



Bats!

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Lesson Plans for Educators

October 6, 2010

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Evening for Educators is funded in part by the StateWide Art Partnership and
the Professional Outreach Programs in the Schools (POPS)
through the Utah State Office of Education



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Image List

1. Mexico, Oaxaca
Bat Mask, 20th century
Wood and paint
Gift of Dr. James and Susan Ferguson
Museum # 2007.27.1
2. Pre-Columbian, Coclé Province, Panama,
Necklace of Double Effigy Pendants, ca. AD 800-1500
Gold
Purchased with funds from Friends of the Art Museum
Museum # 2008.16.1
3. Jan Brueghel the Younger (1601-1678) and Hendrik van Balen I (1574/1575-1632)
or Hendrik van Balen II (1620-1661), Flemish
An Allegory of Air, ca 1630-1635
Oil on panel
Gift of Val A. Browning
Museum # 1993.034.002
4. Southwest Pacific, New Guinea, Asmat region
Traditional-style Jamas Shield, Late 20th century
Wood, pigment, and sago fiber
Gift of Steven C. Chiaramonte
Museum # 1998.57.4
5. Mexico, Central Veracruz region, Maya culture, Early Classic Period (300-600)
Bat Effigy Head
Earthenware
Purchased with funds from Friends of the Art Museum
Museum # 1987.048.002
6. Chinese, Yongzheng period (c. 1723-1735)
Saucer Dish (peach plate)
Porcelain
Promised gift of Bert G Clift
Museum # L1978.057
7. Chinese, Qianlong period (1736-1795), Q'ing Dynasty (1644-1911)
Imperial Vase, with Red Bats and Clouds
Porcelain
Promised gift of Bert G. Clift
Museum # L1978.065
8. William Blake (1757-1827), English
The Destruction of Job's Sons, 1825
Engraving
Gift of an anonymous donor
Museum # 2004.1.4

Science, Art, and Folklore of Bats

Bats have lived on the Earth for about 50 million years. There are nearly 1,000 species varying in size, color, body features, habitat, and diet living in all parts of the world except for most of the Arctic and all of Antarctica. The most diversity is found in South and Central America, while the most numbers are found in Africa. Forty-three different species are found in the United States alone. Bats make up one fourth of all mammal species and are second in diversity only to rodents. More bats are found in the tropics than any other mammal.

Because bats are so ubiquitous around the world, they can be found in almost every culture's art. As symbol, decoration, or spiritual being, the bat's unusual physiology and abilities give rise to wonder and awe. The symbolism and meaning that many cultures associate with the bat are as varied as its species. For example, Chinese cultures see the bat as a lucky image while Europeans fear it as evil. This packet discusses the image of the bat found in art from a variety of cultures from the Utah Museum of Fine Art's permanent collection. Chinese ceramics, a Mexican mask, a Mayan effigy, a European painting and print, a Coclé necklace, and an Asmat shield are all discussed, but many other cultures depict bats in their art. Although the packet is not exhaustive, it is a starting point to discover the unique symbolism, meaning, and natural history of the bat around the world. Below are a few examples of the variety of bats in art that go beyond this packet and the UMFA's collection.



Bats in African Art

Guro Tribe, Africa
Crocodile and Bat mask
Wood
Private Collection

The Guro Tribe migrated from the North during the 16th century. Formerly known as the Kweni, they were given the Baule name of Guro after being colonized by the French during the early 1900's. The Guro mask represents the spirit of Gu, the wife of Zamble a supernatural being. Gu is often depicted as elegant, graceful, serene and beautiful. Sacred Guro masks, delicately crafted and colorful are used and honored during sacrificial gatherings, funerals, and celebrations. They honor protective spirits called "zuzu" and these spirits were housed in shrines. Their sculptures are elegant and carved with meticulous detail.



Bats in Ancient American Art

Mimbres Mogollon (c. 1100-1150 CE)

Long-Eared Bat Bowl

Mimbres Polychrome, Style III

Earthenware

Collection of the Frederick R. Weisman Art Museum

The Mogollon is one of the four major prehistoric archaeological culture areas of the American Southwest and Northern Mexico. The American Indian culture known as the Mogollon lived in the southwest from approximately 150 CE until sometime between 1400 and 1450 CE. The name Mogollon comes from the Mogollon Mountains, which were named after Don Juan Ignacio Flores Mogollón, Spanish Governor of New Mexico from 1712-1715. Mimbres refer to a tradition within a subregion of the Mogollon culture area. The pottery produced in the

Mimbres region, often finely painted bowls, is distinct in style and is decorated with geometric designs and figurative paintings of animals, people and cultural icons in black paint on a white background. The elaborate decoration indicates that these people enjoyed a rich ceremonial life. The Mimbres were observant of their environment as well, In this painted bowl they demonstrated knowledge of the unique anatomical details of the Townsend's long-eared bats--such as the thumb (wing barb), feet, teeth, and elongated ears. http://en.wikipedia.org/wiki/Mimbres_culture#Mimbres_culture.

Bats in Australian Art

Leslie Nawirridj, Australian

Fruit Bats

Paint on paper

Private Collection

Traditional Aboriginal art by Leslie Nawirridj depicts the fruit bat which is an animal of the trees in the Kunwinjku Aboriginal homelands in Western Arnhem Land in the Northern Territory of Australia. This Aboriginal animal art is painted in "x-ray." X-ray art is the oldest artform in the world. Leslie Nawirridj paints in the tradition passed down through countless generations from his ancestors. The first artists painted Aboriginal x-ray art on the rocks of Western Arnhem Land thousands of years ago. This image features a unique Kunwinjku Aboriginal art technique called "rarrk." The rarrk is the fine-line cross-hatching radiating out from the centre of each animal and comes from Kunwinjku Aboriginal ceremonial painting. The rarrk is important to show the moiety of the artist, and gives the painting its ceremonial power.



Science Facts about Bats

Bats are mammals.

Bats have hair.

Bats regulate body temperature internally.

Bats nurse their young.

Bats are the only flying mammals.

Bats have eyes and good eyesight.

Bats are expert flyers. They have gone beyond the gliding and parachuting abilities of flying squirrels, lemurs, and possums. They are capable of true flight. Of the nearly 4,000 mammal species on earth, bats are the only mammals capable of powered flight.

Bats use echolocation. Echolocation is the ability to locate objects by bouncing sound waves off them, and then measuring the time taken for an echo to return, and calculating the direction the echo came from. Bats use echolocation to find their way around in the dark, and to locate their food. They send out sound waves, which they create by using their mouth or nose. When the sound goes out it hits an object and an echo bounces back to the bat. From this echo, the bat can identify the location, the size, the shape, and even the texture of the object. These sounds are very high pitched and cannot be heard by the human ear.

At latest count, there are 925 bat species worldwide, 44 species in North America, and 18 species that reside in Utah. All 18 of Utah's bats eat insects.

Bat Mask

Mexican Oaxaca



Mexican mask makers carved a variety of different types of masks for various fiestas, dances and ceremonies. More recently, they have been made expressly for sale. The traditional dances and ceremonies for which these masks were originally used are stories of gods, animals, and natural forces. In Pre-Conquest times, these ceremonies focused primarily on the inseparability of animals and humans. Hardship, sacrifice, human ingenuity, and rebirth are major themes in the dances. The bat continues to be a common animal depicted in these masks, referencing the ancient themes of power, darkness, and the unknown.

After the Spanish conquest, Christian priests took advantage of these dances, recreating them as morality plays, teaching the principles of Christianity. A new emphasis on human-faced masks accompanied stories of Christian priests, African slaves, and religious and political conflict. The value of hard work is stressed and new concepts of "good" and "evil" appear, with Christian priests as major characters in the dances.



Mexico, Oaxaca
Bat Mask, 20th century
Wood and paint
Gift of Dr. James and Susan Ferguson
Museum # 2007.27.1

Bat Mask

Ceremonial Animal Mask Lesson

written by Katie Fowers

Objective:

- 1. Art History:* Students will be able to identify the state of Oaxaca on a map where the Zapotec Indians lived and identify some qualities of Aztec and Mexican Folk art.
- 2. Art Criticism:* Students will understand that the mask is a ceremonial object as well as a piece of artwork and a historical artifact.
- 3. Art Production:* Students will create their own animal papier mâché animal mask to display or wear.

State core links:

Standard 1

The student will explore and refine the application of media, techniques, and artistic processes.

Objective 1

Explore a variety of art materials while learning new techniques and processes.

Standard 3

The student will choose and evaluate artistic subject matter, themes, symbols, ideas, meanings, and purposes.

Objective 1

Explore possible content and purposes in significant works of art.

Objective 2

Discuss, evaluate, and choose symbols, ideas, subject matter, meanings, and purposes for their own artworks.

Standard 4

The student will interpret and apply visual arts in relation to cultures, history, and all learning.

Objective 1

Compare the arts of different cultures to explore their similarities and diversities.

Objective 2

Connect various kinds of art with particular cultures, times, or places.

Introduction:

First appearing in the valley of Oaxaca in around 900 B.C. the Zapotecs were great city builders and artisans who created notable temples, burial chambers, pottery, and metal work. The Mixtec culture conquered the Zapotecs and developed around Mitla and Yagul. By the early 1400's the Mixtecs became vessels of the mighty Aztec empire. These two cultures continue their existence today in the State of Oaxaca, which is inhabited by some 2 million of their descendants. Around the thirteenth century, the Aztecs migrated from the north to the highlands of Mesoamerica. At one point they were enslaved by another tribe, but eventually gained their independence in 1325.

We have learned a lot about the Aztecs through storytellers and ancient manuscripts that passed their history and culture down through the ages. However, as with other cultures, we have also gained vast amounts of insight and knowledge about this culture through their art that has been preserved over the years.



The main materials used in Aztec art include volcanic stone, basalt and other hard stones, feathers, paint, leather, human and animal bones, turquoise, jade, starfish, sea urchins, gold, colored shells, amethyst, agate, opal, jasper, and onyx. The traditional and common colors that the Aztec used in their art consist of blue, olive, green, crimson, pink, ocher, black, and white.

Because they used materials that were durable and strong, they have lasted through the ages and give us insight into their lives. Most of their art reflects their everyday life, what was important to them. Fertility was an important aspect to the Aztecs, so we often find drawings of pregnant women. The bat is another important image and is a symbol for death in many different art pieces. Other important themes in Aztec and Zapotec art include jaguars, serpents, death and monstrous deities.

Aztec art reached its peak under the reign of its last rulers. European missionaries and conquerors that encountered the Aztec destroyed much of their artwork because it represented idolatry to them and went directly against the missionaries' teachings and beliefs. Very little remains of what was once a vast collection of Aztec art. But, the Zapotec Indians who made this particular bat mask, still mirror their own work after their ancient traditions of art. Like the Aztec, popular Mexican arts of today are of such a variety that it is hard to focus on just one particular craft. These crafts are made with vibrant colors, exciting designs, and are from a variety of materials including wax, metals, tree bark, clay, wood, wool, and materials found in the environment.

This mask, as well as ones like it, is found in museums around the world. They are considered "artwork," but also serve other purposes. When they were made, they were ceremonial objects used in rituals and dances. Their original purpose is different from what it is when it is displayed in a museum. It is considered artwork because the people expressed their emotions, beliefs and artistic talents when they made it. It is also considered a historical artifact because we have learned much about their culture just by studying the piece.

Materials:

newspaper (cut into strips 1 inch wide)
flour and water mixture (wall paper paste also works)
plastic bowls
paint brushes
tempera paint
masking tape
shellac
buckets
sand paper
pencils and scratch paper
optional: feathers, fake fur, beads, raffia, etc.

Activity:

*You may want to advise the kids to wear old t-shirts or aprons, as this is a somewhat messy project (but very fun!). Also, set down newspaper over working area before starting to make clean up easier and less messy.

1. Have the students brainstorm possible ideas and make sketches of the animals they may want to make. Try to encourage the students to choose an animal that expresses personal values, interests, personality traits, etc.
2. You can use plastic bowls to make the base of the mask so that it will sit upright. However, if the students wish to wear the masks, they can just form the shape of the head out of crumpled newspaper and masking tape
3. To make the paste, mix about 2 cups of water and 1 cup of flour to the consistency of cream. You can use the buckets to mix it in
4. Dip a shred of newspaper in the paste mix until it is completely saturated. Wipe off extra paste by pulling the strip between your fingers before applying it to the animal head.
5. Smooth the paper strip down with your fingers. Continue this process until you have completely covered the frame.
6. Let it sit overnight.
7. Add about 3 to 5 layers and allow to dry overnight.
8. You may use sand paper to smooth the surface if desired (make sure the heads are dry).
9. Decorate the heads with paint, or if desired, feathers, beads, raffia, etc. You may paint over the finished product with shellac or clear plastic to maintain permanence.
10. When cleaning up, do not dump the paste mixture down the drain, throw it in the garbage. Wipe off hands well with newspaper or paper towels before washing them in the sink.

Variations:

Since this is a messy project and somewhat time consuming, it is always possible for younger children to make animal masks out of construction paper, scissors and glue or to color/decorate paper plates.

Assessment:

Have each member of the class give a one-minute description (or show and tell) of their head to the class, why they chose the animal they did and what meaning it has to them. Also, for grading assessment, see attached rubric.

5 points. Closely followed instructions. On task during time	4 points	3 points. Didn't quite follow directions. May have been distracted during time.	2 points	1 point. Didn't follow instructions. Did not stay on task during time.
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Instruction and Participation

5 points. Project is complete, painted and on time.	4 points	3 points. Project is almost completed by due date - some paint finished.	2 points	1 point. No paint on project, late for due date.
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Completion

5 points. The project is neat, attention to detail and care given to craftsmanship.	4 points	3 points. Somewhat sloppy and careless in craftsmanship.	2 points	1 point. Disregard for neatness, no detail or recognizable animal.
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Neatness and Craftsmanship

15 points

Sources:

www.yale.edu/ynhti/curriculum/units

www.princetonol.com/groups/iad/lessons

UMFA Pre-Columbian packet (Evening for Educators) 2004

<http://.encarta.msn.com/map>

Necklace of Effigy Pendants ***Pre-Columbian Coclé***



This necklace from the Coclé province, which lies immediately west of Panama Province, is dated to between 800-1500. The necklace depicts bats in flight with tall pointed ears, outspread tails and rounded bodies from which projects a rectangular dangle that would quiver and catch the light as the wearer moved. When worn by the chiefs or members of the ruling elite such a necklace would have shed a golden glow that was regarded as magical.

