



Subjects of Art

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Lesson Plans

April 10, 1996

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Image List

1. Jan Brueghel the Younger (1601-1678) and Hendrik van Balen I (1574/1575-1632) or Hendrk 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
2. Marie Louise Elizabeth Vigée Le Brun (1755-1842), French
Portrait of Princess Natalia Ivanovna Kourakia nee Golovina, 1797
Oil on canvas
Gift of Val A. Browning
Museum # 1993.034.014
3. Pieter Brueghel the Younger (1564-1638), Flemish
Dance Around the Maypole, ca 1620-25
Oil on panel
Gift of Val A. Browning
Museum # 1992.020.001
4. Jean-Baptiste-Camille Corot (1796-1875), French
Souvenir des Environs de Boissy-Saint-Léger (The Countryside at Boissy-Saint-Léger)
Oil on canvas
Gift of Val A. Browning
Museum # 1993.034.017
5. Master of Apollo and Daphne (active 16th century), Italian
The Annunciation, early 16th century
Oil on panel
Gift of Val A. Browning
Museum # 1994.017.001
6. Franz Xaver Petter (1791-1866), Austrian
An Arrangement of Flowers with a Bird's Nest
Oil on panel
Gift of Val A. Browning
Museum # 1993.034.016



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What's It All About?...Subjects of Art

When artists create, they are faced with many choices; one of them is what subject to portray. The subject is what the picture is about. It is difficult to find a subject that some artist has not painted in the 4000 years of art history we know. Subject choices are as wide as our universe, everything we see and anything we can imagine. An artist may specialize in a favorite subject or choose to paint many subjects during her career. The subjects you'll discover in this packet are *portrait, landscape, still life, history painting, genre, fantasy* and *non-objective painting*. In the Utah Museum of Fine Arts you can see original paintings of all these subjects. If you would like to bring your class for a visit, you can call 801.358.3580 and schedule a time.

Fantasy

Allegory of Air

Brueghel the Younger



Although it was never a formal movement, examples of fantasy in art can be found throughout the history of art; a common attribute exhibited by diverse painters that is characterized by a tendency towards the mysterious, unexpected, absurd or bizarre with overtones of eeriness or terror. Hieronymus Bosch, Pieter Brueghel the Elder, Marc Chagall, Francisco Goya, Paul

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

Klee, Gustav Moreau and Odilon Redon are some representational artists. Some art historians consider both Dada and Surrealism as manifestations of Fantastic Art.

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

Fantasy

“IF” Lesson Plan

written by Rachel Hermanson

Theme Motivation:

Read the book ***IF*** that can be borrowed from the public library to your class. It is a wonderful book that sparks children’s imagination to the “what would happen if;” and suggests such things as if coats were made of butterflies, etc. It is full of visual examples and poems.

ART PRODUCTION

Concept: Artists combine real and imaginary objects to create fantasy paintings.

Objectives: Students should be able to:

- Use basic design principles of layout to design a book
- With craftsmanship create illustrations for the book
- Follow the instructions for bookmaking

Procedures: Discuss the elements of fantasy that can be seen in the painting. For example, from the painting one can see children with wings, chariots in the air. The students can create their own book and illustrate it or they can create a painting of their “If” poem (*see language arts extension).

Bookmaking Workshop: A book on more advanced ideas for book-making can be borrowed from the Public Library.

Resources:

- Cardboard for the book cover
- Colored paper to cover the cardboard
- Needles
- White cotton
- Paper (double the size of the front cover)
- Thin black marker pens for illustrations
- Xacto knife
- Computer or typewriter (optional) for lettering in the book

See the illustrations at the end of this lesson for instructions for bookmaking.

ART HISTORY

Objectives: Students will be able to:

- Recognize the work of Salvador Dalí and Juan Miró
- Remember that the Surrealist movement came about in the 1920s and 30s
- Know that the Surrealist painted things that were above reality, therefore called the surrealists

This can also be used as stimulation for ideas for the book

Procedures: Show the work of Salvador Dalí and Juan Miró.
Discuss what is real and what is imagined.

Resources:

Books on the Surrealists and Dadaism can be borrowed from the Public Library.

Teacher Resource Center at the Utah Museum of Fine Arts has reproductions available for teachers to borrow for a two-week period. Look on the website for a list www.umfa.utah.edu/trc



Miró, *The Tilled Field*



Dalí, *The Persistence of Memory*

ART CRITICISM

Objectives: Students will be able to

- Work together and share their thoughts openly

- Make valued judgments

- Assess common objectives between a pair of minds

- Combine two sets of thoughts into one whole Dalí or Miró piece. They should express their own opinion about the piece and how they feel about trying to come to some consensus about their common ideas.

AESTHETICS

Use the statement below to start a debate on aesthetics.

You copy the Salvador Dalí piece and it sells for \$2,000. Is it art? Use the following article about Debbie Meyer to continue the discussion.

Extension Activities into other areas of the curriculum:

English – Write your own “If” phrase, in a poem or prose format.

Science – Have students think about what would happen without imagination in science. Explain that inventions like the telephone and automobile were once only in someone’s imagination. You can study such inventors and then have the students think up their own invention, and even try and make it.

Geography – It was once thought that the world was flat. What would it be like if the world was flat? What would have happened to Christopher Columbus? Once it was a dream for him to travel to another land. Study about his life and his discoveries.

Artist creating fake masterpieces

By ROBERT M. ANDREWS
Associated Press Writer

WASHINGTON (AP) — Debbie Meyer's living room is filled with fabulous paintings by Monet, Van Gogh and Matisse that would fetch millions on the art market — if her signature didn't betray them as clever fakes.

"The command of the brush is the difference between a master and an apprentice," she says. "I don't have the master's touch."

Not yet, perhaps, but close enough to fool the undiscerning eye.

Seated before an easel in the National Gallery of Art or in her Washington condominium, Mrs. Meyer paints meticulously detailed imitations of masterpieces mostly from the Impressionist period and sells them for \$2,000 to \$5,000 each.

Hanging above her living room sofa is a gleaming copy of Henri Matisse's "Goldfish." Nearby are look-alikes of an Auguste Renoir beating party and pastoral scenes by Claude Monet and Paul Gauguin. Her calico cat, Pampkin, eats lunch in the kitchen beneath a canvas of an Arles farmhouse that Vincent Van Gogh never painted.

ABOVE THE living room mantel is a fake of Van Gogh's "Irises," which fetched nearly \$54 million at a Sotheby's auction in New York in 1987. Mrs. Meyer says it took her eight months, working from a print, to master the artist's swirling blues.

A former farm girl and elementary school teacher from Pineview, Ga., near Cordele ("the watermelon capital of the world"), Debbie Peaceck moved to the big city in 1970 and married Roland Meyer, an official of the Inter-American Development Bank. She quit teaching eight years ago to return full time to her childhood love of painting.

She took art lessons and began painting copies of masterworks in the National Gallery, where she still spends every Thursday.

Of the two dozen canvases Mrs. Meyer has completed, 10



(AP photo)

The paintings in Debbie Meyer's living room may look like authentic masterpieces of Monet or Van Gogh, but they're actually works she has created.

were commissioned by such word-of-mouth customers as a senior official of the Department of Education, a country club owner, a dentist and a couple from Palm Beach, Fla.

"SOME PEOPLE have the strange idea that you shouldn't copy, but why not?" she says. "If you like a great piece of art, why not reproduce it and give people the same uplift they'd experience in a gallery? I see nothing wrong with it, if it's done well."

As a copyist, Mrs. Meyer finds herself in distinguished company.

Leonardo da Vinci, Raphael and Rubens copied other artists' works in their early years. So did Dutch master Jan Vermeer. The notorious forger Hans van Meegeren hoodwinked everyone

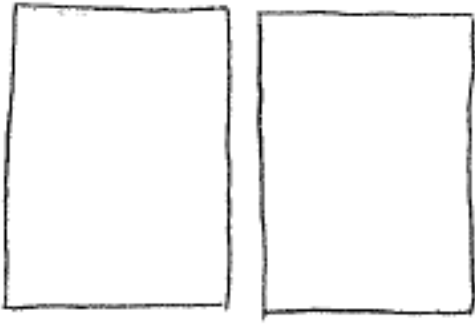
in the 1940s by painting fake Vermeers and selling them to Nazi leader Hermann Goering as authentic. After World War II, the Dutch imprisoned van Meegeren for selling state treasures.

Mrs. Meyer insists she would never try to deceive her customers into thinking they were buying a genuine masterpiece.

"People always know they're fakes," she says. "I think my skills are excellent, but they're not so perfect that I could ever fool anyone. People would always say, 'This is a fabulous Monet,' but there'd be a very fine line between my copy and the original."

BESIDES, the National Gallery makes sure there's a difference by imposing strictly enforced restrictions on visiting copyists.

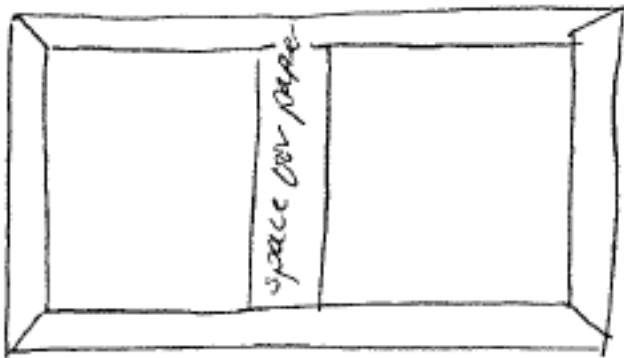
Basic Bookmaking



Cut two pieces of cardboard exactly the same size.

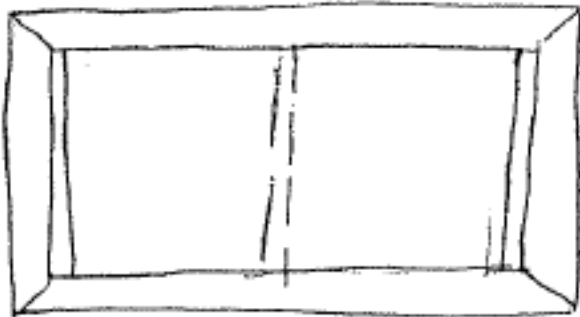


Fold the amount of paper you would like in the book in half.



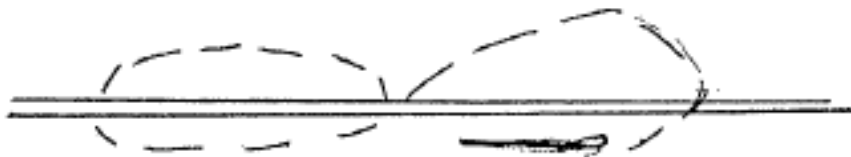
Take the two pieces of cardboard and place them on a piece of decorative paper that is about 1" larger on each side than the board. Be sure to leave space for the paper in the middle.

Fold over the sides of the paper onto the board and glue down.



Place the paper in the space between the board. Stitch the paper to the center using a figure 8 motif with a needle and thread through all the layers.

