Women Artists

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Lesson Plans for Educators

October 28, 1998

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Evening for Educators is funded in part by the StateWide Art Partnership

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Woman Holding a Child — *Angelica Kauffmann*

Maria Anna Catharina Angelica Kauffmann, born in Chur, Switzerland October 30, 1741, died November 5, 1807, was one of the most important neoclassical painters. The daughter of the muralist and portraitist, J. J. Kauffmann, she demonstrated her artistic ability at an early age and, by the age of 11, was an acknowledged painter and musician. An allegorical self-portrait she painted in 1760 shows her hesitating between the arts of painting and music.

While in Rome n 1763 she first encountered Neoclassicism and became friends with Benjamin West and J.J. Winckelmann. It was, in fact, a portrait of Winckelmann which she painted in 1764 that helped establish her reputation. Although she became a member of the Accademia di San Luca in 1765, Kauffmann was not allowed to take part in the nude drawing classes because she was a woman. Nevertheless, she undertook a career as a history painter.

She went to London (1766), became a close friend of Sir Joshua Reynolds, and one of the founding members of the Royal Academy (1769). While in Britain, Kauffmann made a sizable income from the production of allegorical portraits as well as from her designs for wall paintings for the interiors of numerous houses, especially those designed by Robert Adam for which she is best known.

Returning home in 1781, she married the Venetian painter Antonio Zucchi (1762-95) and settled in Rome, where in 1795 she became the unofficial head of the Roman school of painting. Kauffmann painted more than 500 paintings during her lifetime, including numerous self-portraits and history paintings.

Angelica Kauffmann (1741-1807) Swiss
Woman Holding a Child with an Apple in its Hand, 1763
Etching
Gift of E. Frank Sanguinetti
1978.450A

Woman Holding a Child with an Apple Lesson

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written by Bernadette Brown

ART CRITICISM/AESTHETICS:

QUESTIONS FOR LOOKING:
What is the subject of this work of art? This work has no title (just a description as the title). What would you name it? What emotions does the artist convey by this image? What words would you use to best describe the mother? The child? What colors would you use to reinforce these emotion messages? Compare the print to the one done by Mary Cassatt. How are they different? How are they alike?

What elements of art are used in this print? How different would this print be if Kauffmann had used other elements of art such as color or texture? Do you see light and shadow on the figures? Where would the light be coming from? Do you think it is sunlight? candlelight? moonlight?

ART HISTORY:
Ask your students if they have ever had their portrait done. Where was it done, e.g. department store, photographic studio, at home? What was the occasion? What did they wear? If it was a group portrait, who else was in the photograph? What are some reasons why people had their portraits done in the past? What might be a reason you would want to have an artist's paint or draw your portrait?

ART PRODUCTION:

Creating a portrait using only lines:
Questions to think about: Where would you be? (the setting). What would you be wearing? (Formal or informal clothing) What possessions would you want to have shown with you? What would be your pose – head, full-length, frontal, profile, etc.

Supplies Needed:
White or light colored paper, 8 ½ x 11
Black pencil

Procedure:
Using only a variety of lines have the students create a portrait.

For additional lessons on lines see lesson plan written by Zelda McAllister on Mary Cassatt.

Princess Galitzine as Flora — *Vigée-Lebrun*

Louise Elisabeth Vigée-Lebrun, 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. Vigée-Lebrun was introduced to painting by her father, a pastel portraitist who recognized her talent and supported her training. At the age of 15 she was already able to support her widowed mother and her brother. At the age of 20 she married Jean Baptiste Pierre Lebrun, an art dealer, but his weakness for gambling destroyed their marriage.

She mastered a virtuoso neo-classical style, became favored painter to Queen Marie Antoinette and was elected to the Academie Royale against protests of its members in 1783. Vigée-Lebrun was welcomed as a dignitary in court circles across Europe and amassed a personal fortune. Identified with the political ideology of the ancient regime, Vigée-Lebrun 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 capitols.

For the next twelve years she worked in Italy, Austria and Russia, where both the UMFA's portraits were painted. After her triumphal progress through Europe, she arrived in London in 1802. There she painted portraits of the Prince of Wales, Lord Byron, and others before returning to Paris in 1805. Her tremendous popularity and insistence on representing her own tastes did much to disseminate both the neo-classical and the romantic ideal in portraiture.