The bat was a potent symbol of supernatural power in ancient Pre-Columbian cultures. A night hunter, the bat represented the forces of darkness and the unknown. Additionally, the joining of two bats made it even more powerful by visually signifying the dual forces of life and death. As such the bat would be a powerful avatar for a warrior chief to wear.

Pre-Columbian, Coclé Province, Panama.
Necklace of Double Effigy Pendants, ca. AD 800-1500
Gold
Purchased with funds from Friends of the Art Museum
Museum # 2008.16.1

Necklace of Double Effigy Pendants

Ancient Artifacts Lesson

written by Annie Burbidge Ream

Objectives:

1. Students will learn about and research artifacts from four ancient civilizations: the Olmecs, the Mayans, the Aztecs and the Incas.
2. Students will create an artifact that represents one of these four civilizations.
3. Students will identify their classmates' artifacts and determine what cultures they come from.
4. Students will compare their own culture to ancient ones.
5. Students will analyze how objects and symbols are used.

Materials:

1. Map of the Americas
2. Books about the cultures and artifacts of the Olmecs, the Mayans, the Aztecs, and the Incas
3. Internet access
4. Pencils and scrap paper for sketching
5. Materials to create artifacts such as Crayola Model Magic (nasco.com), paper, canvas, poster board, beads, paint, oil pastels, markers, etc.

Background:

Historians believe that people have lived in what we know as the Americas for about 20,000 years when humans first migrated to the continent by crossing the Bering Strait, a land bridge that existed between Alaska and Russia during the last Ice Age when the ocean levels were much lower than they are today. Over thousands of years people moved south down through North America, into Central America, and even as far south as South America. The first Mesoamerican civilization was the Olmecs who flourished from about 1500 to 400 BCE in Central America. In the centuries to follow, other civilizations formed in the Americas.

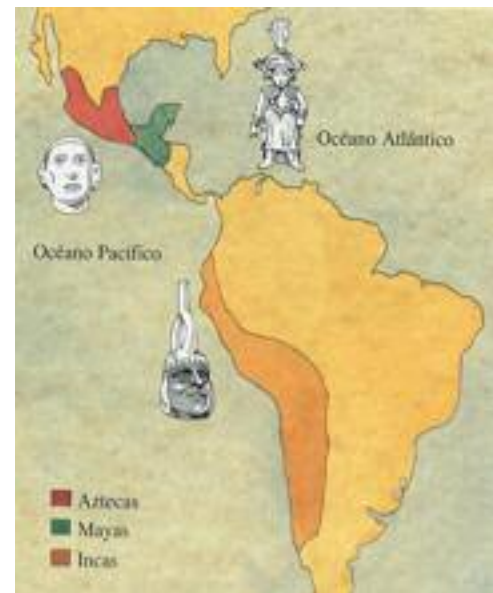
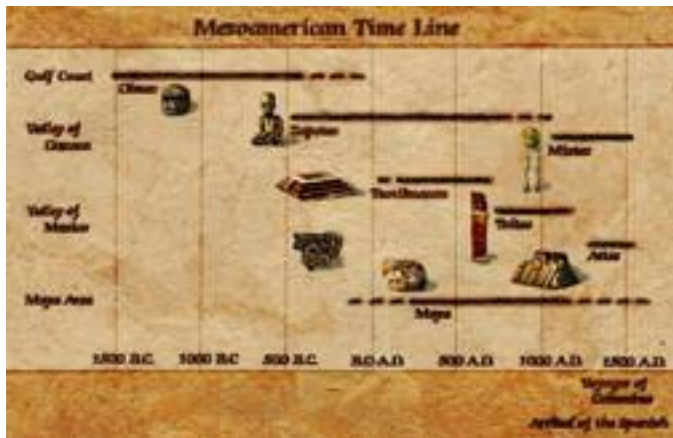
Three of the most advanced ancient civilizations in the Americas were the Mayans, the Aztecs, and the Incas. These three empires ruled in different regions of Central and South America until they were conquered by the Spaniards in the 1500s. The Mayans and the Aztecs existed in the region known as Mesoamerica (much of what is now Central America), and the Inca empire stretched along the west coast of South America (much of what is now Peru).



Maya: 1000 BCE – 1697 CE

Aztec: 1325 – 1519 CE

Inca: 1438 – 1538 AD



Much of what we know about these civilizations today comes from artifacts discovered during archaeological digs. For example, this necklace was unearthed in the Coclé province in central Panama.



Province of Coclé, Panama

Pre-Columbian, Panama
Necklace with Double Bat Effigies
800-1500 CE
Gold
UMFA2008.16.1

This Necklace with Double Bat Effigies is an amazing example of artifacts that ancient cultures left behind as clues about their beliefs and culture. This gold necklace depicts bats in flight with tall pointed ears, fat rounded bodies and a spread out tail. Who do you think wore this necklace? Why would someone want to wear a necklace with flying bats on it? What kind of story might this object tell?

The Mayan word for bat is “zotz.” A creature of the night, the bat was a powerful symbol of darkness and supernatural power in Pre-Columbian cultures. Worshiped for its rule over the darkness, hunting at night, the bat became a powerful symbol of strength against enemies. The creatures also act as symbols of life. Many fruit-eating bats eat figs off trees that grow in Central and South America. The bats digest their meal and expel seeds in droppings as they fly through the sky. In a single night a bat can plant thousands of fig tree seeds over acres of countryside and thus have an important role in sustaining life and promoting the growth of new trees and plants. The bat is an amazing creature that bridges both the sky and the earth through their flight and habitat of living in caves. They were seen by Pre-Columbian people to possess supernatural powers and thus chiefs or members of the ruling elite would wear representations of bats to serve as symbols of their own power and strength.

Activity:

1. Begin by discussing with the class basic information about ancient American cultures using a map to show where each civilization lived and their timeline. Define what an artifact is.
2. Have the students break off on their own and do some basic research about the Olmecs, Mayans, Aztecs and Incas both on the internet and in books. Have them take notes on specific objects, stories, rituals or customs that they find particularly interesting in each culture.
3. Using the Necklace with Double Bat Effigies and/or other examples of artifacts such as masks, pottery or musical instruments, inspire and challenge the students to discover something about the culture based on artifacts. As a class talk about how the artifacts might illuminate clues to the daily life, beliefs and overall operations of a civilization.
3. The students will select one of the four civilizations (Olmec, Mayan, Aztec, Inca) to study. They will choose a particular theme or idea within that civilization that they find interesting and then find an artifact related to it to research. You could have them base their selection thematically, for example on important animals in a particular civilization (like the bat). Or they could base their selection on religion (mythology, rituals, gods and goddesses), daily life (food, tools, pottery, clothing, jewelry, medicine), entertainment (dancing, games, music, sports), war (weaponry, shields), or communication (writing, calendars, hieroglyphs). Make sure that the students do not tell anyone else what artifact or civilization they have chosen.
4. Have the students ask the following questions about their artifact:
 - What is it?
 - What is it made of?
 - How would you categorize the artifact (religious, daily life, entertainment, war, communication)?
 - What was it used for and how was it used?
 - Which civilization used it?
 - What can you learn about the civilization from the artifact?
 - Is there a similar object used for the same purpose today?
5. Have the students create a two or three-dimensional representation of their artifact using their own artistic interpretation. Encourage the students to be creative making a clay sculpture, pottery, painting, a sketch, etc.
6. Each student will present their artifact to the class without telling the class its civilization, name or purpose. For each artifact have the class ask a number of yes or no questions to identify the artifact, its purpose, and finally to determine its culture of origin. For example, students should ask the presenter questions about the artifact design, composition and use.

7. Have the students group their artifacts by civilization and discuss what each one reveals about its culture. Ask students to summarize the important aspects of each civilization that they learned through the artifacts.

Discussion Questions:

1. Compare and contrast the Olmec, Mayan, Aztec and Inca civilizations. What were their common beliefs, traditions and challenges? How were they different?
2. How were the civilizations affected by their geography?
3. What were the major accomplishments of each civilization?
4. Think of a common object used today that might be discovered as an artifact in the future. What would it reveal about our daily lives and beliefs?

State Core Links:

3-6th Visual Arts

Standard 4: Contextualizing: The student will interpret and apply visual arts in relation to cultures, history, and all learning. Objective 1: Compare the arts of different cultures to explore their similarities and diversities. Objective 2: Connect various kinds of art with particular cultures, times, or places. Objective 3: Recognize the connection of visual arts to all learning. A. Use a visual arts form as a help in expressing an idea in a non-art subject; e.g., a science project, the writing of a poem, a social studies project.

7-12 Visual Arts

Standard 2: Perceiving: Students will find meaning by analyzing, criticizing, and evaluating works of art.

Objective 1: Critique works of art. Objective 2: evaluate works of art.

Standard 3: Expressing: Students will discover meaning in art. Objective 1: Perceive content in works of art.

Standard 4: Contextualizing: Students will find meaning in works of art through settings and other modes of learning. Objective 1: Align works of art according to history, geography, and personal experience.

3rd grade Social Studies

Standard 1: Students will understand how geography influences community location and development.

Objective 1: Determine the relationships between human settlement and geography. Objective 2: Describe how various communities have adapted to existing environments and how other communities have modified the environment.

Standard 2: Students will understand cultural factors that shape a community. Objective 2: Explain how selected indigenous cultures of the Americas have changed over time.

5th grade Social Studies

Standard 1: Students will understand how the exploration and colonization of North America transformed human history.

6th grade Social Studies

Standard 1: Students will understand how ancient civilizations developed and how they contributed to the current state of the world. Objective 2: Evaluate how religion has played a central role in human history from ancient times to today. Objective 4: Analyze how the earliest civilizations created technologies and systems to meet community and personal needs.

9-12 Social Studies: World Civilizations

Standard 1: Students will gain an understanding of early civilizations and their contributions to the foundations of human culture. Objective 1: Speculate about the factors that led to civilized society.

Sources:**Books:**

Aldana, Patricia and Hugh Hazelton. Jade and Iron: Latin American Tales from Two Cultures, Groundwood Books, 1996.

Coe, Michael D and Rex Koontz. Mexico: From the Olmecs to the Aztecs, Thames and Hudson, sixth edition, 2008.

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Takacs, Stefanie. The Maya (True Books), Children's Press, 2004.

Websites:

<http://discoveryeducation.com/>

<http://www.wikipedia.org/>

<http://www.mexicolore.co.uk/>

<http://www.precolumbiangold.com/cocle.htm>

<http://www.mayankids.com/>

Allegory of Air

Brueghel the Younger and van Balen



The UMFA's version of *Allegory of Air* is filled with references to the air and the sky. Urania, Muse of Astronomy, holds an armillary sphere. This ancient astronomical device consisted of seven interlocking, graduated rings that represent the fundamental circles of the heavens. It was used to calculate the position of a celestial body in convenient coordinates. The sun god Apollo is surrounded by light as he drives his quadriga across the sky and chases away his twin sister, the moon goddess Diana whose chariot is drawn by nymphs into the dark, swirling night clouds. Playful, winged cherubs try to catch some of the birds that are painted with careful attention to detail. Jan Brueghel the Younger gathered first-hand information about birds and nature to make his paintings more accurate. The intellectual elite of the time were interested in the new scientific classification of the natural world including classification of birds. In the 15th century, bats had not been classified with mammals but were thought to be more akin to birds. Within this painting, different species of bats are painted alongside the birds. The two-dimensional scientific illustration and desiccated specimens of scientific study might be satisfactory for exchanging information about phenomena, but they could not compete with the mimetic power of painting in making the study of nature's rarities sensual and intellectually pleasurable.

Jan Brueghel the Younger (1601 - 1678) and Hendrik van Balen I (1574/1575 - 1632) or Hendrik van Balen II (1620 - 1661), Flemish
An Allegory of Air, ca. 1630-1635
Oil on panel
Gift of Val A. Browning
Museum # 1993.034.002

Allegory of Air

Digital Art Lesson

written by Darby Allie

Objective:

Students will create a digital image of an allegory of air.

State Core Links:

Making, Expressing, Perceiving

Students will assemble an 8x10 image at 72ppi in RGB utilizing Photoshop and its techniques (minimum of 5) using a minimum of 5 photographs, of which the student must take 2. Students will critique all student assignment images.

Objective 1: Create expressive works of art using principles to organize the art elements, including composition, emphasis, and eye movement.

Objective 2: Identify subject matter, metaphor, themes, symbols, and content in student works.

Objective 3: Evaluate students work based on forming techniques, effective use of art elements and principles, fulfillment of functions, impact of content, expressive qualities, and aesthetic qualities.

Grade Level:

Secondary Digital Media

Materials:

Digital camera, Internet access, Photoshop, mobile storage device.

Duration:

Three 2 hour classes and a weekend homework assignment

Activity:

1. Place on the overhead projector the art piece *An Allegory of Air* by Jan Brueghel the Younger and Hendrik Van Balen I and provide the students with the title of the work.

2. Ask the students and then discuss with them the meaning of an allegory.

“The expression by means of symbolic fictional figures and actions of truths or generalizations about human existence; also an instance (as in a story of painting) of such expression.” --Merriam Webster.

3. Conduct an interactive discussion about the work. Discuss the characters of the work, the mood of the work, the color, the composition of the work, the themes of the work, and the symbols of the piece.

Apollo, Urania, color and area of sky, bird types

Locate and identify the bats in the image.

4. Ask if all the animals represent flight or even if all are birds. Is it still an allegory of “air?”

-Peacock, Ostrich, and Turkey are earthbound

-Pelican and Swan belong to water

-Bats are mammals, not birds

5. Discuss why the artist would put bats in the piece if they were not “birds”
 - Bats were considered birds in the 15th century.
6. Discuss how the students would portray the allegory of air if they were to recreate it today.
 - Airplanes, space shuttles, paper planes, balloons, etc.
7. Discuss and review all Photoshop techniques learned to date.
8. Discuss and review components of a proper critique and how to discuss others’ work constructively.

Introduce assignment.