NOTE: pull the cotton tightly as you sew.



Portrait

Portrait of Princess

Vigée Le Brun



Marie Louise Elizabeth Vigée Le Brun (1755-1842), French
Portrait of Princess Natalia Ivanovna Kourakia nee Golovina, 1797
Oil on canvas
Gift of Val A. Browning
Museum # 1993.034.014

Portraiture is the art of depicting specific human individuals as themselves. The ability or desire to portray the features of a particular person in a convincing way has not been universal in the arts. It is even rarer to capture the personality of an individual, the goal of the portrait in its truest sense. The degree of resemblance attempted by and expected of the portraitist depends on the broader attitudes of society toward the significance of the individual. Some degree of tension always exists between a need for fidelity to the model and a desire for improvement on nature.

Louise Elisabeth Vigée Le Brun (vee-zhay'-luh-bruhn'), born April 16, 1755, died March 30, 1842, was one of the most remarkable painters of eighteenth-century France, achieving an international reputation as a portraitist during her lifetime. She mastered a virtuoso neo-classic style, became a favored painter to Queen Marie Antoinette, was elected to the Academie Royale against the protests of its members in 1783, was welcomed as a dignitary in court circles across Europe, and amassed a personal fortune. Identified with the political ideology of the ancient regime, Le Brun fled Paris as members of her once-powerful social circle met with the guillotine during the French Revolution. Having escaped with her daughter to Italy, she continued to receive commissions as she traveled and was warmly

welcomed in Europe's major capitals. For the next twelve years she worked in Italy, Austria, and Russia, where both the UMFA's portraits were painted. Her tremendous popularity and insistence on representing her own tastes did much to disseminate both the neo-classical and the romantic ideal in portraiture.

According to her own memoirs, Vigée Le Brun painted about 900 works, of which more than 200 were landscapes and the remainder mainly portraits. This portrait exhibits Le Brun's polished craftsmanship as well as reveal influential sources. Her admiration for Raphael's Madonna's led Le Brun to drape female sitters in brilliantly-colored shawls. Supple flesh tones and luminous paint quality were derived from Rubens. All her work demonstrates a keen awareness of how and to what degree the conventions of aristocratic portraiture had to be manipulated. As much as any of her contemporaries, the paintings of Vigée Le Brun eloquently evoke both the refinements and the irrepressible romantic energy within the tastes of her era.

Portrait

“My Face” Lesson Plan

written by Rachel Hermanson

This lesson is designed for upper elementary although it can be adapted to all age ranges.

Prerequisite Math Lesson: Discuss with the children the concept of $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$, $\frac{1}{8}$ etc. A chocolate bar can be cut into fractions so that they understand these concepts.

Theme Motivation:

Drama – At an elementary age level, the students can show the different expressions represented on the face in a creative dance or drama lesson. The difference expressions between anger, happiness, sadness, etc. can be shown. Or the students can show different facial expressions to different types of music. (Selections from Vivaldi’s *The Four Seasons* can be used.)

OR

Watch a five minute clip from a movie with various facial expressions and discuss how the face can show many different emotions.

OR

Make apple heads, carving faces out of peeled apples and then letting them dry and shrivel up. They will look like old faces after they have dried.

Before discussing the art piece with the students, ask the following questions:

- Who is the lady portrayed?
- Why was this piece painted?
- Was this the way the lady looked or was she flattered by the artist?
- What type of emotion is the lady feeling?

ART HISTORY



Warhol, Marilyn Monroe



da Vinci, Mona Lisa

Concept: Many portrait artists have used the same mathematical format to create their work throughout different periods of time. Some famous portrait artists are Leonardo da Vinci, Andy Warhol and Le Brun.

Objectives: Students will be able to recognize the work of Le Brun, Leonardo da Vinci, and Andy Warhol.

Procedures:

1. Give the students photocopies of the artists work. (Leonardo da Vinci's *Mona Lisa*, Andy Warhol's *Marilyn Monroe*, Le Brun's *Portrait of Princess*) Show the pieces yourself, describing the artist and giving the title of the work.
2. Allow students to make on the photocopies, where the vertical line that runs through the nose and the mouth are. They should notice where the ears are in relation to the nose and eyes and that the ears should be at the same level as the nose.
3. The line that runs from the center top of the head through the ears to the chin.

To test their knowledge of the art pieces:

In pairs, allow the children to place the photocopies of the art prints in chronological order. (Leonardo, Le Brun, and Warhol). Have them guess what year the art pieces were created, (see who can guess the nearest to the correct year), and then have them write on the art pieces the names of the artist who created each piece.

ART PRODUCTION (4 hours)

Preliminary Exercise

Resources:

- Pencil HB
- Drawing paper

Procedures: The preliminary exercise will act as an introduction to the production exercise.

1. Show the mathematics of creating a portrait. Review the fact that all the major artists have used the same mathematics, i.e. in the last exercise.
2. Allow the students to practice creating faces. Do not demand that these faces look like themselves or a partner at this stage as this will inhibit them. Allow them to create a face from their imagination. The mathematical form can be used as a format and then erased as the details are added.
3. You can choose from one of the following production ideas, according to the age, ability, and interests of your students.

Workshop

Objectives: Students will be able to

- Make creative ideas into thumbnail sketches (small sketches)
- Think as many ideas as possible
- Make decisions as to one choice of design, giving reasons for their choice.
- Develop and follow through with this idea into an art piece.
- Show a sense of craftsmanship in using the materials.
- Skillfully use the media of spray paint and printmaking

Resources:

- Mat board for each student (as large as you would like your faces and mural to be, the bigger the better)
- Spray paint (allow the students to choose their palette making sure that the colors work well together)

- Masonite (the size will be determined by whether this is a group or individual project)
- Xacto knife for each student.
- Small 2 x 2 pieces of wood for printmaking if desired (size variable according to design)

Procedures:

1. Cover the tables and floor with newspaper. Allow the students to design their face on the mat board and then cut them out with the Xacto knife. Remembering that everything that is cut out will be painted by the spray paint. This is a good introduction to negative space. The things that are cut out are the negative space.
2. Once the students have placed their faces on the masonite in a design that they sketched out first, and then the design can be added to by printing with small blocks of wood with the color scheme of spray paint.
3. A boarder of square masonite can also be made with a mixture of spray paint and printing. This make a pleasing additional touch.

OR

Using the mathematics proportions discussed earlier, create a portrait and pencil of yourself or a friend (this requirement puts pressure on children to make their rendering realistic and this can lead to a sense of failure if this is not achieved).

For younger children: A wood sculpture of a face can be made with scraps of wood on masonite. They can place the pieces of wood, glued to the masonite with a glue gun, according to the proportions that have been explained earlier. They can then paint their sculpture. For those with learning disabilities, facial features can be cut from a magazine and made into a collage of a face.

ART CRITICISM

Concepts: Anderson's Model of criticism (see end of this lesson)

Resources:

- 3 x 5 cards
- Postcards of art prints for the game.

Objectives: Students will be able to

- Apply Anderson's model of criticism to their own work
- Divide their own thought processes into certain categories
- Express their ideas with fluidity
- Give helpful suggestions to other's as to how they can improve their critique.

Procedures:

1. After explaining Anderson's model of criticism, students can examine and write about their own work according to the model
2. After they have written their critique it is helpful for them to read each other's critiques so that they can learn from one another. Students should be able to pick out either one or a number of areas in the other's critique as to how they can improve or what they did well.

Evaluation Game

A simple pair's game can be played to see how well the students understand and can apply the Anderson's model of criticism. A number of 3x5 cards can be created with the categories of the Anderson model on it. These can be placed with a number of postcards of artist's prints. Playing in pairs, the students must match one of the areas of the Anderson's model and one artist print together and give an explanation as to why

they fit together. This game can be made slightly harder by giving a point system. If the student can tie they pair together in one way they get one point, in two ways, two points, and in three ways, three points. The person with the most points wins.

AESTHETICS

Concepts: Mimetic theory and an artist's intent.

Resources:

- Prints of Andy Warhol's *Marilyn Monroe* and Leonardo da Vinci's *Mona Lisa*

Objectives: Students will be able to

- Show an understanding of the aesthetic issues of artist's intent and the mimetic theory and use this understanding in their argument.
- Give a substantial, well thought out argument with a number of reasons.
- Respond sensitively to other opinions.
- Argue a point of view even if they don't agree with it.
- Express their opinions clearly.

Procedures: The Mimetic theory states that if an art piece looks real and looks like the subject matter then the art piece is "art." Bearing in mind artist's intent, an art piece can be considered art if the artist had the intention of creating art. According to this theory it does not matter what the art piece looks like just the artist's intentions should be taken into account.

I. A debate "trial" can be set up. The teacher can even put on a wig and a gown and carry a hammer, as if an old English judge. The classroom can be arranged like a courtroom. The students can be assigned to certain positions.

- A judge.
- A jury.
- Two attorneys one representing Warhol and one Leonardo. They can even dress up like the artists.

The trial is to decide which of the two art pieces is "art." Only one piece can be determined as art and be placed in the Museum. The jury has to decide which of the art pieces it is to be. The trial is set up so that the attorneys are given five minutes each to explain to the jury why their art piece should be considered art. Then there will be a three minutes of rebuttal when the attorneys are given time to discredit the others argument. The jury then has to make a decision according to the arguments given. The attorneys and the jury must base their arguments on the aesthetic issues of artist's intent and the mimetic theory.

EXTENSION ACTIVITIES INTO OTHER AREAS OF THE CURRICULUM:

History - Students can look at the portraits of famous people in history, such as kings and queens of England. Delacroix's *Liberty Leading the People*, although not a portrait, may be tied into the American Independence and the idea of drawing a portrait of a fictitious person.

Geography – Students can discuss the way that culture effects facial features, looking at the portraits of, for example, African people, Asians etc. This could be an appropriate time to discuss racial prejudice.

Creative writing – After creating a portrait of an imaginary person, a diary then can be created.

ANDERSON CRITICISM MODEL

Art criticism is talking or writing about art. It differs from aesthetic inquiry in that it is directed toward understanding and appreciating individual art works or events. Nevertheless, art criticism is informed by and contributes to aesthetic theory (i.e. “criticism provides raw material upon which to develop aesthetic theory”, p. 203). Aesthetic theories provide the frameworks on which judgments can be made about individual art objects or events. There are only three major questions to be asked in art criticism:

1. What is it?
2. What does it mean? – Interpretation
3. What is its significance? – Judgment

Anderson (1993) believes all criticism must include evaluation or judgment, because no human thought or action can be value neutral or value free. Judgments may be emotional, intellectual, or both, but they cannot be avoided. Since value judgments underlie all criticism, criticism is an “act of persuasion” (p, 202).

We do art criticism to understand and appreciate works of art. The appropriate model for education is the exploratory model of the professional critic. In this model, the critic makes an “initial evaluation, cautiously and tentatively, as a beacon for further exploration” (p. 202) the critic however, should keep an open mind about the object, until description and interpretation are complete.