Marie Louise Elisabeth Vigée-Lebrun (1755-1842) French
Princess Eudocia Ivanovna Galitzine as Flora, 1790
Oil on canvas
Gift of Val A. Browning
1994.17.015

Princess Eudocia Ivanovna Galitzine as Flora Lesson

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written by Melissa Nickerson

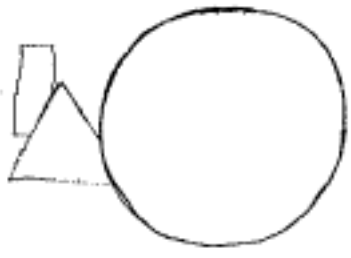
Objective:
To come to a deeper appreciation of the painting as a portrait and to gain an understanding of atmospheric perspective as a technique used to create the illusion of depth.

ART CRITICISM/AESTHETICS: Visual Exploration of Portrait
Ask the following questions to facilitate sensitizing visual awareness: What kind of painting is this? (portrait) Who do you think she is? What has the artist told us about her? (Clothes indicate wealth and station) What is she doing? Why the small Greek temple in the background? What is she holding in her hand, and why does Vigée-Lebrun have her posed in this way? What kind of person is she? Do you think you would like to have known her? Why or why not? What colors are used? How does the artist keep our eye in the painting? Imagine the red drapery gone, what happens to the painting? What happens if we remove the red bodice tie and the red sash in her hair? (Red acts as an accent and is the complement to green creating warmth and vitality in the painting, it also creates a rhythm and keeps are eye traveling around the central object.) We are visually held captive. Notice also how the line of her bent arm angles back into the painting, actually points to the receding landscape. How is Vigée-Lebrun able to achieve the illusion of depth? (Atmosphere perspective) How does Vigée-Lebrun achieve the illumination quality of the skin, and three dimensional affect of textures? (Several layers of glazes)

Historical Background:
Portraits were affordable only by those who had the money, generally the aristocracy. Traditionally each object in the painting reflects something about the sitter's interests, status, etc.

Materials:
Crayons
Watercolors
Colored pencils or pencils
Paper, choice of paper will depend on the medium

ART PRODUCTION:
1) Students choose several geometric forms and then draw them overlapping. The object in the foreground needs to be drawn with darker lines, as the objects recede; the perimeter lines are drawn thinner and lighter, as the objects get smaller.



Draw objects overlapping, getting smaller, with line quality becoming lighter and thinner. Imagine the objects are being seen through a veil of fog. If using color, warm colors come forward, cool colors recede. Use oranges, red, yellows, in foreground; blues, greens in background. Notice how Vigée-Lebrun does the same.

2) Students draw a portrait of themselves or a friend remembering that each object tells us something about the person's character, interests, etc. Afterwards, students could sit in a circle to share they included certain objects in their drawing, or have students guess what each objects reveals about themselves or a friend. If students are limited to someone n the classroom, then students could guess who the person is based on the information revealed in the portrait.

EXTENSIONS:

1) Compare Vigée-Lebrun and Peter Paul Rubens (see below) for similar technique to achieve skin luminosity and skin tone, color richness.

2) Study the French Revolution and its impact on women's place in society. Ironically, female painters had more freedom before the revolution. After the revolution, women were no longer allowed into to Royal Academy.

Studio of Peter Paul Rubens (1577-1640) Flemish
The Virgin Nursing the Christ Child
Oil on panel
Gift of Mrs. Richard A. Hudnut
1951.015

Jeanette Wearing a Bonnet — *Mary Cassatt*

Mary Cassatt (1844-1926) American
Jeanette Wearing a Bonnet, c 1902
Dry point etching
Purchased with funds from Friends of the Art Museum
1984.146

Born in Allegheny City, Pennsylvania, May 22, 1844, died June 14, 1926, Mary Cassatt grew up in an upper middle-class household in Western Pennsylvania. She was the first American artist to associate with Impressionists and the only American ever to exhibit with them. She promoted the impressionists in the United States and is responsible for the appearance of many Impressionist painting in U.S. collections.