Explain to the students that they will create in Photoshop their own rendition of “Allegory of Air” and will do so with the following parameters.

- Collect photographs. (2 taken by student)
- Collage in Photoshop.
- Utilize at least five Photoshop techniques.
- Turn in electronically by email.
- Image must be 8x10 in RGB and 72 ppi.
- Turn in as JPEG.
- Students will collect photographs as weekend homework assignment.
- Students will utilize second class as studio work time with technical and artistic assistance from the instructor.
- Students will deliver “turn in” image to class email prior to the beginning of the following class.

All of the student images will be compiled by the instructor into a presentation for final class critique. Instructor will lead a critique of the student’s images. Each student will critique one other student’s image providing appropriate critique protocol and each student will discuss their own image providing technical information and artist statement.

Assessment Rubric:

10 Pts	In on time
10 Pts	In proper format
30 Pts	Artistic Vision
30 Pts	Technical skill (Photoshop)
20 Pts	Active participation in critique

Sources:

Merriam Webster Dictionary
www.artnet.com
www.artandarchitecture.org.uk

Instructor Resources

Allegory of Air research notes

This dazzlingly executed panel belongs to the tradition of allegorical landscapes representing the Elements that was begun by Jan Brueghel the Elder.

Allegory of Air is surely one of the most accomplished formulations of the theme and resulted from the collaboration between Jan Brueghel the Younger and Hendrik van Balen, for the figures.

The nymph Urania, identified by the astrolabe she holds in her left hand (in the other, she highly appropriately holds an bouquet of feathers), stands in the middle of the platform in the foreground. As the nymph of Astronomy, she is the natural personification of an allegory of the air and provides the perfect counterpoint to the figure of Apollo visible in the distance, astride his fiery chariot in the shaft of light in the background.

The sky, which the painter allows to imperceptibly turn from the most threatening grey to the brightest azure, occupies three quarters of the painting's surface. Most of the birds however, are gathered at the feet of the nymph.

In accordance with the encyclopedic spirit which underlies this type of painting, birds are shown representing all four of the then known continents: among others, there is the peacock and the crane for Asia, the pelican and ostrich for Africa, the swan, the cock, the eagle and the owls for Europe, and finally, for the Americas, the turkey as well as the magnificent birds of paradise with dazzling tails that make them look something like strange meteors.

In a similarly exhaustive spirit, Jan Brueghel is also at pains to represent birds associated with the other elements: while the peacock, the ostrich and the turkey are essentially earthbound birds, the pelican and the swan belong rather to the element of water.

This work belongs to a series of Allegories of the Elements that also included an *Allegory of Earth*, *Allegory of Water* and an *Allegory of Fire*.

An allegory is the representation of an abstract meaning through real forms.

Main Entry: al · le · go · ry

Pronunciation: \ˈa-lə-gôr-ē\

Function: noun

Inflected Form(s): plural al · le · go · ries

Etymology: Middle English *allegorie*, from Latin *allegoria*, from Greek *allēgoria*, from *allēgorein* to speak figuratively, from *allos* other + *-ēgorein* to speak publicly, from *agora* assembly — more at *else*, *agora*

Date: 14th century

1 : the expression by means of symbolic fictional figures and actions of truths or generalizations about human existence; also : an instance (as in a story or painting) of such expression

2 : a symbolic representation : emblem 2

Jamas Shield

New Guinea, Asmat



The Asmat inhabit a vast swamp on the south coast of the island of New Guinea in Indonesia. Until the middle of the 20th century, the Asmat culture focused on warfare and headhunting. Shields are protection from both the physical and spiritual powers of the enemy.

A shield always represents an ancestor. It is named after him and the ancestor's spirit is believed to be present in the shield and make the owner fierce, powerful and invincible.

Shields also have powerful symbols or designs on them. Many designs are headhunting symbols.

This shield has an abstract bat design. The fruit bat is a powerful symbol because it represents the headhunter. The fruit bat goes to the top of the tree where the fruit is to pluck it off, just like a headhunter goes for the head.

Southwest Pacific, New Guinea, Asmat region
Traditional-style Jamas Shield, Late 20th century
Wood, pigment, and sago fiber
Gift of Steven C. Chiaramonte
Museum # 1998.57.4

Jamas Shield

Fruit Bat Origami Lesson

written by Darby Allie

Objective:

Students will create an origami bat of construction paper and paint.

Students will gain knowledge of the fruit bat through visual aids, information provided by the instructor.

State Core Links:

Standard One: Art Making, The exploring, refining, and application of media, techniques, and artistic processes

Standard Four: Contextualizing, The student will choose and evaluate artistic subject matter, themes, symbols, ideas, meanings, and purposes. In this standard, the student investigates artistic content and begins aesthetic inquiry through observation, discussion, and the creation of art works.

Grade Level:

K-2nd

Materials:

One sheet of black construction paper per student

Scissors (safety)

Paint

Duration:

One art related class session

Activity:

- Collect class into group for directed instruction.
- Show image of Jamas Shield.
- Examine shield with class and discover bat symbols.
- Provide general background on Asmat people sans headhunting information.
- Discuss basic bat information.
- Discuss the fruit bat.
- Introduce project (Bat Origami).
- Introduce and discuss materials (construction paper, scissors, paint).
- Disseminate construction paper to students.
- As per origami instructions demonstrate step one.
- Have students perform step one while instructor observes and assists students individually with step one completion.
- Once entire class has successfully completed step one move to step two.
- As per origami instructions demonstrate step two.
- Have students perform step two while instructor observes and assists students individually with step two completion.
- Once entire class has successfully completed step two move to step three.
- Continue with the remaining steps utilizing the process followed above.

Assessment Rubric:

Pass / remedial assistance

Successful completion of assignment

Active participation

Sources:

www.enchantedlearning.com

Teacher resources:**Bat Basics**

Bats are mammals

Bats have hair

Bats regulate body temperature internally

Bats nurse their young

Bats are the only flying mammals

Bats have eyes and good eyesight

Bats use sonar to navigate in the dark

SONAR is an abbreviation for Sound Navigation and Ranging, a navigational technique that uses sound to gather information about the surrounding environment. There are two types of SONAR: active, and passive, and they are both widely used, depending on the situation. Passive SONAR involves listening for sounds, such as noises generated by passing ships and submarines. When a ship uses active SONAR, it emits a pulse of sound in one of a range of frequencies and then listens for the echo.

The term used with bats is “echolocation”

Echolocation is the ability to locate objects by bouncing sound waves off them, and then measuring the time taken for an echo to return, and calculating the direction the echo came from.

Bats use echolocation to find their way around in the dark, and to locate their food.

They send out sound waves, which they create by using their mouth or nose. When the sound goes out it hits an object and an echo bounces back to the bat.

From this echo, the bat can identify the location, the size, the shape, and even the texture of the object.

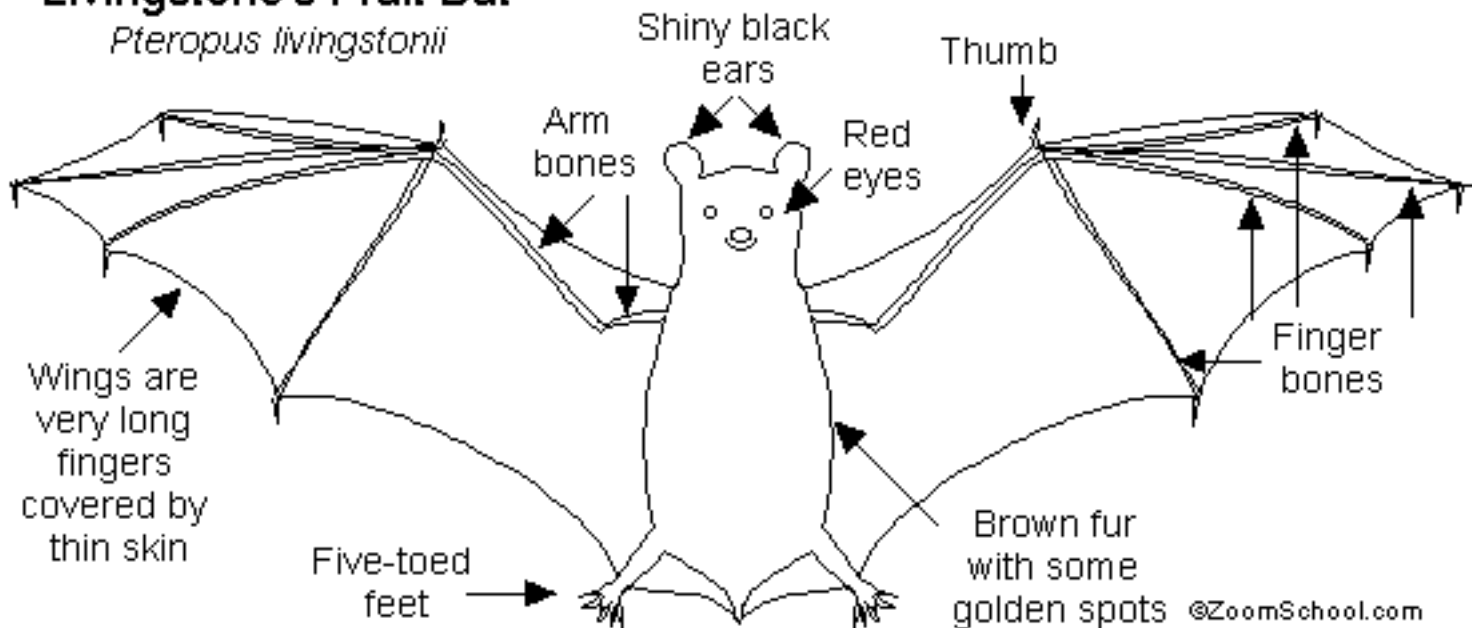
These sounds are very high pitched and cannot be heard by the human ear.

At latest count, there are 925 bat species worldwide, 44 species in North America, and 18 species that reside in Utah. All 18 of Utah’s bats eat insects.

Fruit Bat Basics

Livingstone's Fruit Bat

Pteropus livingstonii



Fruit bats (Family Pteropodidae) are flying mammals that live in dense forests in Africa, Europe, Australia, and Asia. There are about 166 species of fruit bats. Fruit bats are sometimes known as flying foxes. These bats live in huge colonies, known as "camps." These nocturnal (most active at night) animals rest during the day while hanging upside down from their feet.

Pollination and Seed Dispersal: As fruit bats fly from plant to plant getting food, they also pollinate the plants they visit. In addition, they disperse the plants' seeds as they eat. Many plants, including some avocados, dates, mangos, and peaches, are dependent on these bats for either pollination or seed dispersal.

Anatomy: Fruit bats are relatively large bats. Their wings are long fingers covered by thin skin, and the body is furry. Males and females look alike. Like all bats, they have weak legs and don't walk very well. Livingstone's Fruit Bat (*Pteropus livingstonii*, from Africa) is one of the largest fruit bats; it has a wingspan of up to 6 ft (1.8 m). The long-tongued fruit bat (*Macroglossus minimus*) is one of the smallest fruit bats; it has a wingspan of 5-6 inches (13-15 cm).

Senses and Diet: Fruit bats mostly eat fruit juice and flower nectar. They chew the fruit, then spit out the seeds, peel, and pulp. Fruit bats, like other Megachiropteran bats, use the sense of smell to find their food, fruit and/or nectar. Although they have large eyes and can see well, fruit bats do not use sight as their primary sense.

Origami instructions

1. Fold an 8- by 8-inch square of black paper into a triangle.



2. Fold down the top 2 inches of the triangle.



3. Fold each side flap in along the inner lines shown here, then back out along the outer lines, to form dimensional wings.



4. To create ears, use scissors to cut a notch along the top, between the wings. These step can be accomplished by tearing the notch.



5. Flip the bat over and add eyes with glow-in-the-dark paint. To give the body dimension, make a vertical crease down the center.

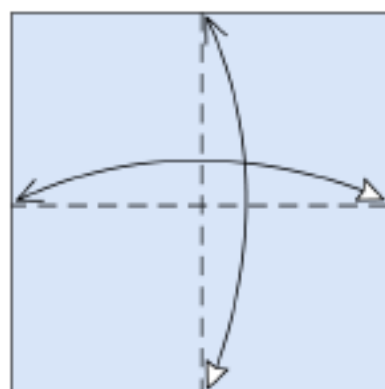


Bat

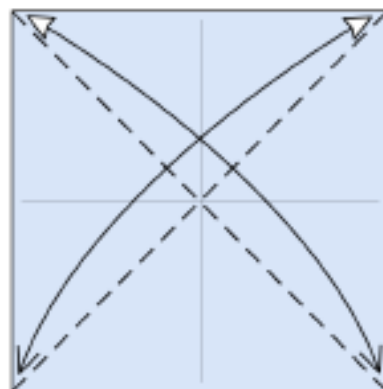
Origami Model by Noboru Miyajima
Diagrams by Carlos A. Furuti

Diagrams and folding sequence developed from a crease pattern;
some details may differ from the original model.

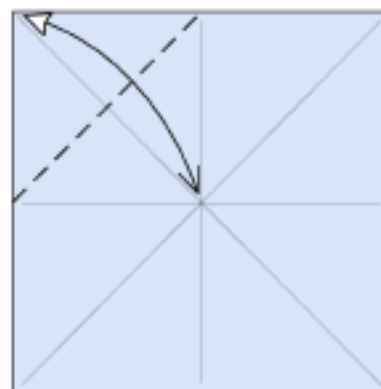
Finished wingspan is roughly 70% of initial paper width.



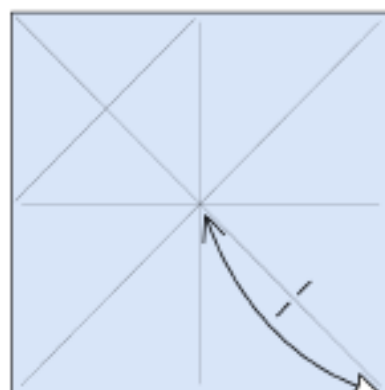
1. Begin with a square, white side up for a mainly colored model. Fold and unfold.