The five stages of the Anderson model are as follows:

1. Reaction – an initial, global, intuitive, “gut reaction,” evaluative response – what puzzles, what interests.
“Wow!”
“Hmm, I don’t get it.”
2. Perceptual Analysis
 - a) Representation: those qualities that spark initial interest; the initial stage of description – theme, subject matter, basic elements (line, color, value, texture, space, shape), medium, techniques, etc.
 - b) Formal Analysis: is a deeper stage of description; the significant relationships among forms and between forms and thematic content. The principles of design (unity, dominance movement, rhythm, focal point, repetition, proportion, variety, and the like.) Students should discard principles that do not fit the situation and use those that are significant.
 - c) Formal Characterization: a more sophisticated and in-depth recapitulation of the initial response; taking the qualities that appear significant and giving them personal and sensitive qualities. The use of figurative language such as similes (two unlike things that can be compared) and metaphors (a word or phrase meaning one thing or idea that is used in place of another to suggest a likeness or analogy between them.) “Those strange shapes look like zooming fire balls.”
3. Personal Interpretation: refers to visual evidence; a meaning is projected from a synthesis or reaction and perceptual analysis; brings personal associative experience to bear. Art object or event also says something beyond mere surface form.
4. Contextual Examination: Contextual and historical information; the who, what, when, where, why and how surrounding the work. Information gained about his work rather than from it.
5. Synthesis
 - a) Resolution: resolving a personal interpretation with that discovered in the contextual examination; addressing artistic internationalism and various meanings of the work. The

development of a personal argument for meaning based on all the evidence; this is the beginning of aesthetic inquiry.

“Can an art work have more than one meaning?”

“Whose interpretation is right?”

- b) Evaluation: justifying the work based on aesthetic theory; basing statements of judgment on sound criteria and observable evidence. How the experience of encountering the work has changed or been strengthened; aesthetic inquiry

“Is the work successful?”

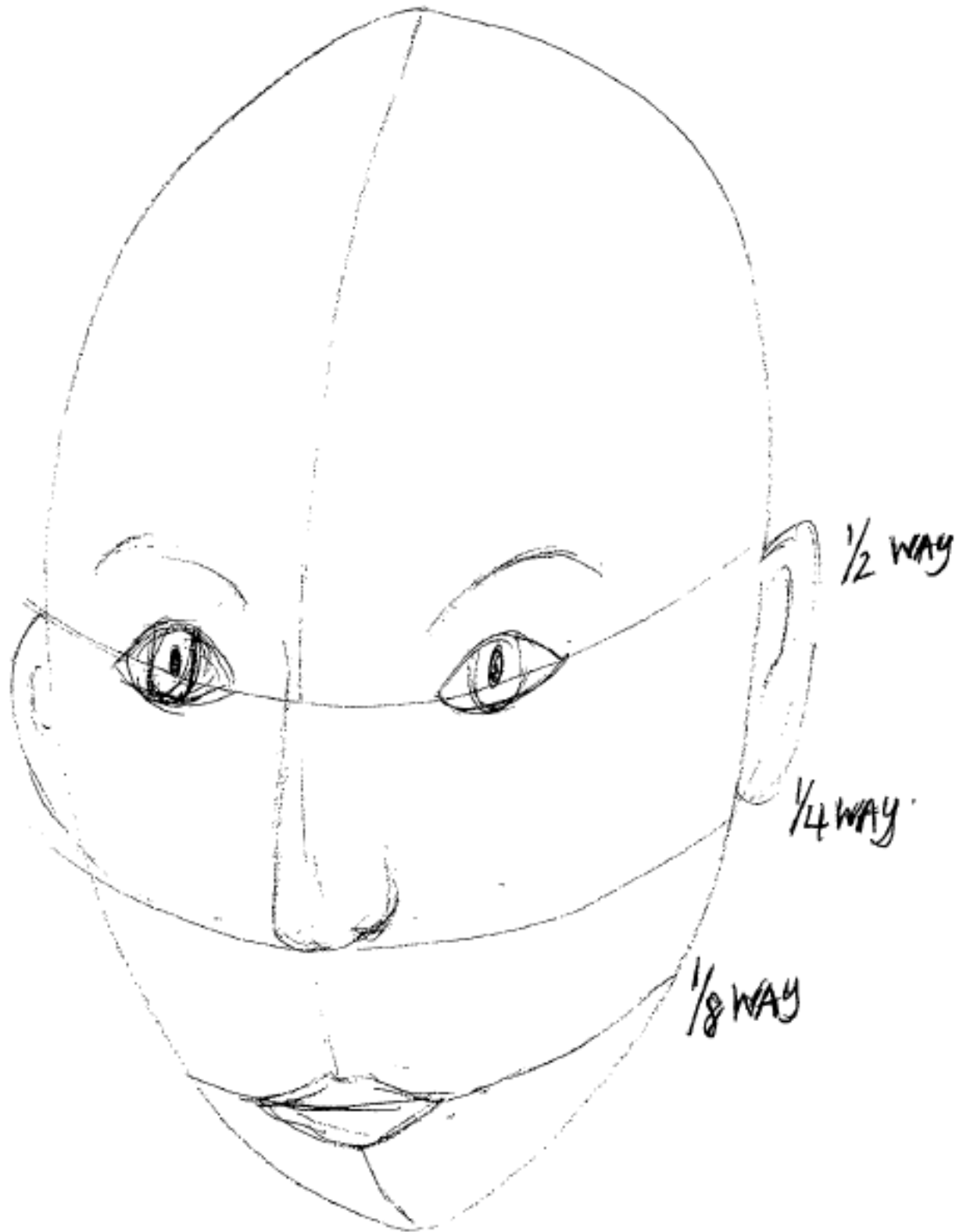
“Is the theme significant to us as human being?”

“How has your perception of and/or preference for the work changed?”

Source: T. Anderson, (1993). “Defining and Structuring Art Criticism for Education”, *Studies in Art Education*, #34(4), pp. 199-208

FIG 1

PORTRAITS



Genre

Dance Around the Maypole

Brueghel



Genre painting (from the French, meaning “type” or “kind”) is a term applied to works that depict secular scenes of everyday domestic work or recreation. The term is commonly used to distinguish such paintings from works of religious, historical, or ceremonial character, that elevate their subjects above the mundane level or ordinary existence. Genre painting, which is characterized by realism, first appears as an element in early renaissance art and northern European religious painting.

Pieter Brueghel the Younger (1564-1638), Flemish
Dance Around the Maypole, ca 1620-25
Oil on panel
Gift of Val A. Browning
Museum # 1992.020.001

The Brueghel (broy'-guh) family of Flemish painters was among the most notable families of professional artists. Peter Brueghel the Elder, c. 1525-1569, established the independence of landscape and genre subjects from traditional figural painting. Unlike his predecessors, Brueghel painted almost

entirely for private patrons and produced no surviving work for churches or other public buildings. Consequently, he was known in his own time primarily as an inventor or moralistic figural scenes and landscapes, which were reproduced in engravings by other artists. Two of Peter Brueghel's children were painters. Pieter Brueghel the Younger, 1564-1638, frequently imitated his father's works.

With brilliant color and movement, Pieter the Younger has carefully described a rustic village community celebrating the ancient festival of May Day in his painting, *Dance Around The Maypole*. The villagers depicted here, like their ancestors before them, celebrate as a way of wishing for a successful harvest season. It is a vibrant and engaging image, and one that affirms the value of traditions and customs which serve to identify and consolidate a community. Merrymakers of all ages participate in dancing, singing, card playing, and laughing (as well as other effects of too much merrymaking – urination and vomiting). Brueghel the Younger empathized with and documented the everyday peasant world with an uncanny sense of observation in addition to his carefully crafted descriptions of the landscape.

Genre

“Life” Lesson Plan

written by Rachel Hermanson

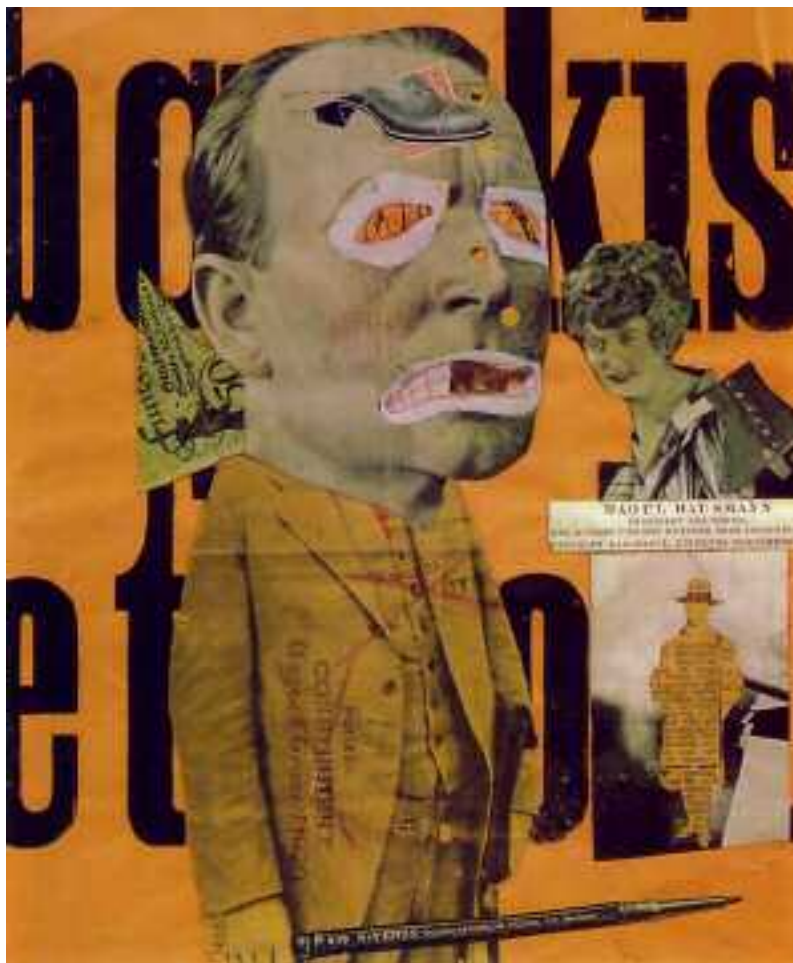
Theme Motivation: Have students bring in from home something that sums up the 20th century.

ART PRODUCTION

Objectives: Students will be able to

- 1) Think of a number of concepts for an art piece in photo montage, and then choose one idea.
- 2) Carefully collect the necessary materials for their piece.
- 3) Thoughtfully take and develop photographs that capture 20th century.
- 4) Render a photo montage with newspaper clippings (NOTE: In collage the newspaper clippings can be ordered according to color, i.e. they can cut form the newspaper clippings that are the color blue in order to create a blue sky, or they could cut a sky from the magazine.