Cassatt's training as an artist began in 1861 when she enrolled in the Pennsylvania Academy of Fine Arts where the renowned printmaker John Sartain taught and designed the curriculum. Under Sartain's guidance, the Academy's students were required to draw copies of prints and plaster casts before they were allowed to paint. Cassatt took her first trip to Europe in 1861 where she would remain for the next four years, traveling and studying in Paris, Rome and Madrid. In 1868 Cassatt's first painting, *A Mandolin Player,* was accepted by the Paris Salon.

It was at the Salon the Edgar Degas first saw Cassatt's work and in 1877, asked her to join the Impressionists. Having experienced a number of rejections from subsequent Salon exhibitions and other significant juried shows, Cassatt readily accepted Degas's invitation. She told her biographer, Achille Segard, "At last, I could work with absolute independence, without considering the opinion of a jury. I had already recognized who were my true masters. I admired Manet, Courbet and Degas. I hated conventional art – I began to live."

Cassatt's style and subject matter changed greatly as a result of her association with the Impressionists. In 1879, Degas, the etcher Felix Bracquemond, and Camille Pissarro were preparing work for a new print journal *Le Jour et La Nuit* (Day and Night). Cassatt's subsequent involvement in this project would indelibly influence her art by whetting her appetite for the graphic medium. The journal was never published, but the artists' efforts to experiment with graphic techniques were very important to Cassatt's development as a printmaker. The majority of these early works were soft-ground etchings with aquatint, a process that echoed Cassatt's experience as a painter. Throughout the latter half of the 1880's Cassatt produced dry point etchings of members of her family, and in 1889 at the "Exposition de Pientres-Graveurs" at the Durand-Ruel gallery, she submitted a dry point and an etching.

In 1890, the École des Beaux-Arts held a large-scale exhibition of Japanese prints which increased her interest in printmaking. These works had become increasingly popular in Paris but this was the first time so many Japanese prints had been gathered in one place at one time in France. Cassatt frequently attended the exhibition with both Degas and the painter Berthe Morisot, to whom she wrote "you who want to make color prints, you couldn't dream of anything more beautiful. I dream of it and don't think of anything else but color on copper….I saw Tissot there who also is occupied with the problem of making color prints." The exhibition had a profound effect on the artist, and inspired her to create a series of color aquatints. This series of ten prints executed in 1891 was one of the major achievements of her career and a milestone in the history of printmaking. One of her most famous works, *The Bath,* is the first print in the series and derives from numerous related works of mothers and children.

Although an expatriate from 1874, Cassatt is recognized as one of the foremost American printmakers of the nineteenth century. She produced over 220 prints during the course of her career. In 1912, Cassatt underwent surgery for the removal of cataracts in both eyes, which severely diminished her artistic activities; they ceased altogether within five years. Fifteen years later she died at the age of eighty-two.

Jeanette Wearing a Bonnet Lesson

written by Zelda B. McAllister

Objective:
Students will learn to see and feel lines as one of the elements of art.
Students will be able to identify the 5 basic kinds of line.

ART PRODUCTION: LINE: Learning to draw with realism

Procedure:
A. Have the students identify in their environment the 5 basic kinds of line.

STRAIGHT (Horizontal or vertical)

ANGLE (Diagonal, zigzag, …)

CURVED

CIRCLE

DOT

B. Identify the different kinds of lines used by artists in their drawings.

Mary Cassatt, *Jeanette Wearing a Bonnet,* c 1902

Vincent van Gogh, *The Park at Arles*, 1888 Art Institute of Chicago collection (see right)

Line variations create different feelings or moods in art. There are quiet lines or loud lines. Changes in feeling can be represented by changes in the line. What feelings does each artist convey in their work?

C. Have the students listen to short sections of music and on paper draw the type of line they feel. Examples may include 10 seconds of each; Mozart, Sonata in C; Schubert, March Militaire Beethoven, Symphony No. 9 and F. List, Rokoczy March.

D. Individual drawings – their shoe. Pick something that the students has a connection to or feelings about. I recommend their own shoe. (It is a good idea to let the students know the day before.) Have the students remove one of their shoes and place it on the table in front of them. Encourage concentration on drawing the lines that make up the shoe.

Resources: Mary Cassatt, Jeanette Wearing a Bonnet, c 1902, UMFA, 1984.146
Vincent van Gogh, Corner of a Park at Arles (Tree in a Meadow), 1889

Materials: Felt-tip markers – They provide the flowing control of line in different thicknesses. The inability to erase forces the beginner to look at the subject carefully and plan before drawing.
Drawing paper – Obtain the thickest available with matte finish. Slick paper Will cause smearing problems.