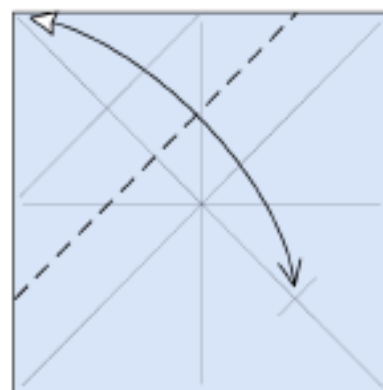
2. Fold the diagonals and unfold.



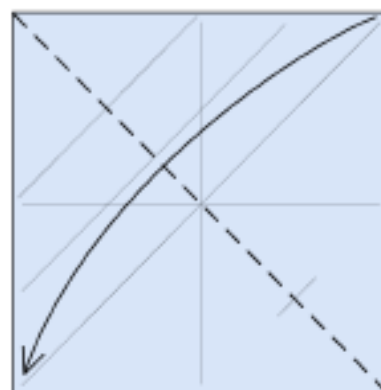
3. Fold to the center and unfold.



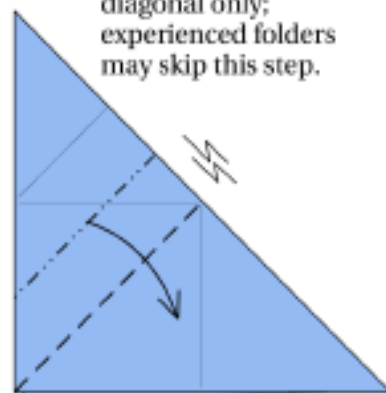
4. Fold and unfold the diagonal only; experienced folders may skip this step.



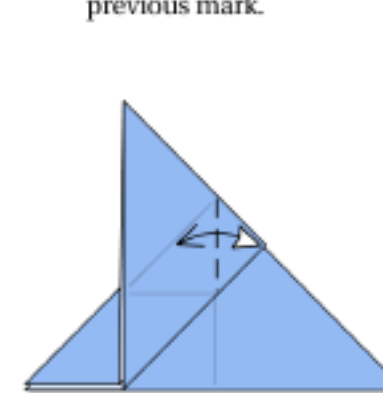
5. Fold and unfold to the previous mark.



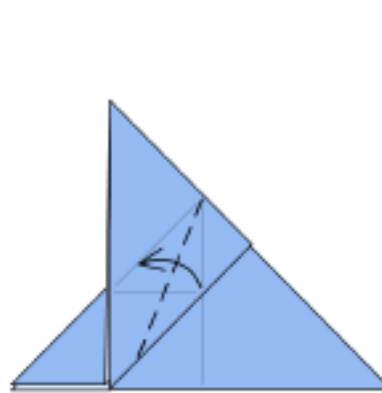
6. Valley-fold in half.



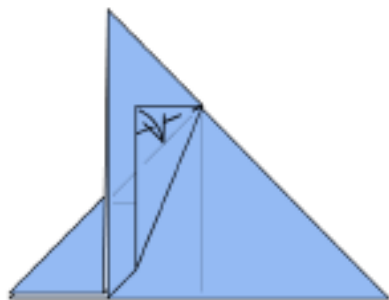
7. Pleat-fold.



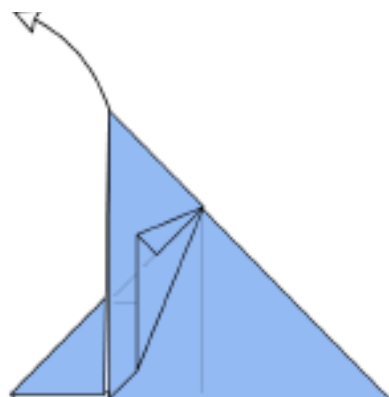
8. Fold and unfold.



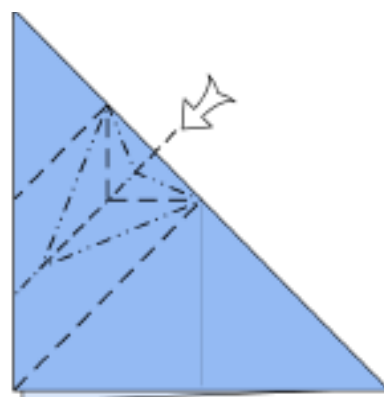
9. Align the crease lines, bisecting an angle.



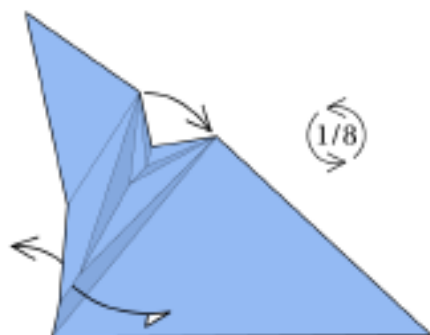
10. Again, valley-fold bisecting an angle.



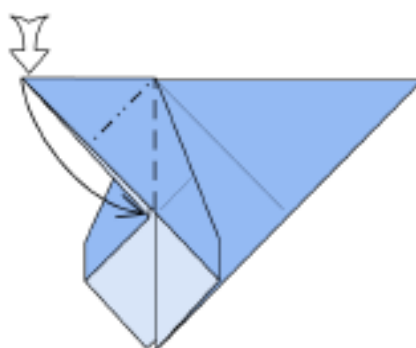
11. Unfold to step 7.



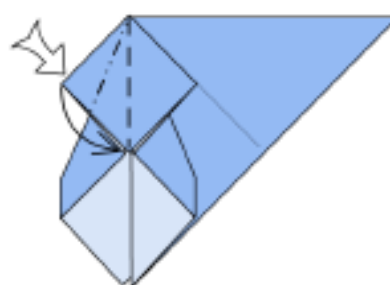
12a. Sink in and out both sides simultaneously.



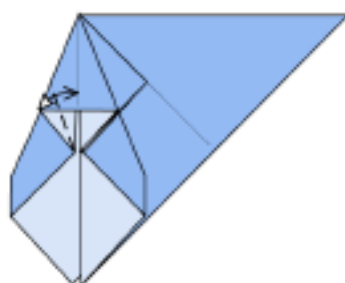
12b. Flatten the middle flaps in opposite directions.



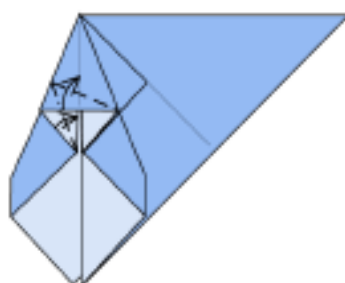
13. Squash-fold.



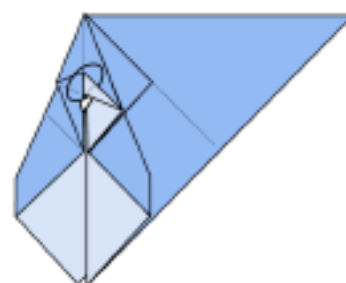
14. Squash-fold again.



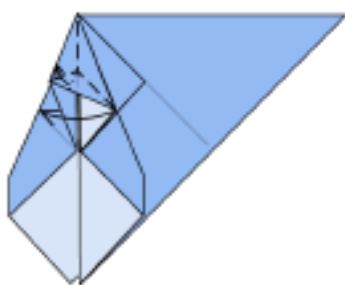
15. Fold and unfold.



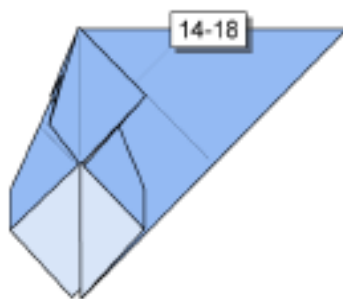
16. Swivel-fold.



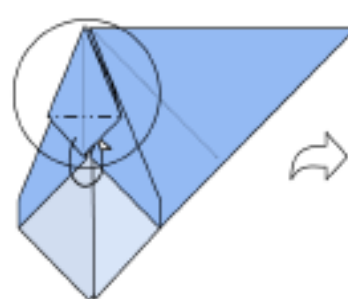
17. Fold inside.



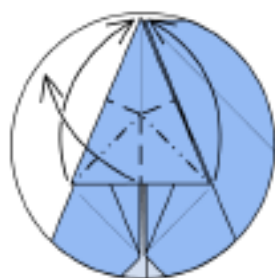
18. Close flap while incorporating a rabbit ear along angle bisectors.



19. Repeat steps 14-18 on the right.



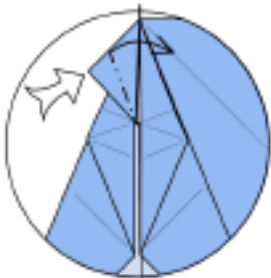
20. Tuck inside. Steps 21-25 will focus on the circled area.



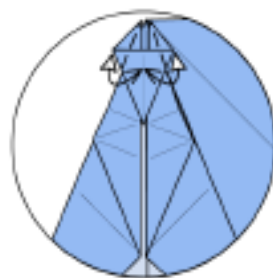
21a. Lift two points as high as possible.



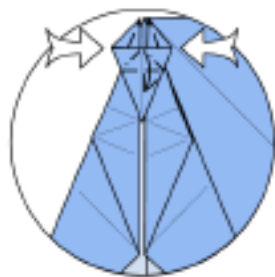
21b. In progress. Flatten the triangular flap to the left.



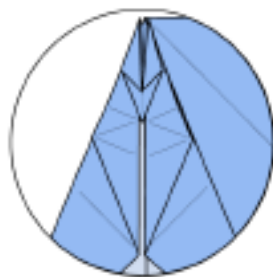
22. Squash-fold.



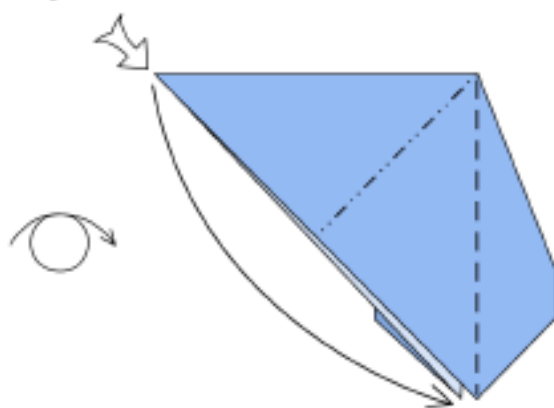
23. Fold and unfold.



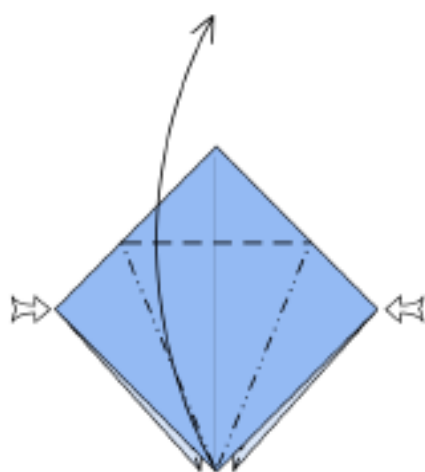
24. Petal-fold.



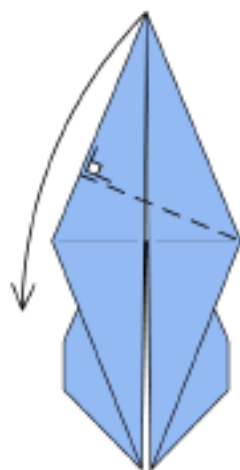
25. Turn over.



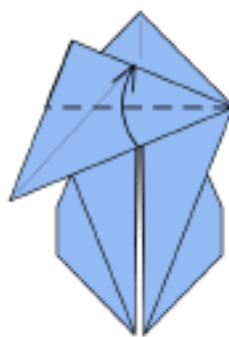
26. Squash-fold.



27. Petal-fold.



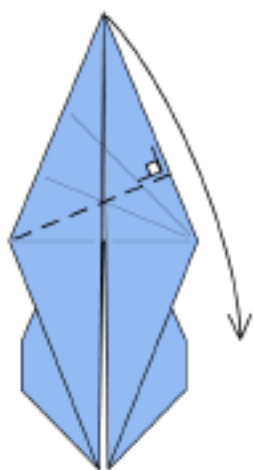
28. Valley-fold aligning edges.



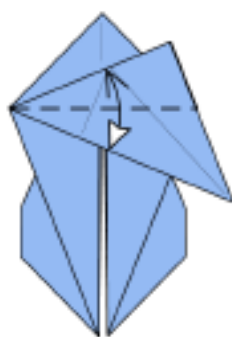
29. Valley-fold to the edge.



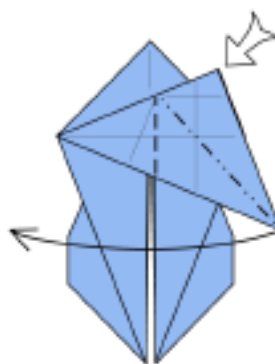
30. Unfold to step 28.



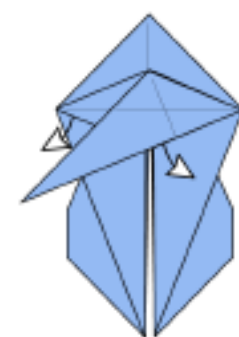
31. Valley-fold aligning the edges again.



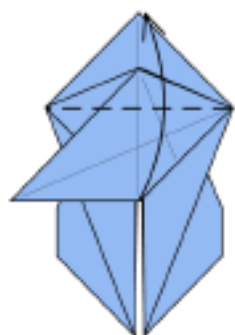
32. Fold and unfold.



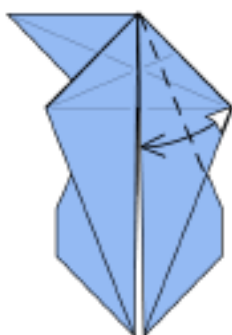
33. Swivel-fold.



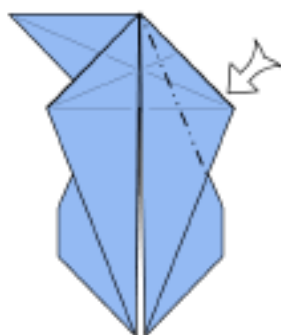
34. Pull out a layer from both sides.