Procedures: Take a number of photographs of everyday life in today’s society with a black and white camera. You can either develop them as a class, if this is possible, or the students can have them developed and they can create a photo montage of 20th century America. Younger students can clip images from the newspapers and magazines. A photo montage is a collection of clippings from photographs mixed with some clippings from a newspaper to create an art piece (see example of Raoul Hausmann’s *The Art Critic* 1919-1920 below).



AESTHETICS

Role-play an Oprah Winfrey show with guest artist, I. Use Junk who recently exhibited aat the M.E.M.E. (Museum of Expensive Modern Extravaganza) in New York. (Fill in the space with some everyday object that typifies the 20th century). There were violent demonstrations against this piece by the local school board (a number of people can play this part), the mayor, and the Parent/Teacher Association. The artist on the TV show tries to defend his art piece, while the Museum gives their reason for exhibiting the piece, while the Museum gives their arguments to argue that the piece should be taken out of the museum.

Procedures: Students should be assigned to each of those roles and the rest of the class can take the part of the audience. As on the show the audience can raise their hands to ask questions and make comments. One of your more outgoing students can be assigned the part of Oprah. Collect a number of twentieth century objects such as Campbell's soup cans, a VCR, a TV, and a CD etc. and place them in the middle of the classroom. The artist can choose which object they would have made an art piece out of. Give the actors time to prepare their role play while other class members are working.

Questions to help stimulate the debate:

- Can an everyday object be considered an art piece?
- Just because an art piece is in an art museum does that mean that all the art pieces displayed are art?
- Is the soup can in my cupboard art?
- What makes the soup can that Andy Warhol used in his prints, art?
- Who can decide what art is? Is it just art curators that can decide?

ART CRITICISM

Review the article on everyday objects in art. Have the students mark the words and phrases that are related to the Anderson Mode of Criticism (see Portrait lesson plan), i.e. the words that describe, etc. The article can also be used for an aesthetic discussion. Are mattresses art when they are in the museum?

ART HISTORY

The Dada movement and such artists as Andy Warhol used everyday modern images, such as Marilyn Monroe and Campbell's soup cans. A book can be checked out of the local library on these artists and a look at these artists work can be used in conjunction with the aesthetic discussion.

EXTENSION ACTIVITIES INTO OTHER AREAS OF THE CURRICULUM:

Social Studies – Look at the civilizations of another country at this time.

History – Investigate the American civilization and how it has changed since colonization.

English – Read a play or novel that covers everyday life in American or another country, such as *Tom Sawyer*, *Anne of Green Gables*, *Little Women*, and Shakespeare etc. Perhaps the students can write their own journal as to their everyday life.

Math – Family Studies 101; work out a budget for a family in the 20th century and compare that to one from a past century.

COLLAGE

Cutting/tearing/pasting

Collage, from the French work “coller” meaning “to glue” is a relatively new form of art. George Braque (1882-1963) was perhaps the first artist to use this method as a fine art. In the later part of his life Henri Matisse (1869-1955) was too ill to get out of bed to paint; so he cut shapes out of brightly colored papers and glued them down to create his paintings. A collage could be approached in the same manner as a painting lesson; the difference is, however that instead of painted shapes, the colored areas come from the variety of beautifully colored papers, materials, strings, etc. that are cut or torn into whatever shape you have in mind.

Suggested List of Material for Collage

Colored butcher paper, construction paper or cardboard cut to convenient sizes. Uniformity of size is neither necessary nor particularly desirable.

Paper Scrap Box with a wide range of colored construction and butcher paper scraps.

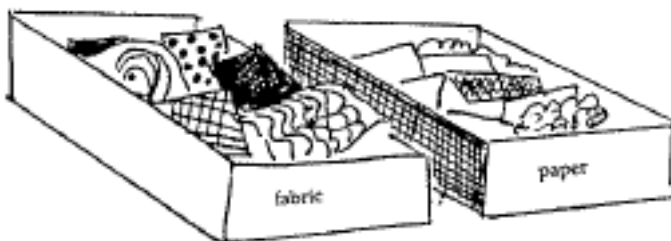
Scrap Fabric Box with fabric scraps in prints and varying weaves.

Magazines with lots of colored illustrations.

Many different kinds of textured papers – wallpaper, packing papers, metallic papers, colored tissue, etc. Stores that sell wallpaper will often give you wallpaper sample books of discontinued patterns.

Sewing notions- - scrap yarn, rickrack, braid, lace, “jewels,” buttons, snaps etc.

Scissors and white glue. The children scissors are often not sharp enough to cut many of the above materials. Try to gather a few sharper pairs to supplement what the children have.



Shallow boxes will help keep the materials organized.

Landscape

The Countryside

Corot



Jean-Baptiste-Camille Corot (koh-roh'), born July 16, 1796, died February 22, 1875, was one of the greatest 19th century French landscape painters. Corot trained (1822-25) with the neoclassical landscape painters Achille Etna Michallon and Jean Victor Bertin. As a young artist, Corot received instruction in outdoor landscape painting in addition to his careful study of antiquities and classical motifs. His earliest paintings are most often characterized by a conventional, clear and precise description of architectural and natural forms, but this approach gradu-

Jean-Baptiste-Camille Corot (1796-1875), French
Souvenir des Environs de Boissy-Saint-Léger
(The Countryside at Boissy-Saint-Léger)
Oil on canvas
Gift of Val A. Browning
Museum # 1993.034.017

ally changed as the artist became more enthusiastic about working directly from nature. Although Neoclassicism is evident in the subject matter, drawing technique, and palette of his early works, Corot's spontaneity, as well as his intimate and romantic attitude toward nature, was already apparent. In sketching the Italian countryside during a visit from 1825 to 1828, he reject-

ed neoclassical techniques in favor of heavy brushstrokes and dense impasto, thus creating harmonious tonal masses that conveyed his immediate impressions. Corot attained this tonal harmony by mixing white lead paint with other hues, thereby producing an extraordinary luminosity that lent substance to atmosphere and weight to volumes. The result was a lyrical, poetic statement.

After his first Italian sojourn (he returned to Italy in 1834 and 1843), Corot frequently painted the region around his family's house at Ville d'Avary and at Fontainebleau. During the summer he sketched en plein air; jotting down copious notes to be used during the winter, when he painted in the studio. The light of northern France, so different from that of Italy, provided him with scenes of softly diffused light filtered through rain and fog-filled skies. The precision of Corot's classically-inspired work eventually gave way to the creation of Arcadian landscapes illumined by gauzy, suffused silver light. His soft, feathery and generalized brushstrokes, his imaginative tonalities and simplified compositions all had a formative influence over the painters who gathered around him the village of Fontainebleau, a group that became known as the Barbizon School. Corot's sincerity and directness as a landscape painter exerted influence over the later Impressionist painters and continued to inspire landscape artists of the twentieth century.

Landscape

“If I Were In...” Lesson Plan

written by Rachel Hermanson

This lesson is designed for a young elementary level aged child but can be adapted.

Theme Motivation: Watch an instructional video on a different country. These can be borrowed from the public library. Corot was born in a French village so it may be nice to watch a video on France. This is also an excellent tie into a geography lesson.

ART PRODUCTION

Objectives: The students will be able to

- work collaboratively in a group of four to create an art piece
- communicate their ideas effectively in a group
- be sensitive to others ideas
- be able to collaborate ideas into one plan
- brain storm ideas
- choose one idea that is pleasing to the group
- translate ideas into a three dimensional art piece
- show different types of texture in paper mache
- collect material for their design

Activity: To create a three dimensional landscape in paper mache of a certain country.

Resources:

- Pieces of masonite one per group of four
 - Newspaper and white paper for the paper mache
 - Wallpaper paste
 - Poster paint to paint the finished piece
 - Twigs for trees
 - Match sticks or larger sticks for construction
 - Boxes and tins saved from cereal etc. for construction
- (You can ask the students to save what they need for their construction)

Procedures:

1. The students must choose a country that they can construct as a group. They can brainstorm and then choose one.
2. They must decide what will be in their landscape: will there be hills, lakes, trees, roads and sidewalks? Is this a cityscape or a rural scene? Will there be any building? What will the buildings look like? Some research will need to be done as to what the landscape would look like in the country of their choice.
3. How will these things be constructed? Roads could be constructed out of rocks, stone or painted. Buildings can be made of wood and stuck to the masonite with the glue gun. Or they can be made from boxes with paper mache over the top and painted. Children should be encouraged to come up with solutions and be resourceful. They have a natural way of doing so.

Paper mache is done by putting strips of paper into the wall paper paste, rubbing off the excess paste between fingers and thumbs and then building up a landscape by piling the strips on top of each other.

ART HISTORY AND ART CRITICISM

Concepts: The Anderson model of criticism (See Portrait Lesson) and the set up of an art museum

Objectives: Students will be able to

- Critique their own work according to the Anderson's model of criticism
- Understand the workings and etiquette of an art museum and be able to create their own art museum

Once the landscapes are completed and painted, an art museum can be set up. Each of the groups would be assigned to create a label and explanation for their piece. Students should create a label for their work as follows.

Name of artist title of piece, year created media (paper mache), size

A brief description would follow as to what the landscape is about. How was it made? Who are the artists? Where do they come from? Is there a story behind the landscape?

The classroom would then be set up like an art museum. The class can discuss as a whole how the classroom should be arranged. How are the art pieces to be displayed? Cloth can be placed over tables or, stands can be made with sturdy foam board.

To help students come to understand the workings of a museum a number of issues can be discussed.

- Will we display work that is not finished or has poor craftsmanship?
- Will there be a title to our museum?
- Are we going to invite visitors, another class or our parents or the principal?
- Are we going to need a pamphlet/booklet to explain the exhibition and its content?
- How should one behave in an art museum? (quiet voices, do not touch)
- Will we have docents to answer question about the exhibition?

ART CRITICISM

After the exhibition is set up the students can pretend to be art critics visiting the art museum. Each of them must write a report on one of the landscapes to go in the art magazine that they are reporting for. They can also interview the group of artists that designed the piece. Before they begin you can discuss how to write a critique. There are a number of stages.

Their critique can contain the following and can go into further depth according to age and experience. This should be written as a short story nor as a list. There are a number of art criticism models that an artist can use. The one that I have chosen for these set of lessons is the Anderson model. See the worksheet for how this model is set up.

AESTHETICS

Concept: The institutional theory states that if an art piece is exhibited in an art institution then it is art. As a conclusion to the art criticism activity this theory can be introduced and the students can discuss whether or not their art work is art according to the theory.

To stimulate discussion you can ask such questions as:

- Does an artist have to be famous in order for their art piece to be considered art?
- What can an artwork be made of to be art?
- What kind of art should be allowed in an institution?
- What if the art institution does not like a certain painting, does that not make it art?
- Is children's work, art even though it is not put in an art institution?
- If an art institution displays art that is ugly or crude is it still art?

The following article can be used with this discussion for older children.

EXTENSION ACTIVITIES INTO OTHER CURRICULUMS

History – A city in the past can be created and you can discuss how the land would change according to the time. What would the landscape look like in the ice age, etc?