Sturm (Riot) — *Käthe Kollwitz*

One of the most influential and famous German printmakers of the twentieth century, Käthe Kollwitz starkly depicted the plight of the poor and denounced the atrocities of war. Working at a time when many artists used their art to investigate formal problems, Kollwitz devoted herself to describing the human condition. She declined the use of color, letting her vigorously clear and articulate line express urgency and social purpose, and her simplification of form and the absence of extraneous detail contribute to the power of her work.

Käthe Schmidt Kollwitz was born to a large family in East Prussia. She began formal training at age fourteen under the engraver Rudolf Mauer, and, at seventeen she moved to Berlin where she enrolled in the School for Women Artists. While a student in Berlin, Kollwitz's teacher encouraged her to seek out the work of Max Klinger. She went to see Klinger's series of etchings *A Life* at an exhibit which "excited me tremendously." Captivated by Klinger's work and deeply influenced by the writings of Emile Zola, Kollwitz turned to etching and lithography to depict social issues. Her marriage in 1891 to physician Karl Kollwitz, and his medical practice in a poor, working class section of Berlin further exposed of her work over the next fifty years.

Between the births of her son, Hans in 1892 and Peter in 1896, Kollwitz saw a performance of Gerhart Hauptmann's *The Weavers*, which dramatized the oppression of the Silesian weavers in Langembielau and their failed revolt in 1842. Inspired, Kollwitz produced a cycle of six works on the weavers theme, three lithographs (*Poverty, Death,* and *Conspiracy*) and three etchings with aquatint and sandpaper (*March of the Weavers, Riot,* and *The End*). Not a literal illustration of the drama, the works were a free and naturalistic expression of the workers' misery, hope, courage, and, eventually, doom. The cycle was exhibited publicly in 1898 to wide acclaim.

Käthe Kollwitz (1867-1945) German
Sturm (Riot)
Etching
Gift of Dr. and Mrs. M. M. Wintrobe
1995.018.002

Sturm (Riot)
Lesson

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written by Susan Price

ART CRITICISM/AESTHETICS: Sign Language
Questions for looking: Have you ever seen people speaking sign language? They use their hands instead of their voices to talk to each other, usually because one or the other speaker is deaf or hard of hearing. Believe it or not, we all use sign language of one kind or another and not only with our hands.

When you and a friend high-five each other, that's sign language. It shows that the two of you happily agree with each other about something. When you get bored sometimes and stare out the window without really looking at anything, that's a kind of sign language. Or if someone asks you a question and you shrug your shoulders, that's a sign meaning "I don't know."

All of these different body signs are called gestures. Even the way you stand or sit can signal the way you might be feeling. If you're sitting with your head down and your shoulders slumped over, you might be feeling sad or tired. See if you can come up with some more examples of gestures. (Call on individuals to demonstrate gestures. See if the other students can guess the meanings. There is always the chance that the one subject of obscene gestures will come up. Perhaps this would be an opportunity to discuss the issue.)

ART CRITICISM/AESTHETICS: Show Me A Sign
In her picture, *The Riot,* artist Käthe Kollwitz tells a story by showing us people who are speaking with gestures and she tells the story using only black lines. Some of the lines are curved and some are straight. The artist also drew some of the lines close together to make people or objects appear darker, or to show shadows. She drew other lines farther apart to highlight parts of her picture and to define areas where there are no shadows. Why do you t think the artist decided not to use color? (Perhaps she wanted the gestures to be the most important part of her picture.)

If you look carefully at this picture, you will notice a group of men, women and children outside the gates of what looks like a huge mansion. Do the people look like people you might see today? What about their clothes? Do they look rich or poor? Now, look at their hands. What gestures do you see and what do they tell you about these people? (Mother gripping child's hand, child's hand over its eyes, clenched fists, fists around axes and other tools, fists digging up stones and holding stones.)

A fist is an angry gesture and these workers are angry at the owner of the mill where they work. Can you guess why they might be angry at their boss? (Low wages, unhealthy working conditions, long hours etc.)