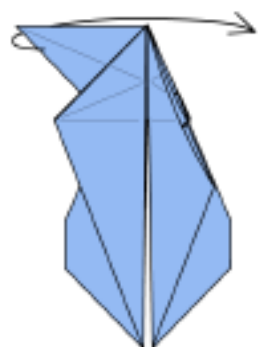
35. Valley-fold upwards.



36. Fold and unfold all layers.

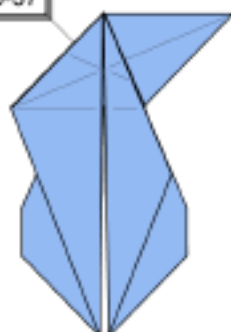


37. Open sink.

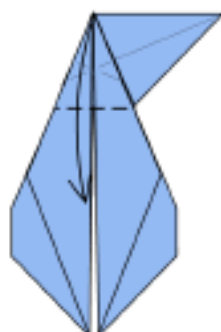


38. Reverse-fold, swinging the triangle to the right.

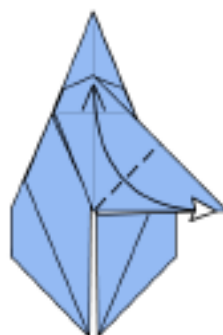
36-37



39. Repeat steps 36-37 on the left.



40. Valley-fold downwards.



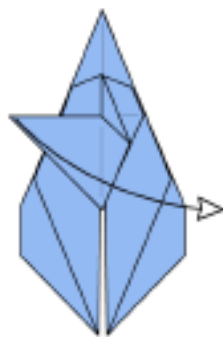
41. Fold to the central line and unfold.



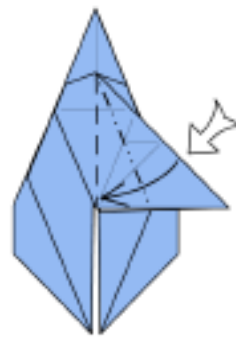
42. Valley-fold aligning two creases.



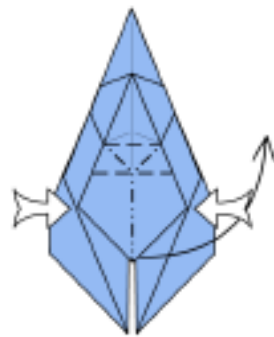
43. Reverse-fold.



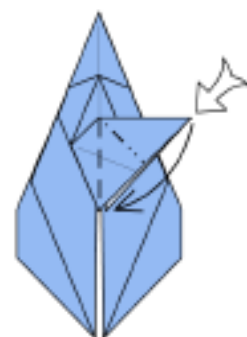
44. Unfold to step 41.



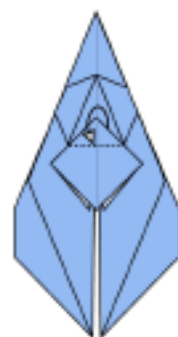
45. Squash-fold.



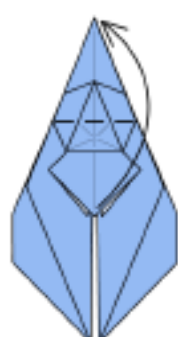
46. Squeeze and lift the flap.



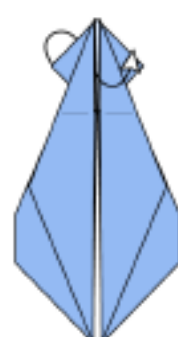
47. Squash-fold.



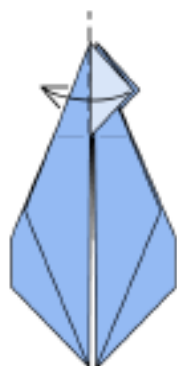
48. Bring a layer to the front.



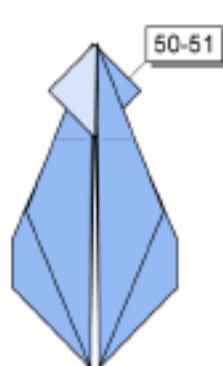
49. Swing upwards.



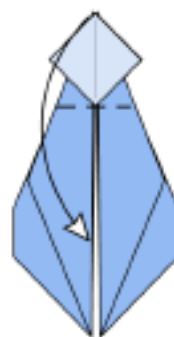
50. Reverse-fold.



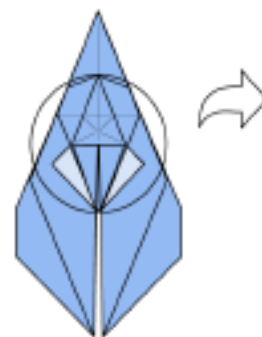
51. Swing the flap to the left.



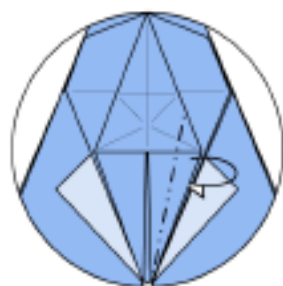
52. Repeat steps 50-51 on the right.



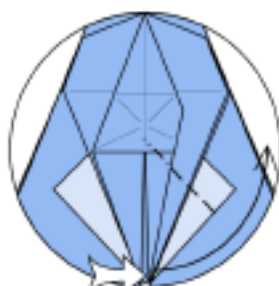
53. Fold down.



54. Steps 55-65 will focus on the hind limbs.



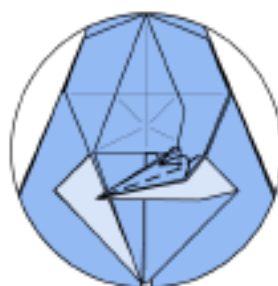
55. Mountain-fold one layer.



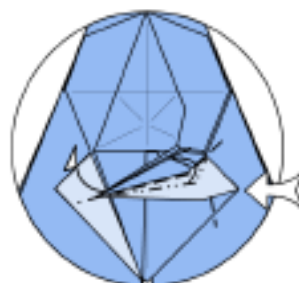
56. Reverse-fold. Notice the layer distribution.



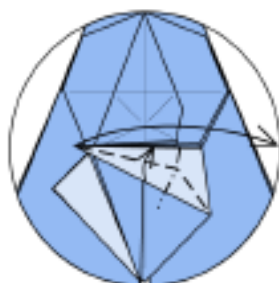
57. Slightly lift one layer, but don't flatten it.



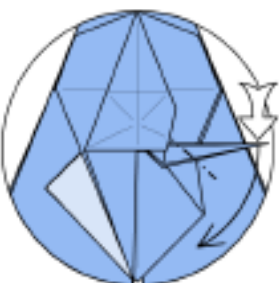
58. Reverse-fold two layers. Model is still not flat.



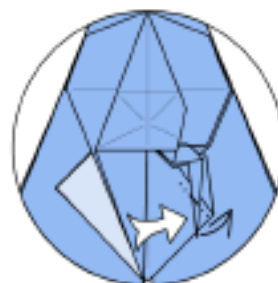
59. Swivel-fold, flattening the flap. The mountain-fold trisects the angle.



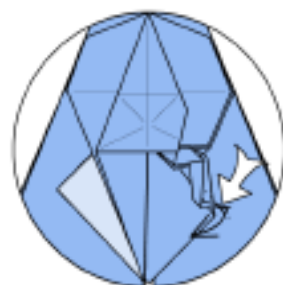
60. Swing to the right again adding a rabbit ear.



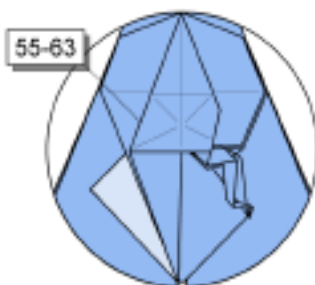
61. Reverse-fold the knee joint.



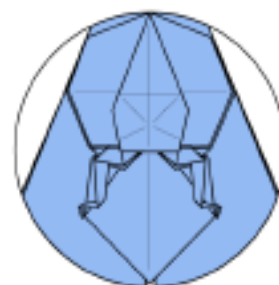
62. Reverse-fold again...



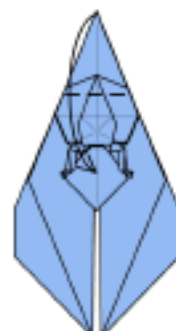
63. ...and again.



64. Repeat steps 55 to 63 on the left side.



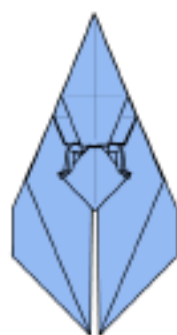
65. Legs and feet are completed.



66. Fold two layers as low as possible.



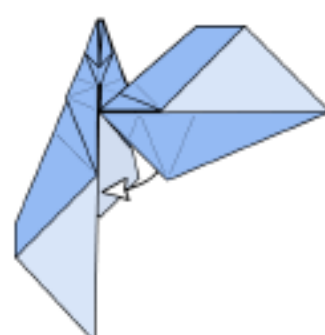
67. Tuck inside.



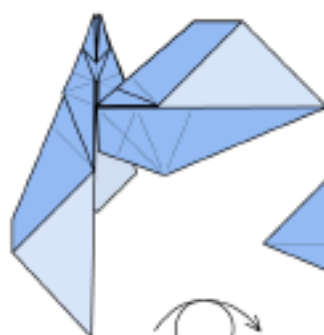
68. Turn over.



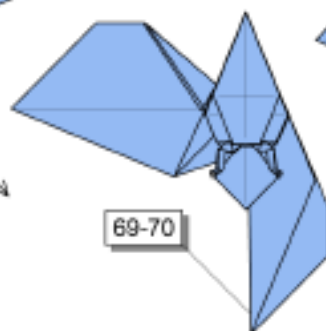
69. Squash-fold.
Check how layers
lie in step 72.



70. Pull out a
hidden layer.

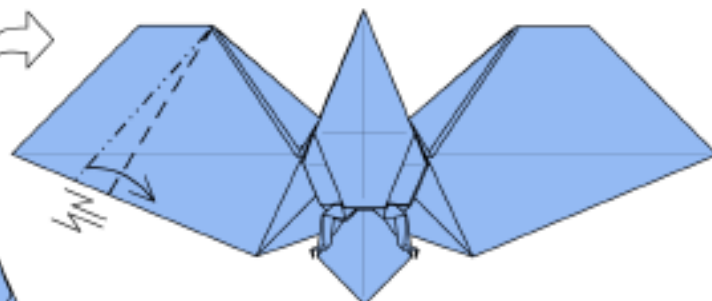


71. Turn over.

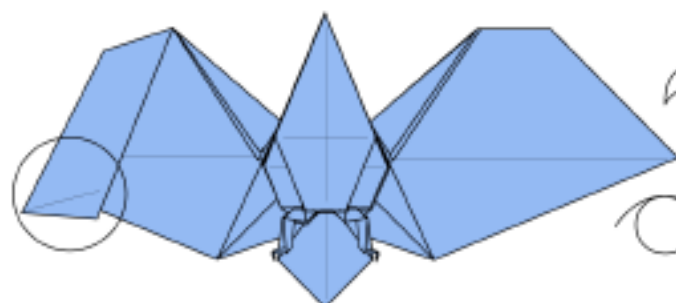


69-70

72. Repeat steps 69 and
70 on the other wing.



73. Crimp-fold.



74. Focusing on the wingtip. Turn over.



75a. Turn over.



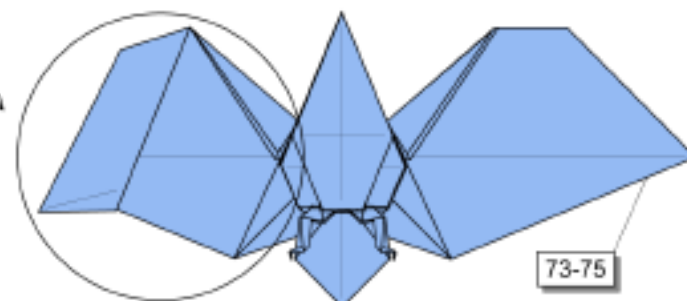
75b. Swivel-fold.



75c. Turn over.

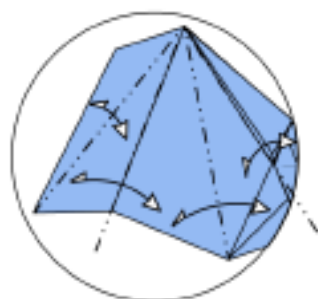


75d. Turn over.

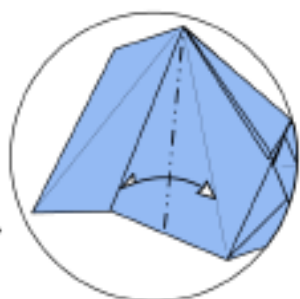


73-75

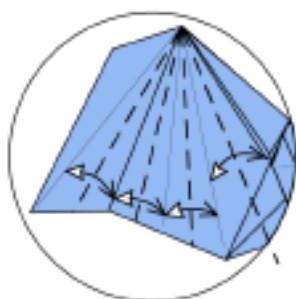
76. Repeat steps 73-75 on the right. Next
steps will focus on the wing.



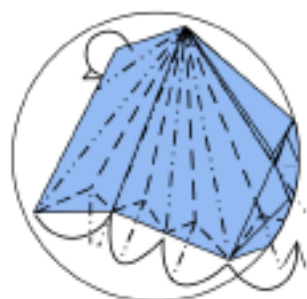
77. Mountain-fold and unfold to 3 vertexes and along a spine.



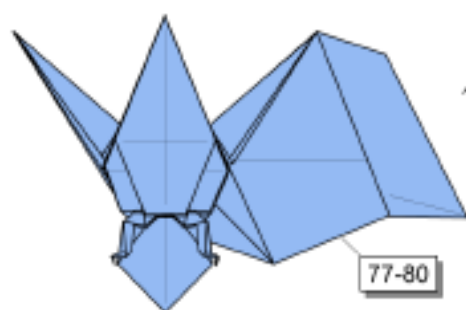
78. Mountain-fold and unfold bisecting an angle.



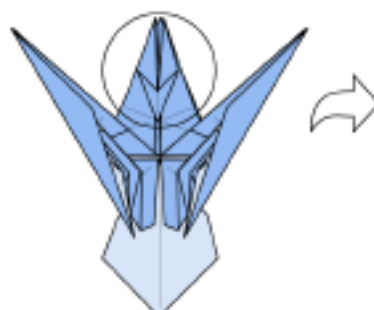
79. Valley-fold and unfold bisecting four angles.