Geography – A three dimensional map can be created, or old maps of countries can be looked at. The students can also look around the neighborhood and create a map of the local neighborhood; they could make up a key for the local sites.

English – The Wordsworth poem, “O to be in England,” could be read and the students could make up their own poem about being in their country.

Math – The monthly expenditure for a farm could be calculated or for a family home to be run.

History/Religion

The Annunciation

Italian



Master of Apollo and Daphne (active 16th century), Italian
The Annunciation, early 16th century
Oil on panel
Gift of Val A. Browning
Museum # 1994.017.001

The term history has had a dual meaning. Originally it referred to a record of past human events – the work as used by the ancient Greek Herodotus meant inquiry – but in modern times the term has come to be applied to actual past events in human affairs or even in nature. In fact, however, human knowledge of past events, especially evidence, all of which must be interpreted. History, therefore, is most usefully understood to refer to the historian’s reconstruction of the past. History paintings are the artist’s reconstruction of the past. Frequently artists paint scenes from ancient, mythological or religious history to tell a story or teach a moral lesson about the values of courage, patriotism or loyalty.

Sacred or religious painting represents stories from Judeo-Christian, Buddhist, Hindu, Islam and other religious faiths. Classical mythology and legends are themes used by later European artists as well as ancient Roman and Greek painters. Battles and political events, whether from the past or present provide themes for history painting. Illustrations for literary works are also included in this category.

The master of Apollo and Daphne is a name given to an anonymous artist active in late 15th century and early 16th century Florence, who painted mythological and religious genre. Though anonymous, the style of this artist is sufficiently distinct and individual for his paintings to be collectively identified. The Master of Apollo and Daphne adopted aspects of the curvilinear style and linear grace of Botticelli, while his brilliant coloration and decorative interiors show the influence of Domenico Ghirlandaio and workshop. Both of these

influences are evident in this scene of the annunciation where the angel Gabriel tells Mary that she has been chosen to be the Mother of Christ. Mary posed in an elegant contrapposto stance – that is, the weight of the body is supported on one leg so that the hips and shoulders slant in opposite directions as a result – next to the lectern where she has been reading. The angel Gabriel carries a lily, symbolic of the Virgin’s purity, and the presence of God is symbolized by the dove in the upper center of the painting. By the bed one sees Mary’s shoes; bare feet were symbolic that one was on sacred ground. On the window sill is a piece of fruit which could be an apple, a reference to the Virgin’s role as the new Eve in the salvation of humankind.

History/Religion

“Symbols” Lesson Plan

written by Rachel Hermanson

Theme Motivation: Bring in pictures, images, or drawings of objects that symbolize certain things, i.e. smiling faces, round shape with lines symbolizing sunshine, a dove, a cross, a heart, a kiss sign, a peace sign, etc. Discuss the power of symbols in today’s society, and the symbols in the art reproduction of the Annunciation.

ART PRODUCTION

Concept: An altar piece with symbolic meaning tied to the theme of themselves as a person, a historical or religious event.

Resources:

- 2 x 4 wood for frame
- Saw
- Glue gun
- Canvas (you can buy the canvas already on a frame)
- Gesso (a white paint like substance painted on the canvas before use to stop decay)
- Acrylic paint
- Paint brushes
- Paper mache

Objectives: Students will be able to

- Manipulate with craftsmanship paper mache and acrylic paint
- carefully design an altar piece deciding upon symbols that have a specific meaning
- write a carefully worded, and clear label
- use the Anderson model of criticism, now adapting the framework of the model to their style
- express their own opinions and thoughts about the art piece
- be sensitive but open about their own valued judgments.

Procedures: Create an altar piece, the frame made of wood and covered with paper mache with a painting inside representing a theme. The theme can be themselves as a person, a historical event or a religious event. The painting must contain at least three symbols and they can choose the symbols that they want to use. The symbols must be interrelated and have a symbolic meaning tied to the theme. The frame can be made of wood, glued together with a glue gun. Once it is dry an altar piece can be made using paper mache over the top of the wood.

AESTHETICS

Concept: Is a label necessary when displaying a work of art?

Procedures: Discuss the importance of a label by showing the Annunciation without any explanation and then with a label and explanation. Discuss whether or not there is a better understanding of the art piece with a label. Have the students write a label for their piece. The label must include: the artist’s name, the title of the piece, the medium, and the year it was created. An explanation of the piece and the symbols involved.

ART CRITICISM

Create an art gallery with the altar pieces of all the students. Each of the students must act as an art critic writing for a local newspaper. They must choose one of the altar pieces to describe and they must write an article about the piece using the Anderson's model of criticism (See portrait lesson for the model).

ART HISTORY

Find other artists who have used symbolism in their paintings. One of them that you can look at is Jan Van Eyck's *The Arnolfini Marriage*.

Resources:

- Art books borrowed from the public library
- Teacher Resource Center at the Utah Museum of Fine Arts has reproductions available for teachers to borrow for a two week period. Call 801.581.8336 for a list of available reproductions.

Extension Activities into other areas of the curriculum:

English – The critiques can be typed up and made into a newspaper as an English project along with other articles, display ads, etc.

Math – Look at different symbols in math equation and find what they represent (%, \$, +, =).

Geography – Look at the symbols on a map and see what they represent. Or the symbolic meaning of countries flags.

Still Life

An Arrangement of Flowers

Petter



Franz Xaver Petter (1791-1866), Austrian
An Arrangement of Flowers with a Bird's Nest
Oil on panel
Gift of Val A. Browning
Museum # 1993.034.016

Still Life painting, or the depiction of inanimate objects, such as flowers and fruits, is thought to have originated in Greek painting of the late 4th century BC. Although no Greek still lives have survived, the works of a still life artist named Piraikos was mentioned by the historian Pliny the Elder. Hellenistic works almost certainly influenced Roman still life painting, which is splendidly represented by the wall paintings and mosaics (before 79 AD) found at Pompeii and Herculaneum. Later Roman artists presumably continued to make still life paintings, but the art was lost in the early Middle Ages and was not to reappear as an independent art form until the 16th century.

Toward the end of the Middle Ages, artists in general began to take a new interest in the simple and direct representation of the objective world. Exactingly careful representations of furniture and artifacts, as well as of plants and animals, characterized the contemporary art of the Netherlands. Italian still life paintings tended to emphasize arrangements of fruits and flowers.

The tradition of painting detailed, carefully observed arrangements of flowers began in 17th century Holland, but remained popular and continues to be practiced in our own time. The still life is an ideal subject matter for the artist to display both his or her talent in describing different textures, as well as an

individual sense of order and harmony. In nineteenth century Vienna, the still life was a standard subject at the Academy of Arts and was a favored subject with the Imperial Court, which collected examples by the Dutch masters and by local Viennese painters. Among these artists, Franz Petter distinguished himself as a disciplined and sensitive creator of still life subjects. Petter painted large opulent still life for Viennese homes which provided him with a regular income; but it was his small-scale studies of flowers and fruit that established his lasting reputation for their meticulous craftsmanship, compositional clarity, and sense of simplicity and intimacy.

Still Life

“One Moment in Time” Lesson Plan

written by Rachel Hermanson

Theme Motivation: Have the students make silly movements, hold the pose, and take a photograph.

AESTHETICS

Concept: The Mimetic theory states that if something looks real then it is art.

Procedures:

1) Photocopy the two enclosed art reproductions and give one to each member of the class. Have them choose individually which of the reproductions they would have consider more art and have them write their comments as to why they think it is art. The objective is to have them think of as many reasons why one is art and why the other is not.



Picasso, *Still Life with a Pitcher and Apples*



Picasso, *Still Life with Fruit Dish on a Table*

- 2) After each student has written down their suggestions have a class vote.
- 3) It is normal that the more realistic piece will be voted as the art piece. Explain the Mimetic theory and what it states. This theory was one of the first theories about art to be developed and came in conjunction with Plato, the philosopher and the Greek and Roman art. It states that the art piece and the subject matter have to look like each other, and the more closely they resemble each other the better.

This is one of the most popular aesthetic theories. Most people judge art by this theory without even knowing it. Take time to discuss the students reasoning for their consideration on one piece being art.

ART HISTORY

Along with the Dutch still life's you can also take a look at Greek and Roman art from which the Mimetic philosophy came. Some artists to have students to research would be Michelangelo and Da Vinci.

ART PRODUCTION

Concept: Linoleum printing

See the relief printing image at the end of the lesson for the directions on how to print. Have the students design a still life with their linoleum cutters to create the design in the linoleum. Note that the image will be the opposite was round when printed. A number of prints can be run of one image.

In this production activity the students will not be concerned with too many details which will reduce the pressure for less capable students that do not like making things look real.

ART CRITICISM

Have the students give a vocal criticism of their work according to the model. They can be evaluated according to how well they follow the model.

EXTENSION ACTIVITIES INTO OTHER AREAS OF THE CURRICULUM:

Geography – Have the students design a still life for different countries. What would be typical of the Asian culture that could be put in a still life?

Science – Study the element of time, speed, Einstein's theory of relativity, etc.

English – Write a story about going back in time.

Math – For younger children, they can learn to tell the time.

PRINT MAKING

DEFINITIONS

- 1) Print making – The process of transferring an image from one surface to another to create multiple original art works.
- 2) Baren – A tool used to burnish the paper when printing over an inked relief block.
- 3) Brayer – A roller used to apply ink to a plate or relief block.
- 4) Burin – A stylus used to draw on plate to create design.
- 5) Burnish – To gently but firmly rub paper to insure ink transfer.
- 6) Ink Plate – The plate or stone on which the ink is prepared and rolled.
- 7) Inking – The process of rolling the ink onto the print plate or relief block.
- 8) Print – An artist's handmade multiple original
- 9) Proof – An impression made at any stage of the work to examine or evaluate the work; this is not part of an edition.
- 10) Edition – The total number of prints pulled from the work as authorized by the artist; each is numbered in order of printing/total edition (11/60).
- 11) Reproduction – A photo-mechanical copy of an original; not a print.