ART PRODUCTION: I See What I'm Saying

Materials:
White paper
Black Pens or markers

Procedure:

1) Have the children warm up their drawing muscles by asking them to draw a white page full of happy lines. (Students sometimes find it threatening to draw a pen and not are able to erase their mistakes, but this activity is designed to be spontaneous and mistake proof.) The lines can be any length, thickness, close together or far apart. The only rule is that the student perceives them as happy. Repeat the exercise with a page full of sad lines and have the students compare these with the happy lines. Encourage students to focus on happiness or sadness when drawing their lines.

2) On a fresh sheet of paper, ask the students to draw a shape that expresses anger. It does not necessarily have to be a circle, a square, or any real object, just a shape that they feel looks angry. The shape may be shaded or highlighted and as detailed as the students wish. Compare the shape with the previously drawn lines. Is the shape large or small? Is it dark or light? What kinds of lines were used to make it look angry? (There are no rights or wrongs in any of these exercises.)

3) Finally, using Käthe Kollwitz's print as an example, have the students make a line drawing that tells a story with gestures. Note: People aren't the only ones who gesture. Artist Paul Klee drew many pictures of plants and animals showing emotion. Klee's drawings are simpler than Kollwitz's and have a childlike quality that appeals to the young.

Paul Klee (German, born Switzerland. 1879-1940)
Potted Plants I (Blumenstöcke I), 1920
Lithograph with watercolor additions
Museum of Modern Art Collection

"Le mois de la chevre" — *Marie Laurencin*

French painter and printmaker, born and educated in Paris, Laurencin was a unique female artist who, despite close friendships and working relationships with members of the Cubist school, did not adopt the style for herself but went on to develop her own distinctive aesthetic world. Her elegant, highly personal style consists of simplification of form, flat and decorative surface and delicate pastel colors.

While best know for her portraits of women in misty pastel colors, Laurencin was also very accomplished in the applied arts, creating numerous, primarily printed, illustrated books with water colors and lithographs; designing stage sets and costumes for the likes of the Russian Ballet; and becoming involved in interior design. Her best work is considered to be her illustrated books.

Laurencin studied at the Academie Humbart and exhibited in the Salon de Indepenents in 1907. She consistently illustrated beautiful women who, although not overtly expressive, exuded a serenity and seductiveness through their beautiful dark eyes. Laurencin's oil paintings are typical in their use of three major colors: gray, rose and blue.

She was introduced by a classmate at art school, to a run-down apartment called "le Bateau-Lavoir" which served as a hangout/atelier for poor progressive artists. It was there that she met and spent a legendary youth with the likes of Picasso and Apollinaire. She went on to adopt the pale colors and clean form that characterize her works and carve out an important place among the many talents of the Paris school. Laurencin would go on to spend a life full of ups and downs that spanned two World Wars and included a marriage to a German baron, defection to Spain, divorce and return to Paris, where she became a socialite. She died in Paris at the age of 73.

Marie Laurencin (1883-1956) French
Illustration for "Le mois de la chevre"
Color Etching
Gift of E. Frank Sanguinetti
1975.079.016.006

Illustration for "Le mois de la chevre" Lesson

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written by Bernadette Brown

Translation of Text:
"One believes to remember and heart is nothing but ingratitude. To mention higher Amaltee, speaking about a sheep, what an insult against Chilbrelie who only had to gently touch me, an instant ago, with his curved horn to be revenged."

ART CRITICISM/AESTHETICS:
QUESTIONS FOR LOOKING: Can you guess what the text is about from the illustration? Notice how the artist has used leaves to ornament the letters? Do you think this fits in with the animal motif? Why do you think Laurencin use pastel colors? How would the work change if she used primary colors?