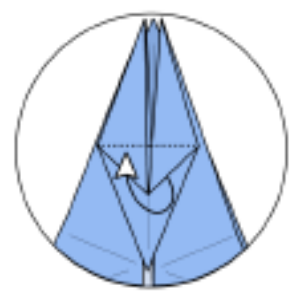
80. Mountain-fold; accordion-fold incorporating rabbit ears.



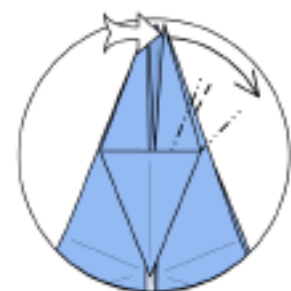
81. Repeat steps 77-80 on the right, then turn over.



82. Now focusing on the head and ears.



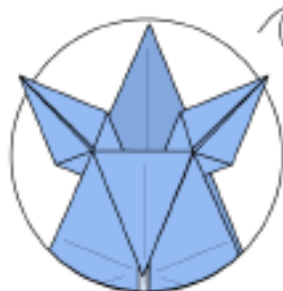
83. Bring a layer to the front.



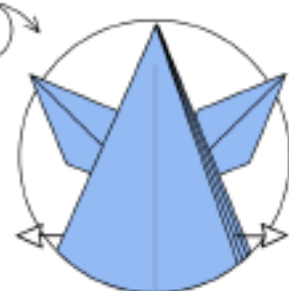
84. Squash-fold.



85. Squash-fold again on the left.



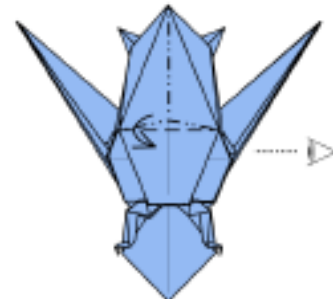
86. Turn over.



87. Unsink the middle layers.



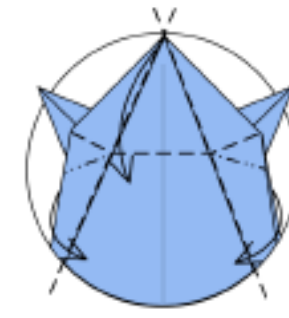
88. Done.



89. Bend the head forwards with a 3D rabbit ear. The head and neck will no longer be flat.



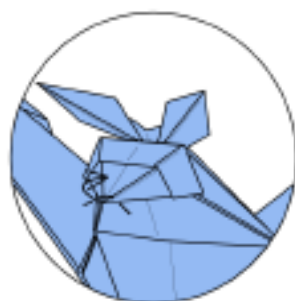
90. Look under the neck again.



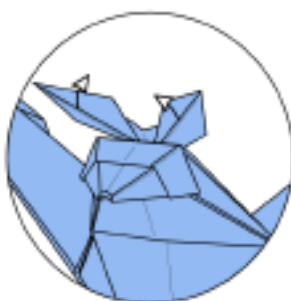
91. Bend down the head. Narrow both muzzle and neck; don't flatten them.



92. An optional, shallow 3D pleat fold.



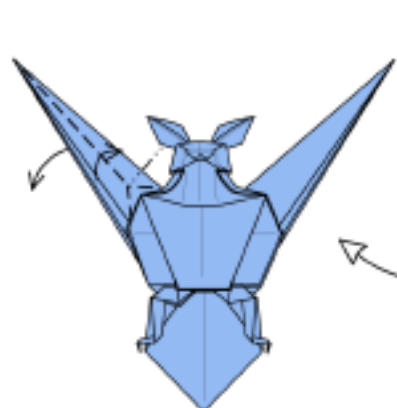
93. Reverse-fold the tip of the muzzle.



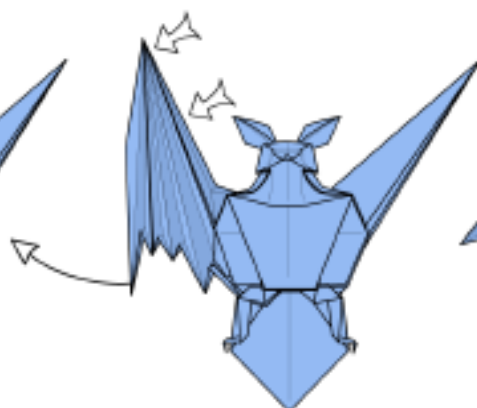
94. Open the ears slightly.



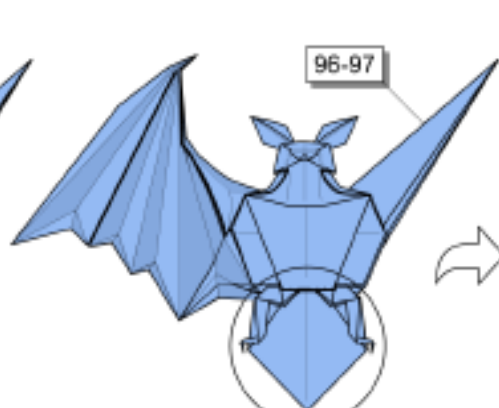
95. Further narrow the neck.



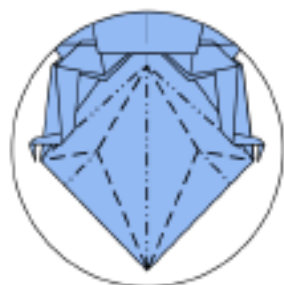
96. Rabbit-ear the thickest layer only, twisting the other layers 90 degrees.



97. Sharply bend the thick layer at both elbow and thumb joints. Fan out the other layers.



98. Repeat steps 96-97 on the right. Now focus on the tail.



99. Two rabbit ears. Don't flatten...



100. ...just narrow and shape the tail.



101. Model completed.

Bat Effigy Head

Mexico Maya culture



Bats have always played a role in the religions of the peoples of Mesoamerica. The bat-god appears prominently in the art and iconography of the ancient lowland Maya. Bats were believed to have special relations to the underworld where the bat has super-natural power and is considered a bringer of rain.¹

In the myth of the Hero Twins, the ruler of the Bats is the god Camazotz. In Mayan mythology a dying man had to pass through the "bat house" on his way to the depths of the earth. There he would meet the Death Bat, Camazotz, a "dismembering animal." "The remarkable feature of bat-god images is that many of them carry...a stylized motif--based upon a Zapotec hieroglyph--which is thought to be a symbol modeled upon the 'eyebrow' (or superocular) scale of a Mexican variety of rattlesnake." (Mundkur, 1983).²

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 the Maya. 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.

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

¹Bernadette Brown, UMFA Pre-Columbian notes.

²<http://www.unm.edu/~reality/Deeds/bat-p.htm>, January 4, 4004.

Bat Effigy Head Mask Lesson

written by Darby Allie

Objective:

1. Students will gain a basic knowledge of bats and bats in Utah
2. Students will gain a basic knowledge of the Mayan bat effigy sculpture.
3. Students will gain an awareness, appreciation, and understanding of the uses of masks in many cultures through time
4. Students will show an understanding of characteristics of masks - exaggeration, distortion, and symmetry.
5. Students will create a sculptural mask using paper mache - exhibiting craftsmanship in applying layers
6. Students will exhibit craftsmanship and creativity in completion of mask details/embellishments and choice of finishing.

State Core Links:

Standard One: Making

The student will explore and refine the application of media, techniques, and artistic processes. In this standard the student learns to use new tools and materials and expands skills in the creation of art.

Standard Two: Perceiving

The student will analyze, reflect on, and apply the structures of art. In this standard the student uses meaningful works of art to recognize the elements and principles and applies them in personal work.

Standard Three: Expressing

The student will choose and evaluate artistic subject matter; themes, symbols, ideas, meanings, and purposes. In this standard the student investigates artistic content and begins aesthetic inquiry through observation, discussion, and the creation of art works.

Standard Four: Contextualizing

The student will interpret and apply visual arts in relation to cultures, history, and all learning. In this standard the student will place their artwork and the artworks of others within the context of civilization, other areas of learning, and life skills.

Grade Level:

K-6

Materials:

Gallon milk jugs - faces cut off, newspapers, flour paste (wheat paste or Ross paste could be used), plastic dishes, Aluminum foil, paper pulp, brown paper toweling end rolls (if available), construction paper scraps, white glue and brushes (tissue paper could also be used), tempera paint - brushes (acrylic paint could be used), sand paper, brown shoe polish, feathers, fake fur, beads, horse hair, raffia.

Alternate: Use plastic mask forms

Vocabulary:

Abstraction - Distortion - Exaggeration - Ritual - Effigy mask - False face - Sculpture - Relief - Paper Mache - Adornment

Duration:

Two art periods

Activity:

Instruction/Motivation:

1. Show presentation to introduce:

- a. Basic bat information.
- b. Mayan bat sculpture.
- c. Background information into the Mayan Culture.
- d. Mask making.

2. Discuss, in limited detail the cultural aspects of the mask - reasons for making masks - types of masks. Concentrate heavily on the visual details that make a mask interesting and enjoyable to look at it. Present examples of masks.

3. Demonstrate steps to making the mask - focusing on craftsmanship of paper mache addition - keeping layers smooth. Demonstrate methods of sculptural relief to change form.

4. Demonstrate various finishing techniques - applying construction paper collage (or tissue paper) - painting.

5. Present a variety of embellishments to finish mask.

Procedure:

1. Make sketches of ideas for mask on newsprint.

2. Decide which side of milk carton would work best for your design. Handle side can be used for interesting effects. Handle can be the start of the nose with the impressions indicating where the eyes would be.

3. Tear newspapers into strips (have plenty ready for students to start). Dip into flour and water paste - smooth off excess. Layer strips of newspaper on the form until it is strong enough to add features with paper pulp. Aluminum foil may also be used to build up features - and works great for horns). Go beyond the form of the milk jug.

4. When paper pulp is dry, layer everything with another layer of newspaper strips - or brown paper toweling. Some recommend using white newsprint. Brown paper bags soaked in water also make a good final layer.

5. When dry - sand mask with sandpaper.

6. Give choices for finishing - paint with tempera or acrylics - OR tiny pieces of torn construction paper can be applied to the surface using a white glue glaze. This technique is very time consuming but produces a unique surface look.

7. Embellish with beads - feathers - fake fur - buttons - shells - horse hair - raffia - whatever you have on hand.

Instructor resources:

This bat sculpture was made thousands of years ago by the Mayans of Central America. The bat represents the guardian of the Underworld. The bat ruled over darkness and was a powerful force against enemies. The bat is important in Mayan stories and mythology.

Mayan Mythology:

The Hero Twins became great ballplayers, as their father and uncle had been, and one day the lords of Xibalba summoned them to the underworld for a contest. The twins saw this as an opportunity to avenge their father's death. Challenged to a series of trials, they passed every one they were given. They survived a night in the House of Cold, escaped death in the House of Jaguars, and passed unharmed through the House of Fire. They almost met defeat in the House of Bats, when a bat cut off one of the twin's heads. The lords of Xibalba took the head to the ball court as a trophy, but the other twin managed to return the head to his brother and restore him.

Saucer Dish (Peach Plate)

Chinese



Chinese, Yongzheng period, c. 1723-1735
Saucer Dish (peach plate)
Porcelain
Promised gift of Bert G Clift
Museum # L1978.057

There is a great deal of symbolism used in this piece of porcelain. The five bats, three on the face and two on the back, represent the Five Blessings: health, wealth, long life, love of virtue, and a natural death. Five bats are often depicted with peaches and peach blossoms.

Peach and peach blossom are very popular emblems in China. The blossom is a symbol of spring, emblem of marriage, symbol of immortality, while the peach is an emblem of longevity. Peaches are called the fairy fruit. Peaches also gave immortality to the Immortals. The peach tree of the Gods was said to blossom once every 3000 years and the fruit of eternal life took another 3000 years to ripen.

Sweetmeats shaped and colored to represent the Peach of Longevity were presented as gifts at birthday parties. The motif of a peach tree growing on a mountain surrounded by waves and bats represents the traditional birthday greeting "May your happiness be as deep as the eastern sea and may you live to be as old as the southern mountain."

Saucer Dish

Ceramic Tile Relief Lesson

written by Darby Allie

Objective:

Students will create a relief print of bats out of a hand made clay tiles.

Students will gain basic knowledge of the ceramic process, the relief printing process, and sculpture through teacher instruction, teacher demonstration, and student participation.

State Core Links:

Standard One: Art Making, The exploring, refining, and application of media, techniques, and artistic processes
Standard Four: Contextualizing, The student will choose and evaluate artistic subject matter, themes, symbols, ideas, meanings, and purposes. In this standard, the student investigates artistic content and begins aesthetic inquiry through observation, discussion, and the creation of art works.

Grade Level: K-3rd

Materials:

Modeling Clay
Modeling tools (Age appropriate)
Rulers
Printing Ink
Ink roller
Paper

Duration:

Two art related class periods

Activity:

- Assemble students for directed instruction, possibly in a circle or on the floor.
- Show the students the image of the Peach Plate from the Utah Museum of Fine Arts.
- Explain the background of the bat and china. Tell them how bats are considered good luck and explain the five bats of happiness or Wu Fu and what they mean (longevity, wealth, health, virtue and a peaceful end)
- Have the students think of their own personal symbol for either longevity, wealth, health, virtue or a peaceful end.
- Have the students sketch a design using this symbol that they will then be modeling in a ceramic tile.
- Describe the project the students will be completing. Inform them that it is a two-part process. They will be creating a ceramic tile that they will then use to create a relief print.
- Introduce and discuss the materials that the students will be using and the classroom etiquette associated with using such tools. (Clay, something to roll the clay and items to form the clay)
- Have the clay cut into four-inch squares before class and hand them out to the students.
- Hand out the tools that the students will be using to create. (Pencil, rolled paper, paper clip, shoe lace, be imaginative)
- Remind the students that this is a two-part process and inform them of how a relief print works. Tell them that the high places or the places on the tile where there are no marks will be what prints on the paper. (So if they draw a circle for the head and two dots for the eyes, everything will print but those areas)

- Provide them with a pre-prepared example using a finished tile and some ink.
- Have students create their relief tiles.
- Put the tiles aside and let them sit for about one week.
- Teacher will fire the tiles in a kiln after the one week.
- Return the tiles to the students.
- Provide them with another demonstration using a tile, ink, roller, and paper.
- Have the students roll the ink onto their tiles and place them on a piece of paper to reveal their design.
- Allow ink to dry and have students hang prints on the wall for display.
- Clean up.