MISCELLANEOUS PRINTMAKING METHODS FOR CLASS PURPOSES

Collograph
Monoprint
String Print
Eraser Print
Vegetable Print
Plaster-of-Paris Print
Found-object print
Embossing
Cardboard print
Styrofoam Print

PROFESSIONAL PRINTMAKING TECHNIQUES

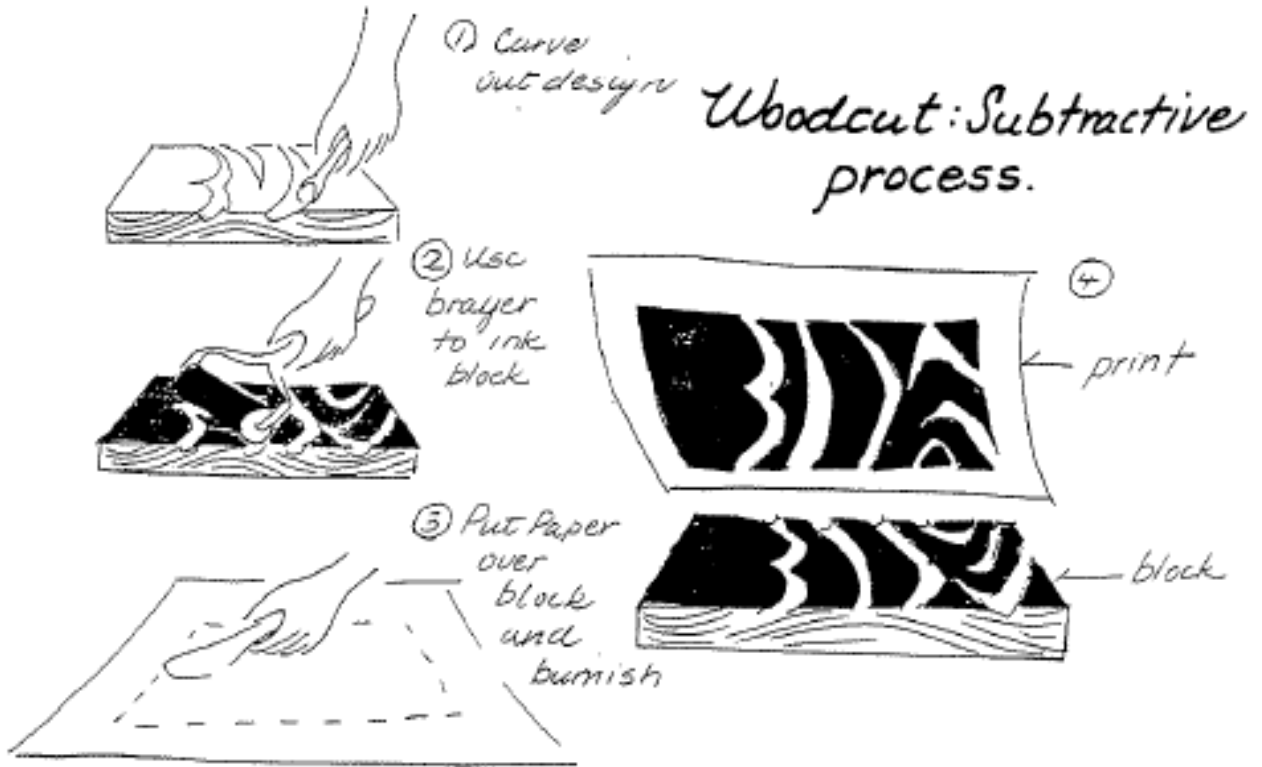
Relief: A subtractive print, such as a woodcut made from a wood block or lino-cut from a lino block, done with knives, gouges and chisels.

Intaglio: A major form of printmaking where an image is either cut or bitten by acid into a metal plate. Ink is forced into the lines of the image, the surface of the plate is wiped clean and the print is made with the pressure of an etching press. Etching, engraving, dry point and aquatint are all intaglio processes.

Lithography: A form of printmaking in which a drawing is made with a greasy substance on a stone or plate. The surface is then treated so that the image done with the greasy substance accepts ink and the non-image areas repel ink. The surface is then inked and the image is transferred to damp paper with a press.

Silkscreen or Serigraphy: The form of printmaking wherein ink is forced with a squeegee through a silk screen onto paper.

Fig 6 Relief



UNIVERSITY PRINTS, BOSTON



Subjects of Art

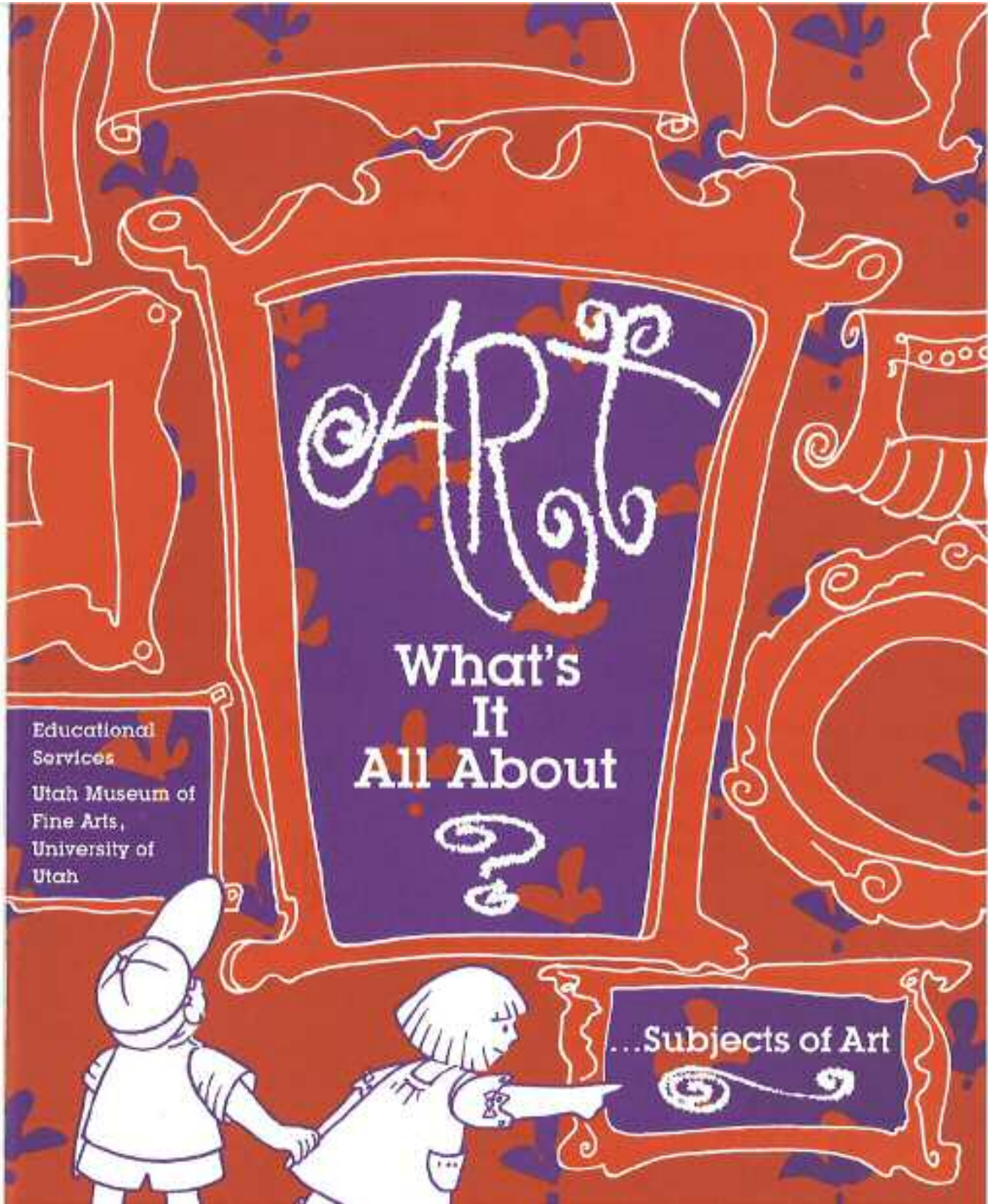
Utah Museum of Fine Arts • www.umfa.utah.edu

Lesson Plans

April 10, 1996

Subjects of Art Activity Book

The following activity book was created to help children understand the subjects of art using artwork from the Utah Museum of Fine Arts collection. The reproductions at the end can be cut out and glued onto the pages to identify the different subjects of art.



Educational
Services
Utah Museum of
Fine Arts,
University of
Utah

What's
It
All About



...Subjects of Art

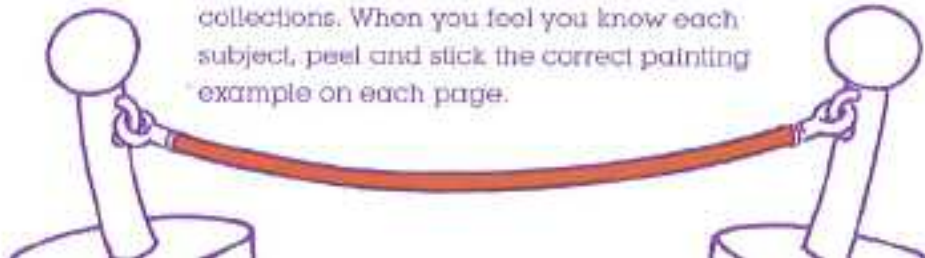




What's It All About? ... Subjects of Art

When artists create, they are faced with many choices; one of them is what subject to portray. The subject is what the picture is about. It is difficult to find a subject that some artist has not painted in the 4000 years of art history we know. Subject choices are as wide as our universe, everything we see and anything we can imagine. An artist may specialize in a favorite subject or choose to paint many subjects during her career.

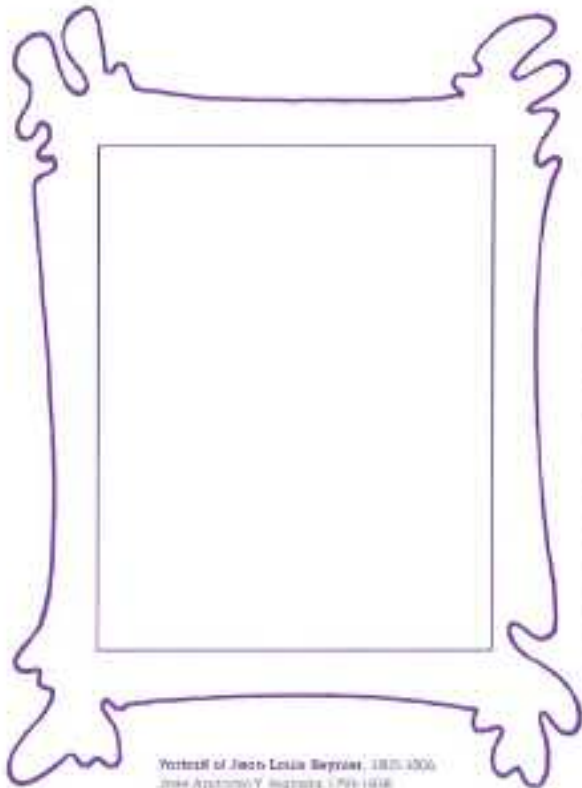
The subjects you'll discover in this booklet are *portrait*, *landscape*, *still life*, *history painting*, *genre*, *fantasy* and *non-objective painting*. In the Utah Museum of Fine Arts you can see original paintings of all these subjects. In the back of this booklet you will find small reproductions of paintings in the Utah Museum of Fine Arts collections. When you feel you know each subject, peel and stick the correct painting example on each page.



Portrait

Everyone likes to have pictures of people they like: family, friends, ancestors. A *portrait* is an accurate likeness of a specific person that tells about the personality of that person. When more than one person is represented the painting is called a group portrait. Portrait artists are experts at portraying a person's outward appearance and revealing that person's inner being, his or her thoughts, dreams, attitudes. Often artists include a background or objects that relate to the person's interests, status or occupation.