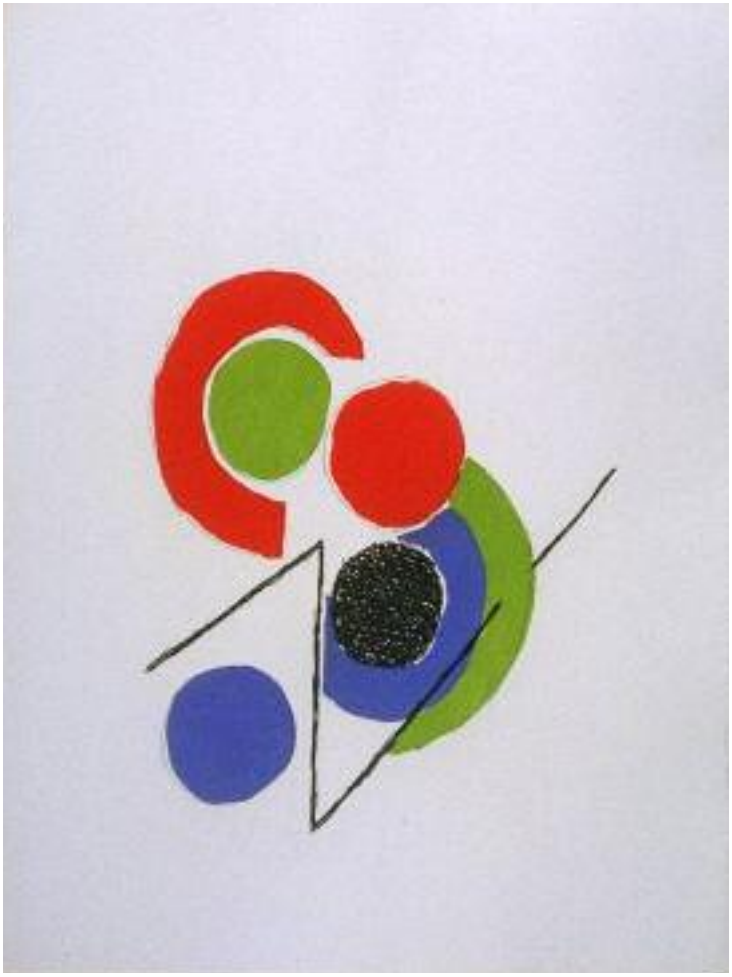
ART HISTORY:
Artists like Laurencin were very interested in all facets of art including what were considered the decorative arts of textile design, clothing and book illustrations. Have your students select and research an artist who was a creator of other art forms besides painting and sculpture.

ART PRODUCTION:
1) Have your students illustrate a text that they select from a book.

2) They might create a "Book of Animals" with each month devoted to one animal and write their own poems. See PAGING THROUGH MEDIEVAL LIVES, UMFA Evening for Educators from November 1997 for ideas about bookmaking.

3) Another option would be for students to each choose a scene from a book to illustrate. The entire class would then have an illustrated book with a different illustration by each student. Book suggestions: *Alice in Wonderland, The Little Prince, My Father's Dragon,* or various fairy tales.

Illustration for Juste Present — *Sonia Delaunay*



Born in the Ukraine, Russia and brought up in St. Petersburg, Sonia Terk studied art at Karlsruhe and in Paris where, in 1905, she attended the Academie de la Palette. In 1909 she made a marriage of convenience with the art critic Wilhelm Uhde, but that ended shortly, and in 1910 she married the French painter Robert Delaunay and together they founded the movement known as Orphism, a movement based in Cubism but determined to bring new lyricism and color to the rather severe works of Picasso and Braque.

During the 1920s, she focused upon bringing this new artistic lyricism into the world of high fashion, transforming fabrics for fashion into a moveable artistic feast. In the 1930s, she returned to a renewed focus on painting, joining the Abstraction-Creation group in seeking to create an art based upon non-representational elements, often geometrical, and continuing to focus on color as central to painting. The group was trans-national, and including among its members Jean/Hans Arp, Jean Helion, Barbara Hepworth, Wassily Kandinsky, El Lissitsky, and Piet Mondrian. After her husband's death in 1941, she continued to work as a painter and designer, turning often to printmaking as well.

Sonia Delaunay (1885-1979) Russian
Illustration for Juste Present, 1961
Color Etching
Gift of E. Frank Sanguinetti
1973.030

Illustration for Juste Present Lesson

written by Melissa Nickerson

Objective:
To explore the use of rhythm, harmony and diversity, and how these separate elements hold together as a whole.

Materials:
Watercolor, crayon, or tempera
Paper
Paint brushes

ART CRITICISM/AESTHETICS: Visual Exploration of Painting
Questions for looking: What do you see? Shapes? Colors? Notice that the circles can fit into the "c's". It would appear that Delaunay has taken one simple shape and broken it up into smaller shapes that fit into each other. This creates a repetition or rhythm. Every painting needs this quality; repetition or rhythm helps to create harmony, or the sense that this is a cohesive whole. We are reminded that the separate pieces belong together. But if there is only harmony, we tire of it. The eye wants intrigue, variety, to be surprised; hence the black zigzag. Notice how the line creates a shallow sense of depth to the painting. Red and green are compliments and create a certain dynamism, vibrancy, and again, rhythm. (You may which to review or create a color wheel as a preliminary activity.)