Assessment Rubric:

Pass / Remedial assistance

Successful completion of assignment

Active participation.

Teacher Prep:

- Obtain clay and tools
- Pre cut four-inch squares, one for each child, cut a few extra in case of mishaps.
- Pre-assemble a completed tile for demonstrations
- Reserve kiln
- Obtain Ink and roller
- Prepare for spills
- Have students bring “painting shirts”

Alterations:

The instructor can alter this lesson to suit any grade K-12 by varying the complexity of the process, using more complicated or less complicated tools, adding a stronger required content and expanding on the ceramics portion of the lesson.

Imperial Vase with Red Bats and Clouds Chinese



Imperial vases are so called because they were commissioned for use in the Chinese imperial palaces. As such, they reflect Chinese taste of the period, as opposed to export wares, made for foreign markets. Here, small red bats fly among elegantly stylized blue clouds. In Chinese, the words for “bat” and “happiness” have the same pronunciation: *fu*. the design is a wish to the viewer: “May your happiness be as high as the heaven.”

Porcelain was invented in China almost 2,000 years ago. By developing many different kinds of glazes and built kilns that could reach the high temperatures, a new pottery called porcelain was created. The earliest type of porcelain was produced during the Han (206 BC - 220 AD) dynasty. By the Song (960 - 1279) dynasty, pure white porcelain was perfected and became one of the most admired Chinese inventions. Porcelain was introduced to Central Asia via the Silk Road during the 9th century. The fine 9th century porcelain imported into the Arab world from China encouraged the development there of earthenware made in imitation of porcelain as well as instigating research into the manufacture of porcelain. The blue color, derived from cobalt oxide, can be traced to pottery decoration by Iraqi potters in the 10th century. The technology then spread to China, where blue-and-white porcelain decoration was refined during the Ming dynasty. European pottery makers did not start to make porcelain until the 15th century.

The Qing dynasty may be called the great “technical age” of Chinese ceramics, during which the wares of the past were reproduced and new techniques were developed to perfection.

Imperial Vase with Red Bats and Clouds

Folklore Powerpoint Lesson

written by Darby Allie

Objective:

Students will create a PowerPoint presentation about bat folklore.

State Core Links:

Making, Expressing, Perceiving

Students will assemble a PowerPoint presentation on the subject of bat folklore from a region of their choice (Chinese bat folklore, Native American bat folklore, Caribbean bat folklore, etc.) Students will present their project to the class.

Objective 1: Create a comprehensive work using principles to organize the presentation elements, including composition, and emphasis.

Objective 2: Identify subject matter, themes, symbols, and content in student works.

Objective 3: Evaluate student's work based on formatting techniques, fulfillment of functions, impact of content, expressive qualities, and aesthetic qualities.

Grade Level:

Secondary Digital Media

Materials:

Research material, Internet access, PowerPoint, Mobile storage device.

Duration:

Three 2-hour classes and a weekend homework assignment

Activity:

- Place on the overhead projector the art piece *Imperial Vase* and provide UMFA information or visit the UMFA and observe the piece.
- Discuss the meaning of the bats that are on the vase and why the Chinese would put them on a ceramic vase.
- Ask the students and then discuss with them the subject of Folklore.
- The Merriam Webster dictionary defines Folklore as:
 - Traditional customs, tales, sayings, dances, or art forms preserved among a people
 - A branch of knowledge that deals with folklore
 - An often unsupported notion, story, or saying that is widely circulated
- Conduct and interactive discussion with the students about the vase.
 - Discuss themes of the work, and the symbols of the piece.
 - Discuss the color of the work, specifically the color of the bats and its meaning,
 - Discuss the composition of the work (bats and clouds = the bat with depicted clouds is a wish for "your happiness to be as high as the heavens.")
 - Locate and identify the bats in the image.
- Discuss and review all PowerPoint, Research, and Digital techniques learned to date.
- Discuss and review components of a proper critique and how to discuss others work constructively.
- Introduce assignment.

- Individually choose a specific region on bat folklore
- Explain to the students that they will create a PowerPoint presentation containing the following parameters.
- Research chosen region
- Research bat folklore of said region
- Collect images
- Compile PowerPoint slides
- Turn in electronically by email, flash drive, or Cd
- Have a minimum of fifteen slides.
- PowerPoint format of students choice
- Minimum of two slides containing images
- Minimum of one slide containing a video
- Turn in as PowerPoint presentation
- Students will conduct research as weekend homework assignment.
- Students will utilize second class as studio work time with technical and research assistance from the instructor.
- Students will deliver “turn in” presentation to instructor before the beginning of the final class.
- Each student will present his or her presentation to the class.
- Instructor will lead a critique of the student’s presentation.

Assessment Rubric:

10 pts	In on time
10 Pts	In proper format
30 Pts	Research content
30 Pts	Technical skill (PowerPoint)
20 Pts	Active participation in critique

Sources:

Merriam Webster Dictionary

The Destruction of Job's Sons

Blake



This print is one of a series of twenty-two engraved prints (published 1826 in an edition of 315) by William Blake illustrating the biblical Book of Job. This print shows the destruction of Job's sons and daughters by Satan from the story of Job in the Christian and Hebrew Bibles.

The story of Job tells of a pious man who was tested by God. In the story, Satan destroys all of Job's possessions including his sons and daughters. This print illustrates the moment Satan is destroying Job's children.

In Christian symbolism, Satan, the enemy of light, and his demons were equipped with bat wings. Because of this bats became a symbol of evil, fear, and dark magic. In medieval Europe the bat was often nailed to doors to ward off demons, witches and black magic. They were used to treat snake bites and as aphrodisiacs. As nocturnal creatures, they were associated with the hidden, the occult, the psychic and intuitive.

The Story of Job – Comparing Christianity, Judaism and Islam

written by Tracey Matthews

Objectives:

Students will identify similar religious themes in Christianity, Judaism, and Islam.

Students will evaluate William Blake's work "The Destruction of Job's Sons" to analyze symbols and to interpret meaning.

Students will analyze how religious symbolism has changed over time from ancient, medieval and modern symbolism in Christianity.

State Core Links:

6th Grade Social Studies

Standard I -Students will understand how ancient civilizations developed and how they contributed to the current state of the world.

Objective 2: Evaluate how religion has played a central role in human history from ancient times to today. b. Identify key tenets of the major world religions (i.e. Buddhism, Christianity, Hinduism, Islam, and Judaism).

6th Grade Social Studies

Standard II: Students will understand the transformation of cultures during the Middle Ages and the Renaissance and the impact of this transformation on modern times. Objective 2: Explore the importance of religion in the Middle Ages and the Renaissance and its relevance to modern times. Indicators: a. Explain the influence of religion on cultural expression (e.g. the arts, architecture, government, education, family structure). b. Compare relations between the Muslim, Christian, and Jewish faiths during the Middle Ages, Renaissance, and the modern world (e.g. Crusades, periods of peaceful coexistence, and periods of conflict).

6th Grade Visual Arts

Standard 3 (Expressing): The student will choose and evaluate artistic subject matter, themes, symbols, ideas, meanings, and purposes. Objective 1: Explore possible content in art prints or works of art. a. Select themes or symbols appropriate for describing an idea or personal experience in art.

Materials:

Copies of student handout- "Comparing Christianity, Judaism and Islam," "The Story of Job - Illustrated by the artist William Blake," and "Religious Symbols in Christianity, Judaism and Islam."

Activity:

1. List on the board: Christianity, Judaism and Islam. Ask the students if anyone practices one of the religions on the board. Ask students what they know about each religion.

2. Read aloud as a class "Comparing Christianity, Judaism and Islam." Discuss how each religion relates to world history and tie into current social studies unit. Here are some ideas on when this lesson might be useful:

A. While studying religion and politics of daily life in Rome.

B. While studying the middle ages and discussing the Crusades and the rise of Islam.

3. Next explain that they will be analyzing a work of art inspired by the Christian version of “The Story of Job,” which is a story told in the sacred texts of all three religions. Then have students complete the worksheet “The Story of Job - Illustrated by the artist William Blake.”

4. Read the summarized Christian version below to your students.

Job was a righteous man. He feared God and did everything according to the Lord's will. God blessed him abundantly. He had seven sons and three daughters. His lands extended to a great extent. He had plenty of cattle, sheep and camels. His children enjoyed life and everyday one of his children would have a feast in their house and would invite all their brothers and sisters to join them. After they feasted Job would offer a sacrifice to God. This was because he thought that one of his children might have sinned and had cursed God in their hearts. He wanted God to forgive them for their sins. One day the angels came to God and Satan came along with them. God told Satan about Job. He told him that there was no man as righteous as Job on earth. He shunned evil and was blameless and feared God. Satan replied that God had blessed Job with everything and that was the reason that he feared God might take all his riches away. He told God to take away everything from Job and he would surely curse Him. God told Satan to test Job as much as he wanted but not to lay a finger on him. One day, while his sons and daughters were feasting and drinking wine in the oldest son's house, a messenger came to Job and told him that the house had collapsed and all his children were dead. Another messenger told him that all his sheep and cattle were robbed. Yet another messenger came and told him that all his crops were burnt. The last messenger came and told him that the neighboring tribe had killed all his servants and taken away the camels. Job heard this but did not curse God. In the second test by Satan, Job was covered with sores from head to foot but didn't utter a single word against God. When his wife told him to curse God he told her not to talk like a foolish woman. He asked her if he should only accept good from God and not trouble. A few days later, Job's three friends came to meet him. They knew of his loss but were shocked to see the change in him. They mourned his loss along with him. After the mourning period was over, they spoke to him. They told him that it was all God's doing that he lost everything that he owned, including his children. Though he was righteous, God had punished him. They told him to curse God for all his misfortunes. But Job said nothing and did nothing except praising the Lord. He said that God had his own ways and surely he must have done something wrong to be punished in such a manner. Whatever his friends said he always defended God. In fact, it was his friends who sinned by talking against God. God was very happy with Job and also accepted his sacrifice and prayers on behalf of his three friends. Then God blessed Job and gave him twice as much as he had before. All his brothers and sisters visited and consoled him. Each of them gave a silver and gold coin before they left. He had more cattle than he had before and his lands extended beyond his earlier boundaries. He had seven sons and three daughters again. His daughters were the most beautiful girls in the land and he gave them a share in his property. He lived a long time after that and saw his children and grandchildren to the fourth generation.

5. Define on the board the word “symbol.” Ask students to share their answers on their worksheet “The Story of Job - Illustrated by the artist William Blake.” Did their guesses match up with the story? What symbols did they notice in the work that told them who the different figures were. Ask the students the following questions: Why does the depiction of Satan have bat wings? What other animals is Satan associated with? What else are bats associated with?

6. Review with students the symbolism of bats in Christianity found at the beginning of the lesson.

7. As a class review this list of Christian religious symbols and see if any students are familiar with their Christian meaning.

Dove	White	Cross	Fish	Lamb	Rainbow	Palm	Egg	46
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Dove- The dove represents the Holy Spirit or the Holy Ghost in Christianity.

White- White has, since before biblical times, been recognized as a symbol of purity, innocence and holiness. It is the liturgical color for the Christmas and Easter seasons. White is sometimes represented by silver.

Cross- The cross represents the crucifixion of Jesus Christ and is the best-known religious symbol of Christianity.

Fish- The fish was an early symbol of Christianity that endures today on bumper stickers and businesses as a sign of Christian faith. The fish is thought to have been chosen by the early Christians for several reasons. The first is that the Greek word for fish, works nicely as an acrostic for "Jesus Christ, God's Son, Savior." Also, during the persecution of the early church, a Christian meeting someone new would draw a single arc in the sand. If the other person was a Christian, he or she would complete the drawing of a fish with a second arc. Finally, the fish has plenty of other theological overtones as well, for example Christians believe that Christ fed 5,000 followers with 2 fishes and 5 loaves and called his disciples "fishers of men."

Lamb- In Christian symbolism, the lamb represents Jesus, "the lamb of God" (agnus Dei). (Jn 1:29, Rev 5:12) Standing with a banner, the lamb represents the risen Christ triumphant over death. Standing with a cross and a gash in its side, it symbolizes the passion of Christ. Seated on a throne or a book, the lamb represents the judgment of Christ. Because the lamb is humble, gentle, and innocent, lambs are often engraved on the tombstones of children.

Rainbow- The Christian rainbow is a symbol of God's faithfulness and his promise to never again destroy the earth by flood. It comes from the story of Noah and the Flood.

Palm- The palm branch was a symbol of triumph and victory in pre-Christian times. The Romans rewarded champions of the games and celebrated military successes with palm branches. Early Christians used the palm branch to symbolize the victory of the faithful over enemies of the soul, as in the Palm Sunday festival celebrating the triumphal entry of Jesus into Jerusalem.

Egg- The egg is a wonderful symbol of birth and rebirth, an apparently lifeless object out of which comes life. Because of this, it is a symbol of Christ's Resurrection and is seen most often at Easter.




8. Next have students complete the worksheet "Religious Symbols in Christianity, Judaism and Islam."

9. Finally discuss as a class the importance of religion in regards to:

- A. The spread of a religion.
- B. The expression of identity to others.
- C. To reinforce religious teachings.

Comparing Christianity, Judaism and Islam

There are many religions around the world. Below is information on three major religions. Religion is different for different people and cultures. For some people, religion shapes their way of life and is an important part of their culture.

