha's pose must be frontal, with a strictly vertical central axis and perfect or near perfect symmetry. In this position, the Buddha intrudes least into the world and into empirical/phenomenal space (in your own words, what do you think this sentence means--compare with a class-mate?). Frontality is also the pose of sacredness. it is the symbolic representation of the remoteness of nirvana.

Buddhas display no expression because they are all beyond the realm of earthly emotions.

GALLERY ACTIVITIES AND DISCUSSION

- A- Which of the Buddhas discussed in this reading section is housed in the Utah Museum of Fine Arts? Identify the title of the statue and country of origin. Also describe or draw the Buddha.
- B- Find three Buddha statues or busts in the Dolores Dore Eccles and Frank Sanguinetti exhibit wing of the museum (second level). In addition to what you read, provide one of your own interpretations about the reasons why a Buddha is represented in a particular way (seated versus standing, extremely thin versus robust, etc.)
- C- What kind of Buddha discussed in this reading is not found in the museum?

D- Using the chart below, compare the Buddha statues from various countries:

	Materials used	Symbols used (lotus flower, snake, bodhi tree, etc.)	Position (standing, seated, bust)	Mudra used	Other details that you notice
Burma					
China					
India					
Japan					
Thailand					
Tibet					

BODHISATTVA



Unknown Artist, Chinese (Early Ming Dynasty),
Guanyin, Wood (formerly polychromed), Purchased
with funds from the Friends of the Art Museum and
a gift of Dr. Helmut and Dr. Maude Callis, Museum #
1977.241

The Bodhisattva are intermediary figures. They belong to both the realms of nirvana and samsara (the world of suffering, sensations, and desire). They have much more of the "world" about them and they assume more of its burden than do the totally remote Buddhas. Their poses express a close relationship to the Buddha. They often show facial expressions, unlike the Buddha. While they are attached to the world of phenomena and emotions, they are still able to remain separate from and "above" it. Bodhisattvas are rarely shown in mediation, presumably because emphasis is placed on their unselfish, compassionate activities. These figures are often shown in rich attire to contrast their worldliness in opposition to the simplicity of the Buddha. Important bodhisattvas such as Maitreya (the Buddha to be) is crowned by a stupa; Vajrapani holds a thunderbolt; and Avalokiteshvara protects travelers.

*** GALLERY ACTIVITY IDEAS ***

- A- Identify the similarities and differences between the Chinese Guanyin Bodhisattva ca. 1200 in the central gallery with the Chinese Bodhisattva created during the 16th century.
- B- Analyze the extent to which the Bodhisattvas in the museum are made to look more worldly than the Buddha; how is this idea achieved or promoted in the statues? What other physical distinctions could artists make between the Buddha and Bodhisattvas?
- C- In what ways does the reclining Buddha statue look more like a Bodhisattva than a Buddha and vice versa?
- D- Do the Bodhisattvas communicate grandeur and majesty or mercy and compassion? Please explain your choice and the images that influenced your decision.

MUDRA

Mudra are the hand gestures used in representations of the Buddha. Movements of the hands are used to represent motions or movements of the mind and are central to expressing the meaning of the dharma. The UMFA's *Walking Buddha* has the "Fear Not" Mudra.



Gesture of Turning the Wheel of Dharma



Gesture of Meditation



Combined gesture of Turning the Wheel of Dharma and Gesture of Meditation



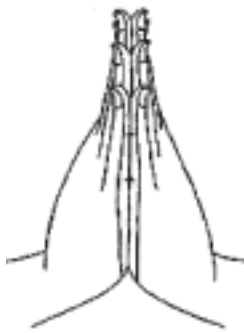
Gesture of Warding Off Evil



Gesture of Fearlessness



Gesture of Teaching



Gesture of Prayer



Gift bestowing Gesture of
Compassion



Gesture Beyond Misery

ASANA--positions of the Buddha's legs

Dhyana	"meditation," "Lotus," etc. Legs are flexed and interlocked, feet resting on opposite thighs, soles upwards
Bhadra	Both legs pendent, separate or with ankles crossed
Lalita	One leg pendent, the other flexed in a horizontal position, its foot resting on opposite thigh

ACTIVITY IDEAS

- A- Locate four Buddha's in the museum. Sketch each statue, paying specific attention to the Mudra
- B- Beneath each sketch, identify what each Mudra symbolizes
- C- Design your own Mudra. Given what you have learned about Buddhism, what might the gesture you came up with symbolize or represent (make sure that the symbol would be appropriate and applicable to Buddhism)?

THE STANDING BUDDHA

It is very rare to see the Buddha represented in a standing position such as the UMFA's *Walking Buddha*.

*** ACTIVITY IDEAS ***

A- Go to the standing Buddha from Thailand in the east gallery.
Circle the standing position that applies to this statue:

Kayotsarga feet symmetrically placed, weight equally balanced between them

Tribhanga weight rests on one leg. The other knee is bent, foot slightly advanced. The line of the hips is oblique and that of the shoulders slopes in the opposite direction



Unknown Artist, Thailand, Ayutthaya period (18th century), **Walking Buddha**, Bronze, Purchased with funds from the Friends of the Art Museum and Mrs. Richard A. Hudnut by exchange, Museum # 1972.049.002

- B- With two other classmates, compare the standing Buddha statue with the reclining Buddha in the far east gallery by the elevator.
- 1- How does the Buddha's position impact the way you as a viewer think about the Buddha?
 - 2- Why do you suppose the Buddha is rarely represented in the standing position?
 - 3- Imagine that you are the sculptor of the standing Buddha, write your rationale for portraying the Buddha in the standing position
- C- Compare the standing Buddha statue with the seated Tibetan Buddhist statue in the central gallery
- 1- In your estimation, which of the two statues (both statues is an acceptable answer as well) attempts to make the Buddha appear:
 - powerful?
 - meditative?
 - peaceful?
 - enlightened?

*** Please explain your choices

WEB SITES TO VISIT

A Pictorial Essay on Southeast Asian Buddha Images (www.felix.antiquity.arts.su.edu.au)
Asian Art for Educators (www.askasia.org/for_educators/fe_frame.htm)
ArtAsia (www.artasia.net/)
Borups Buddha-net (www.buddhanet.dk)
Buddhist Art and Architecture (www.buddhanet.net/gallery.htm)
Buddhist Art and Architecture (www.impulse.hawkesbury.uws.edu.au/BuddhaNet/budnept.htm)
Buddhist Art Gallery (www.edepot.com)
Multimedia Buddhist Art Gallery (www.cmn.net/~hafer/artgallery.html)
The National Museum of Asian Art (www.si.edu/organiza/museums/freer/start.htm)

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