Circle things that you think reveal the most about a person's personality – ears, eyes, nose, mouth, hands, how the person stands or sits, what the person is wearing or holding. The next time you see a portrait try to get an idea of what the person is like by studying everything the artist included in the painting.



Portrait of Juan Luis Breyer, 1815-1806
Josep Antoni Y. Aguiló, 1791-1818
oil on canvas
The Museum of Modern Art, New York
Museum of Modern Art, New York
Acc. 1994.100



Landscape

Landscapes, views of nature, have always been favorite subjects for painting. Oddly enough landscapes were usually painted indoors in artists' studios. About 100 years ago painters in France moved their easels out-of-doors to catch the effects of natural light.

To the landscape painter light is important: it can suggest the time of day, time of year and place on earth. In summer the sun is high in the sky and lights objects from above. In winter the sun is low and lights more of the sides of objects.

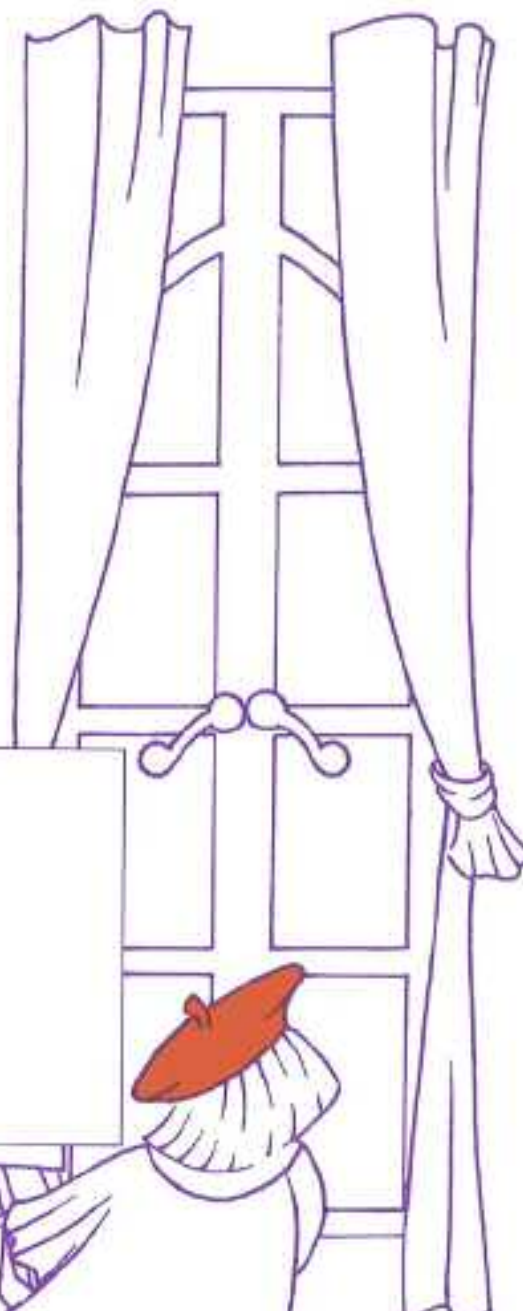
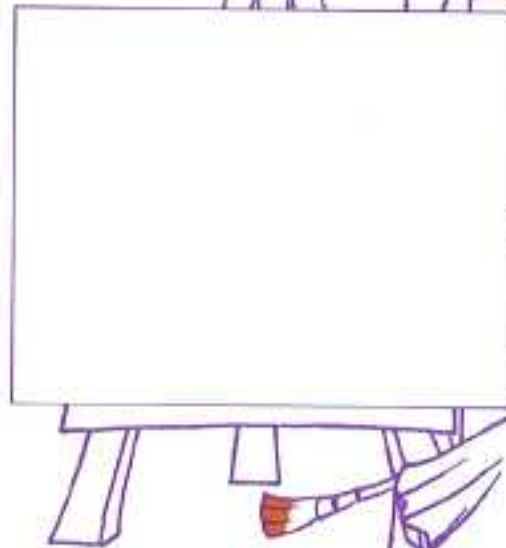
Start noticing the location of the sun and position of the shadows

when you are outdoors.

Paint a favorite scene in the morning

and in the late afternoon.

If you have enough patience try painting the scene in spring, summer, fall, winter,



What would you call a painting of the sea? A _____scape.
of the city? A _____scape.

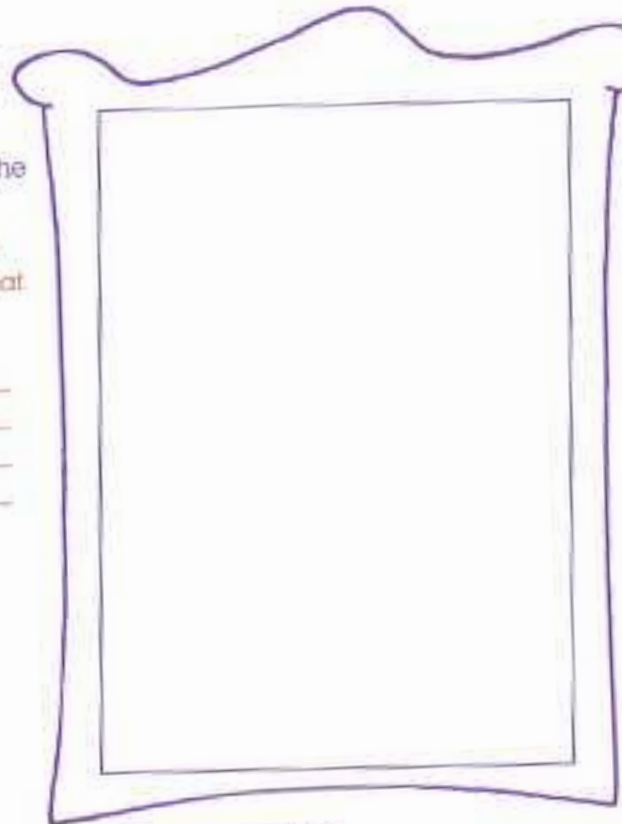
Still Life

Still life says what it is ... a painting or drawing of non-moving objects specially chosen and arranged by the artist. This might include flowers, books or fruit. **List some non-moving objects for a still life arrangement that you would like to draw.**

Some artists try to make a realistic representation of the still life objects using color, texture, light and shadow (a). Other artists are interested simply in shapes, colors and arrangement (b).

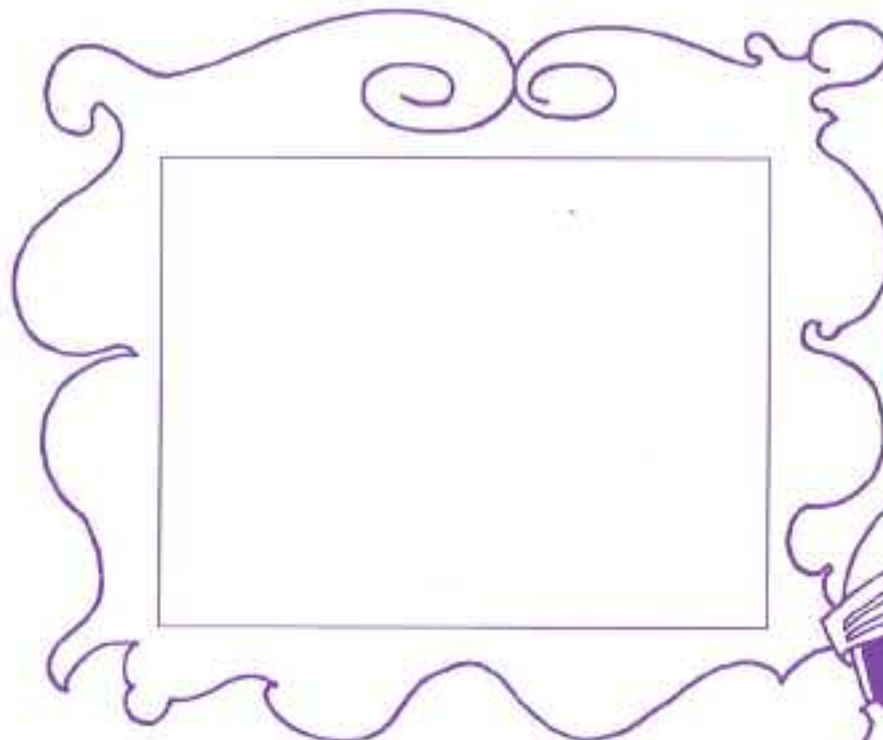


A still life might tell a story about a person who owns the objects, his culture and times. **Arrange some of your favorite belongings and paint a still life that tells about you.**