ART PRODUCTION:
Students choose one shape. Delaunay loved the circle. Students should also choose a shape they love. Place the shape on the "canvas." Placement is important. Students will also be choosing the size of the shape. Next, break the shape down into two other shapes that still reveal a relationship to the original. Place these on the canvas, notice how the painting changes simply according to placement. Paint them using a pair of complimentary colors. Lastly, introduce a surprise. Naturally, it need not be a zigzag line. Perhaps a fluid line, a line that varies in width, or a line made of smaller dots. It may not be a line!

EXTENSIONS:
1) Sonia Delaunay was married to Robert Delaunay. Together they had one child, Charles, who became a jazz historian. Shortly after Charles' birth, Sonia Delaunay made a quilt like the ones she had seen in the homes of Russian peasants. It is pieced together with scraps of fabric and fur. The quilt had the rhythm of color and irregular shape. The quilt is now in the permanent collection at the National Museum of Modern Art in Paris. Delaunay claims that from this blanket came the idea of collages celebrating the spontaneous, nearly wild play of color. Students could create a "water color quilt," exploring color, shape and rhythm. An excellent color reproduction of the quilt is available in Sonia Delaunay by Arthur A. Cohen, Abrams, New York, 1988. Available at the city library. (They also have a set of slides.)

2) Delaunay believed colors are words; a completed painting is a completed poem. Lyrical. Rhythmic. She illustrated Arthur Rimbaud's poem, "Illuminations" and a poem by Blaise Cenders. These illustrations are not representational, but a translation of the poem's poetic fee/substance/visceralness into its correlative in color and shape. Students might choose a French poet, (Jacques Prevert is a deceptively easily to understand, Victor

Hugo and Rimbaud might also be good), and translate the feeling tone into color directly onto and around the written word, the poem itself. A color reproduction of Delaunay's illustration is available in the text mentioned above, pp 24-25

3) Delaunay was an accomplished textile designer. Imagine creating a pattern that could become fabric. Fill the entire paper, from edge to edge. This is the repeating motif. This could also be done using colored construction paper, and cutting and pasting the pattern. Delaunay's textile design can be found on plates 100-117, 141. Delaunay was also a fashion designer. Examining these fresh, original drawing. Notice the simplicity of both the human form and the clothing. The clothes are shapes. Have students do the same. Plates 120, 121, and 148-150.

4) Piet Mondrian's artwork also had an impact on fashion and design. Compare the two.

Gunlock, Utah — *Dorothea Lange*

Dorothea Lange exerted a profound influence on the development of modern documentary photography. Lange's concern for people, her appreciation of the ordinary, and the striking empathy she showed for her subjects maker unique among photographers of her day.

Beginning as a commercial portrait photographer in 1920's San Francisco, Lange's early documentary work included images of Native Americans made on travels to the Southwest with her first husband, painter Maynard Dixon. By the early 1930's studio work seemed limited and static to Lange; almost intuitively, she took her camera to the streets, to the breadlines, waterfront strikes, and down-and-out people of Depression-era San Francisco.

In 1935 Lange began her landmark work for the California and Federal Resettlement Administrations (later the Farm Security Administration). Collaborating with her second husband, labor economist Paul Schuster Taylor, she documented the troubled exodus of farm families escaping the dust bowl as they migrated West in search of work. Lange's documentary style achieved its fullest expression in these years, with photographs that were hailed as persuasive evidence of the urgent need for government programs to assist disadvantaged Americans.

Although the coming of World War II brought an end to Lange's FSA work, the way opened a new chapter in her life as a photographer. During the War Lane documented the forced relocation of Japanese American citizens to interment camps; recorded the efforts of women and minority workers in wartime industries at California shipyards; and covered the founding of the United Nations in San Francisco. This dedication and compassion drove Lange even during the final years of her life. In the 1950's and 60's she produced vivid photographic essays on Ireland, Asia, Egypt, Midwestern utopian communities and the post-war industrial scene of the Bay Area.