 <p>Judaism</p>	 <p>Christianity</p>	 <p>Islam</p>
<p>Judaism began about 4000 years ago with the Hebrew people in the Middle East. Abraham, a Hebrew man, is considered the father of the Jewish faith because he promoted the idea of the Jewish faith: that there is one God. Jewish people believe in the Torah, which was the whole of the laws given to the Israelites at Sinai. They believe they must follow God's laws which govern daily life.</p>	<p>Christianity began about 2000 years ago in Palestine with the birth, life and death of Jesus Christ. Christians believe that Jesus Christ was the Son of God and that by his teachings they can obtain eternal life. Christians believe that Jesus died for humanity, that God raised him from the dead, and that Jesus will come again at the end of time. The sacred text of Christianity is the Holy Bible.</p>	<p>Islam is centered around belief in the one God (Allah). In the year 610 CE, the prophet Muhammad received a revelation from God through the angel Jibril (Gabriel). Muslims believe that the last revealed scripture sent by God is the Qur'an or Koran. Muhammad continued to receive messages from God throughout his life and he began preaching to others what he had learned.</p>

Let's compare them to find out more about them!

How are they similar?

- All three are monotheistic (a religion that believes in one God)
- Judaism, Islam and Christianity are collectively known as "Abrahamic religions" because they trace their history to the covenant God made with Abraham in the Hebrew Bible.
- All three consider Jerusalem a holy city.
- All three believe in prophets. In religion, a prophet is someone who is contacted by the divine who shares the divine's message with humanity.

How are they different?

	Judaism	Christianity	Islam
Who founded the religion?	Abraham (First Patriarch, born c. 1800 B.C.)	Jesus Christ (c. 4 B.C. - 30 A.D.)	Mohammed (570 - 632 A.D.)
What are the sacred texts of the religion?	Tanakh or Hebrew Bible	The Bible	The Qur'an or Koran
Where do most religious followers live?	Israel, Europe, USA	Europe, North and South America, Africa	Middle East, Southeast Asia

The Story of Job - Illustrated by the artist William Blake



The Destruction of Job's Sons by William Blake

Look at the artwork on the left, it is one print of a series of twenty-two prints (published in 1826 in an edition of 315) by the artist William Blake illustrating the Book of Job. The Book of Job is a religious story that tells the story of Job, his suffering, his questioning of God, and finally God's response to Job.

In Judaism, the Book of Job is one of the books in the Hebrew Bible. Christianity accepts the Book of Job as part of the Old Testament. Also, Job is a revered prophet in Islam and appears in the Qur'an.

Examine the artwork above and answer the questions below on a separate paper.

1. What do you notice first?
2. What time of day do you think it is and why?
3. Describe the mood (the feeling or emotion) in the picture?
4. Why do you think the artist chose to make the people different sizes?
5. Who do you think the different people might be?
 - a. People below?
 - b. Man in the middle?
 - c. Man with wings at the top?
6. What do you think is happening in the picture?
7. What do you like about this picture?
8. What do you dislike about this picture?

Religious Symbols in Christianity, Judaism and Islam

Christianity



Catholic Sculpture from the Cathedral of Saint Paul in Liège, Belgium

Identify three symbols you can see in this sculpture and guess each symbols meaning.

1. _____

What do you think this symbol might mean?

2. _____

What do you think this symbol might mean?

3. _____

What do you think this symbol might mean?



St. Michael the Archangel's defeat of Satan by Guido Reni, Santa Maria della Concezione church, Rome, 1636

Identify three symbols in the painting on the left and guess each symbols meaning.

1. _____

What do you think this symbol might mean?

2. _____

What do you think this symbol might mean?

3. _____

What do you think this symbol might mean?

Judaism

Look at each symbol and read about its meaning.



Menorah- Symbolically the menorah represented the creation of the universe in seven days, the center light symbolizing the Sabbath. The seven branches are the seven continents of the earth and the seven heavens, guided by the light of God. The menorah is the official symbol of the Jewish nation.



Star of David- The Star of David is a generally recognized symbol of Jewish identity and Judaism. The Star of David is known in Hebrew as the Shield of David



Chai- The symbol Chai is a Hebrew word and symbol that means “life.” It is spelled with the Hebrew letters Het (ח) and Yud (י). Jews will often wear a Chai on a necklace. Chai is pronounced as if you were saying “hi” in English. A common Jewish toast is “l’chaim!,” which means, “to life!.” It is said at celebrations in anticipation of all the good things to come.

Islam

Look at each symbol and read about its meaning.



Star and Crescent Moon-The star and crescent is the best-known symbol used to represent Islam. It features prominently on the flags of many countries in the Islamic world, notably Turkey and Pakistan.



Kalima-e-Shahadah (Creed of Islam)- The Shahada, means "to know and believe without suspicion, as if witnessed" is the name of the Islamic creed.



Rub el Hizb- The Rub el Hizb is an Islamic symbol which can be found on a number of emblems and flags. In Arabic, Rub means Lord, Sustainer, Provider, Supporter, Nourisher, Sovereign, Ruler, Master or Protector; while Hizb means a Group, Party or Sect. The symbol is used as a marker for the end of a chapter in Arabic calligraphy. Initially, it was used in Qur'an which is divided in 60 Hizb, the symbol determines every quarter of Hizb, while the Hizb is one half of a juz'.

UMFA Collection

Bat Museum Self-Guide

written by Virginia Catherall

The UMFA created a bat themed self-guide to give unguided tours to the museum a chance to explore a few works of art in the museum in a fun engaging way. The self-guide is meant as a resource for school classes coming through the museum who do not have a docent guided tour. The guide is designed to have five stops that can be visited in any order. The large size helps chaperone's use the guide with five or six students to give a more interactive experience. The guides can be checked out at the visitor services desk free with admission. For questions about the self-guides, call 801.585.7163.

The text for the guide is included below.

ALLEGORY OF AIR



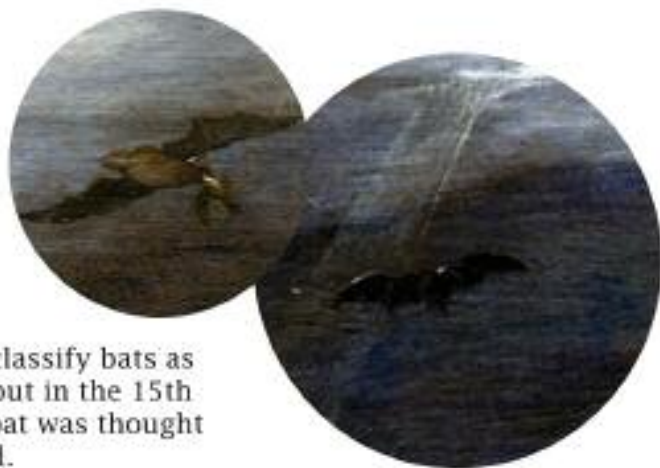
MORE ON BACK: turn card over



Jost Druyghel the Younger (1601 - 1678) and Hendrik van Balen I (1574/1575 - 1632) or
Hendrik van Balen II (1620 - 1661), Master of
The Allegory of Air, ca. 1630-1635
Oil on panel
gift of Val A. Browning
Museum # 1993.054.002

READ A STORY

This painting was created as an allegory of air. An allegory is the representation of an abstract meaning through real forms. The artists wanted to show everything that reminded them of air so they included as many kinds of birds they knew, and included bats! There may be as many as three bats in this painting. How many can you find?



Today we classify bats as mammals but in the 15th century a bat was thought to be a bird.

The Bat, the Birds, and the Beasts

by Aesop

If you were to create an allegory of air what would you put in it?

Ideas:

- a hot air balloon
- an inner tube
- an airplane
- clouds
- bubbles

A great conflict was about to come to pass between the Birds and the Beasts. When the two armies were collected together the Bat hesitated about which to join. The Birds that passed his perch said: "Come with us," but he said "I am a Beast." Later on, some Beasts who were passing underneath him looked up and said "Come with us," but he said "I am a Bird." Luckily at the last moment, peace was made and no battle took place. The Bat came to the Birds and wished to join in the rejoicings, but they all turned against him and he had to fly away. He then went to the Beasts but soon had to leave or else they would have torn him to pieces. "Ah," said the Bat, "I see now."

The moral is: He that is neither one thing nor the other has no friends.



Jamas Shield

MORE ON BACK: turn card over

The Asmat people inhabit the vast waterlands on the south coast of the island of New Guinea in Indonesia. Historically, the Asmat culture focused on warfare and headhunting. Shields give protection from both the physical and spiritual powers of the enemy.

A shield often represents an ancestor. It is named after him and the ancestor's spirit is believed to be present in the shield and make the owner fierce, powerful and invincible.

Shields often have powerful symbols or designs on them. Many designs are headhunting symbols.



This shield has a bat design on it. Can you see the bats? The fruit bat is a powerful symbol because it represents the headhunter. The fruit bat goes to the top of the tree where the fruit is to pluck it off, just like a headhunter goes for the head.

If you made a powerful shield, what symbols would you put on it to protect you? An animal? A superhero? An ancestor?

Southwest Pacific, New Guinea, Asmat region
Traditional-style Jamas Shield, Late 20th century
Wood, pigment, and sago fiber
Gift of Steven C. Chasman
Museum # 1998.57.4

BE A BAT

You too can be a bat!

Look carefully at this bat design. Can you pose your arms like a fruit bat?

Bats can "see" at night because they use sound to navigate in the dark. They make a high pitched sound that bounces off of objects. The bats then use the echoes of the sound to avoid running into things and to find food.

Try being very quiet and listen for echoes in the museum. Can you hear any? Where is the sound coming from? Do you think it bounced off of walls, the floor, other artwork?



Shield Patterns

A pattern happens when shapes or objects start to repeat themselves in the same manner over and over again. Look at the other patterns on the shields in this gallery. This shield shown to the left, represents the shield owner's ancestor, through the pattern.

Can you find more patterns on the other objects in this gallery?

Southwest Pacific, New Guinea, Asmat region
Pupa village, Shield
Wood and pigment
On Loan from Steven C. Chiamorria
Museum # 2001.4

BAT EFFIGY HEAD



MORE ON BACK: turn card over

This bat sculpture was made thousands of years ago by the Mayans of Central America. The bat represents the guardian of the Underworld. The bat ruled over darkness and was a powerful force against enemies. The bat is important in Mayan stories and mythology.

Mayan Mythology

The Hero Twins became great ballplayers, as their father and uncle had been, and one day the lords of Xibalba summoned them to the underworld for a contest. The twins saw this as an opportunity to avenge their father's death. Challenged to a series of trials, they passed every one they were given. They survived a night in the House of Cold, escaped death in the House of Jaguars, and passed unharmed through the House of Fire. They almost met defeat in the House of Bats, when a bat cut off one of the twin's heads. The lords of Xibalba took the head to the ball court as a trophy, but the other twin managed to return the head to his brother and restore him.

Why would Mayans make a sculpture of a bat?

Where do you think the Mayans would have display this bat?

Do you think the bat looks kind or ferocious?



Fun Fact:

Mayan word for bat is *Zotz*.

Mexico, Central Veracruz region, Mixe culture, Early Classic Period (300-600)
Bat Effigy Head
Earthenware
Purchased with funds from Friends of the Art Museum
Museum # 1967.043.002

MATCH THE BAT

What type of bat do you think this Mayan sculpture is depicting?



Big Brown Bat



Vampire Bat



Hoary Bat



Red Bat



Spotted Bat



Western Mastiff Bat

Hint: The Mayans revered this type of bat because it was similar to *Camazotz*, a Demon Bat-God that drank blood.

Answer: The Vampire Bat



PEACH PLATE

MORE ON BACK: turn card over

In China, five bats with peaches symbolize good luck and longevity. The *Wu Fu*, or five bats of happiness, stand for the Five Blessings:

- LONGEVITY
- WEALTH
- HEALTH
- VIRTUE
- A PEACEFUL
END



Find the five bats on the plate?
Hint: take turns looking on the back of the plate...

In Chinese culture, peaches are called the "fairy fruit". They are emblems of marriage and a symbol of Spring. Peaches also give immortality to the Immortals, so they may live forever. The peach tree of the Gods was said to blossom once every 3000 years and the fruit of eternal life took another 3000 years to ripen.

Saucer Dish (peach plate)
Chinese, Yongzheng period, c. 1723-1735
Porcelain
Promised gift of Bart G. Cla
Museum # L.9078.057

STORYTELLING

The story of Fancha and the Magpie

There is another plate with animals and fruit in this gallery. Can you find it? See the picture below for a hint.

This is a trick question because the fruit is a plum blossom (not yet a fruit) and the animal is a magpie: the bird of joy. In China, magpies and plum blossoms mean good news will be coming soon.



Bukulirongshun and his family were all brave and skilled fighters. The neighboring tribes all thought of them as a threat. They formed an alliance and decided to wipe out the rising tribe but a boy named Fancha escaped. The neighboring tribes tried to catch him but Fancha kept running until dusk fell. The boy was almost caught when a magpie landed on his head. He stood motionless so that he looked more like a tree trunk in the dim field. The hunters mistook him for a tree and ran on in another direction. It was the magpie that saved Fancha, and he was the only survivor of his tribe.

Make up a story about the bats and peach plate.

Chinese, Plate decorated with Magpies on Tree Branches, 20th century
Porcelain, Promised gift of Bert G. Clift
Museum # L1978.060

IMPERIAL VASE



MORE ON BACK: turn card over

What do you see on this vase?
Look closely. Can you see red
bats and clouds?

The word for 'luck' in Chinese
is *fú*, and the word for bat is
bian fú. So the bat is considered
good luck! Red Bats are
especially lucky because the
color red is protective against
misfortune.

This is the symbol for *fú*:

福

The bat with depicted
clouds is a wish for
"your happiness to
be as high as the
heavens."



What are some things we
consider lucky in America?

S___ ROCK

_ORSE__OE

R_____ FOOT

NUMBER S_____

Can you name any others?



Let's count bats

How many bats can you
count on this vase?
Try counting one side and
then the other. Or you can
circle around the vase in a
spiral.

Chinese, Qianlong Period (1736-1795),
Qing Dynasty (1644-1911)
Imperial Vase, with red bats and clouds
Porcelain
Promised gift of Bert G. Cliff
Museum # 1.1979.063

Answer: 42

POETRY

Homonym Poetry



The Chinese word *fu* for "bat", and *fu* for "good fortune" are homonyms. A homonym is a word that is pronounced the same but has two different meanings.

The word bat in English is a homonym as well. What is another definition for the word "bat"? Can you think of any other English homonyms?

Create a poem using the word "bat" or another homonym you can think of. Will your poem rhyme or not? What will the poem be about - one definition of your homonym or both?