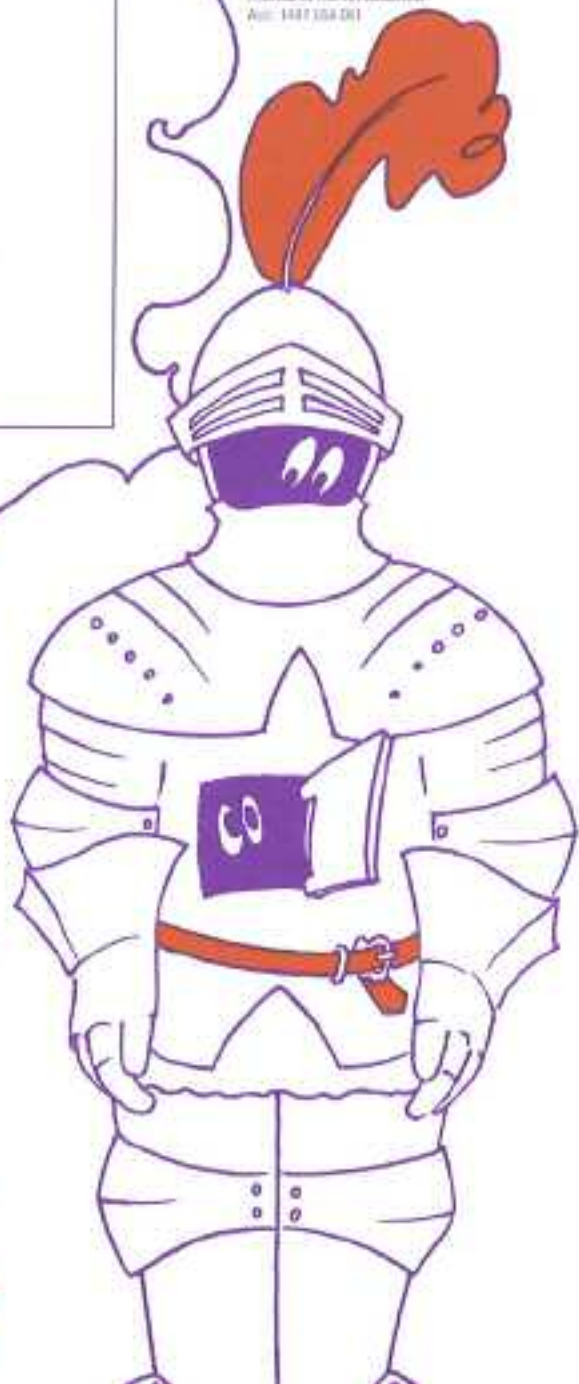


Study with Flowers, Notebook
Paper and Pencils, 1996
Final Version 1020
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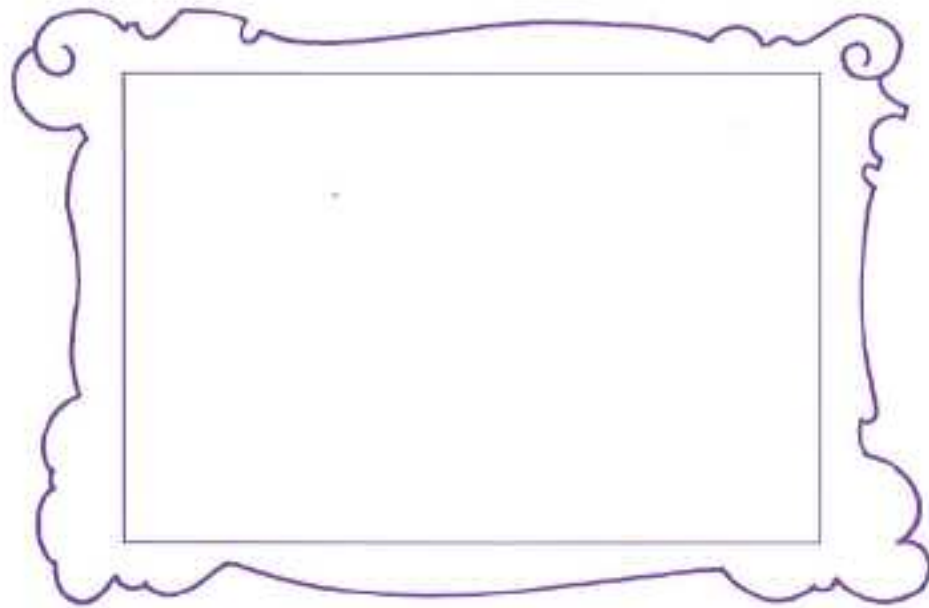
The Arrest of Captain Allen McLane, 1881
James Wilson Price (1849-1933)
Oil on canvas
The Museum of Modern Art, New York, NY
Gift of the Art Students League of New York
Acq. 1937 (54.06)



History Painting

History paintings are scenes from ancient, mythological or religious history. History painters do a lot of reading and research to collect information for their paintings; then they use their imaginations to portray the characters in action. Often the artist paints a history painting to tell a story or teach a moral lesson about the values of courage, patriotism or loyalty.

To make a history painting choose a hero or heroine from history or a favorite story. Make a list of what you know about the hero and the circumstances that could be part of your scene. Is your imagination strong enough to fill in the details necessary for a history painting? Go ahead,



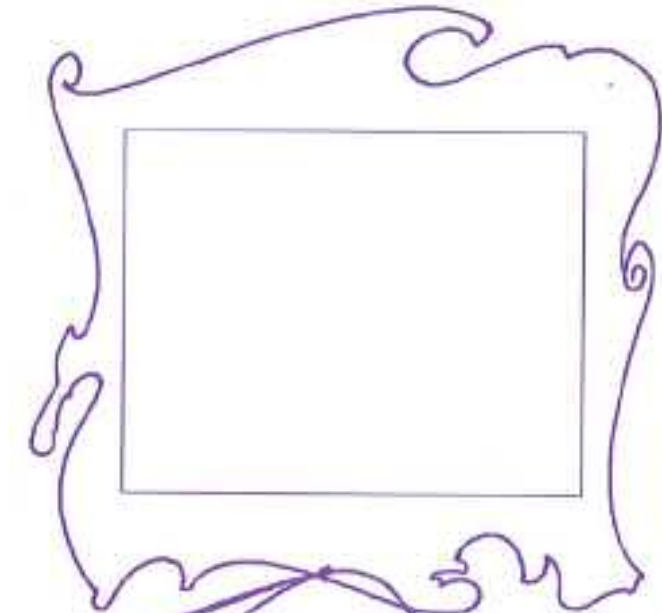
Genre

Dance Around the Maypole, 1822
Peter Braucher, The Worcester 1564-1822
Oil on paper
The W.A. Storrer Memorial Collection
Nov. 1922-2011

Genre is a fancy name for a common subject, paintings of everyday people doing everyday things indoors and outdoors. Genre is a French word pronounced zah'n' jah. Genre paintings tell us a lot about the way common people live, dress and act all over the world, in the present and in the past. Once people decided it was okay to paint common scenes, genre became much more popular than history painting.

What is your favorite pastime? Make a drawing or painting that in the future will show your grandchildren what you did as a kid.



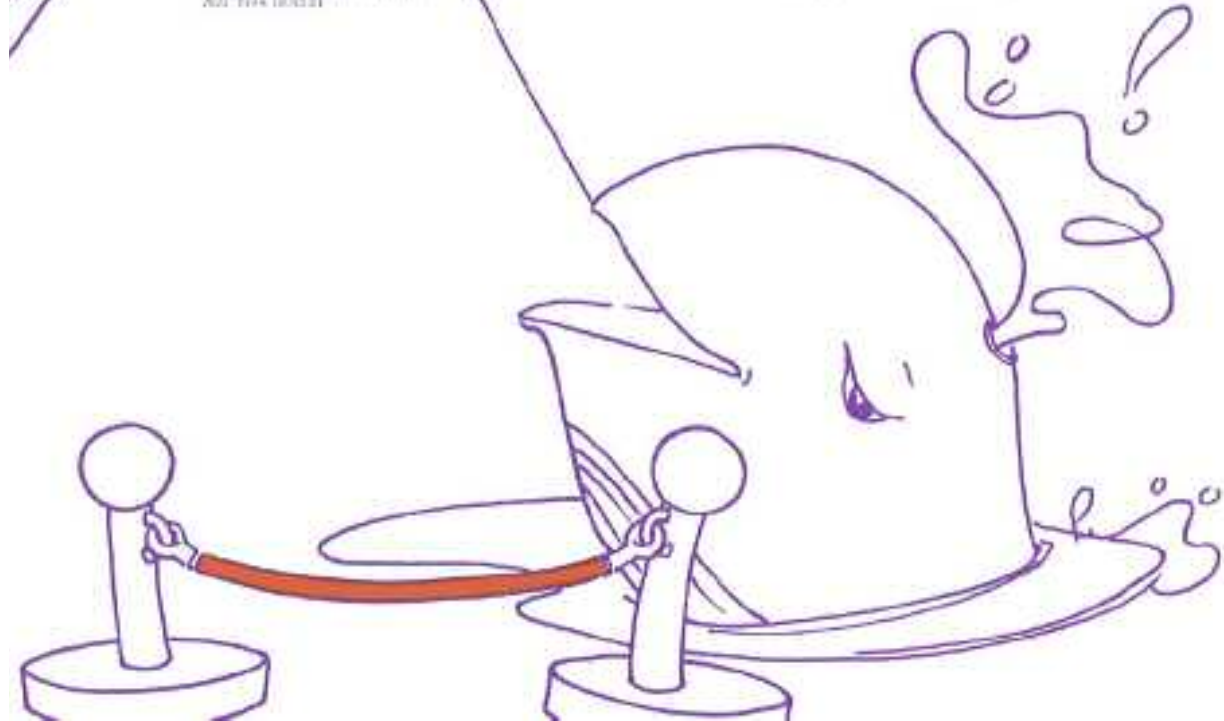


Fantasy

Fantasy painting comes from the artist's imagination or dreams. This kind of painting might be a portrait, landscape or genre that portrays fanciful places and people. Fantasy paintings sometimes show common subjects doing uncommon activities in unusual surroundings.

Have some fun, imagine a new creature in an unheard-of place doing a dreamed-up activity. Draw or paint the scene, give it a name.

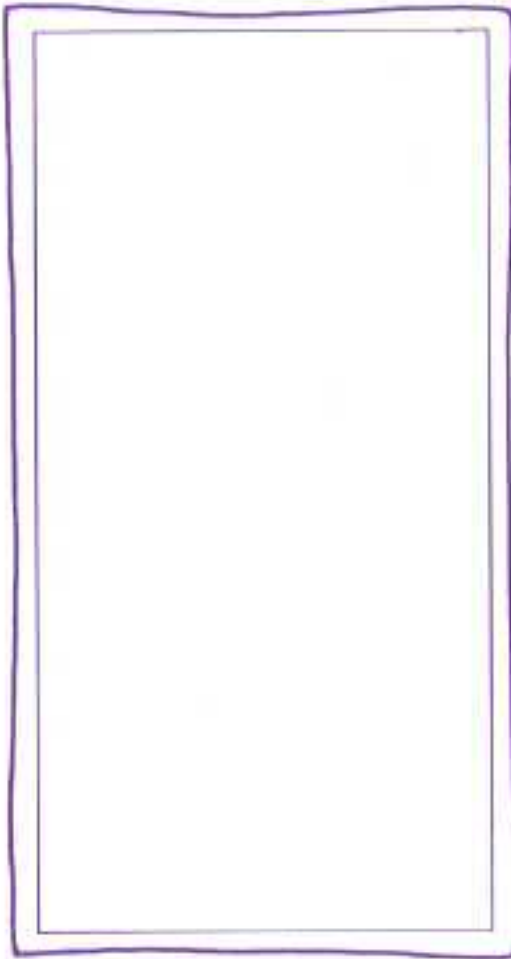
The Hot Dog Bridge 1974
Robert R. Gertler, 1926
Photograph
Credit line: Christopher & Gwendolyn
Art - 1974.10.01.01



Non-Objective

When you look at a non-objective painting you cannot recognize a single object; instead, you see simply lines, shapes, colors and textures. Art history covers about 4000 years; non-objective painting has been recognized as art for only about 100 years. Some of us are still learning to look at this "new" art.

Go for it! Create a non-objective painting. Beware, it is not as easy as it looks. Non-objective artists must know many things about the elements of art: line, shape, color, texture and picture composition before they begin. Some advance planning sketches will help you.



Jeanne Stenroos #1
Gess. 10x10 (1931-1985)
Simple on string
MSA 2015. My and My Mouse Washes
Ms. Paul L. Roth
Ac. 1972-84



As you look at more and more art, you will discover that not all paintings fit into these categories you have learned about. Some paintings are combinations of subjects. Sometimes different terms are used to describe the subject matter.

Maybe you have a preference of subject matter in your favorite paintings. Everyone has favorites. But really it isn't what the artist paints but how. If one hundred different artists painted the same subject you would see one hundred different paintings because every artist has different feelings and different styles of painting.

The next time you visit an art museum find a painting you like. Look for the subject matter then try to determine how the artist felt about the subject. What was the artist wanting to tell you? How important was the subject in getting the message to you?



MUSEUM
CLOSES AT
5:00
TODAY





Utah Museum of Fine Arts