Dorothea Lange (1895-1965) American
Gunlock, Utah, ca. 1955
Gelatin silver print
Dr. James E. & Debra Pearl Photographic Collection
1989.018.007

Text adapted from the Dorothea Lange Archive, The Oakland Museum of California.

Gunlock, Utah
Lesson

written by Louise Nickelson

ART HISTORY/AESTHETICS/CRITICISM:
QUESTIONS FOR LOOKING: What year do you think this photograph was taken? What are the clues you have? How were photographs produced then? (The photo is a gelatin silver print. A history or basic photography text may be helpful for reference.) When did color photography become popular? Although excellent color film and development is available today, many serious or "Art" photographers mostly still produce black and white prints. Why?

Why do you think Ms. Lange took this particular photograph? Why do professional photographers take photographs? If possible, show the class some of Lange's other photographs. Why would someone who didn't know any of these people be interested in photographing them? Why do amateurs take photos? What interests you about the photograph?

What does this photograph tell you about Dorothea Lange? Do you like this photograph? Why or why not? Is this photograph valuable? Why? Where would this photograph be displayed? When is a photograph art? Justify your answer. Does everyone have to agree that this photo is art?

ART PRODUCTION:
Objective: The students will demonstrate their understanding of the difference between snapshots and art photography by taking photographs that emphasize principles and elements of art instead of emphasizing subject matter.

Procedure: For these activities you will need the following:
1) A single lens reflex camera an inexpensive one works fine.
2) A Macro zoom lens, a used one can sometimes be purchased inexpensively.
3) Incandescent lights, preferably 3; can use aluminum bell clamp lights with 100 watt bulbs, or a variety of wattages for a good working palette of lights. These clamp lights can be purchased for about three dollars a piece at hardware stores.
4) A tripod for your camera; bought, homemade, or borrowed.
5) Film – Black and white photographs – Panasonic X, 32 ASA or T Max, 400 ASA, good for indoor work. Indoor work color photographs – Tungsten 160 ASA color film. You will need to be able to seal the room from anything except the tungsten lights in the clamp lights no natural light and no fluorescents. Outdoor color photographs – Ektachrome 200 ASA color film or whenever ASA is appropriate for the weather.

See general instructions for teaching children photography at the end of the activity for help. If you are not familiar with the elements and principles of design, you may want to study them before doing any of the following activities.

Ask the class if they can guess what two words photography comes from and what the two words mean. (Photo – light and graphy – writing) Therefore, photography means drawing with light.

Show the students some family mug shots and ask the students why we take photographs of our family and friends. Then show the students the photograph of Gunlock, Utah and ask the class why they think Dorothea Lange made that photograph. Is the photo primarily a snapshot of friends, a historical record, an interesting comment on life and people, or an artwork?

Ask the students to think about how they could make a picture of an old lady who is not their grandmother, interesting. Talk about what besides subjects can be portrayed in a photograph. (feelings, experiences, ideas, etc.) Then have the students complete one or more of the following assignments:

Still Life: Have the students bring interesting objects to class a set up still-life displays using the objects and lighting them in interesting ways. Using pencil and paper, the students should draw their still life to get an idea of what photography can do. They should make careful drawings with seven values of light and dark. After the drawings are finished, have the students take black and white photographs of their still life.

Portraiture:
1) Have the students make portraits of each other using black and white or color film. The purpose of the portrait is to express an idea and/or to make an interesting picture.
2) Assign the students to produce portraits in which the person being portrayed does not appear. If possible, show the students some examples, or if you do not have access to any examples, you can get the class to brainstorm possible approaches. (Shadows, symbolic items, personal items, footprints, hands, feet, etc.)
3) The students can make "fool the eye" portraits, where appearances are deceptive. They can fool the eye by turning the camera upside down, mounting the picture sideways, or by manipulating objects.

Action Shots: Using high-speed film, have the students take photographs that stop an action but convey the feeling of motion or action. The students can take turns being the director and sizing up the action to be photographed. The students directing the director and sizing up the action to be photographed. The student directing can also be the photographer, or two or more students can work together on the shot.

Landscape Close-ups: Use the macro lens, open all the way. At this setting, the students need to be very close to their subjects. (The actual distance will depend on the lens) To focus, the students move the camera closer or further away from the object being photographed, instead of adjusting the focus. Because the camera will be very close to the landscape/subject, the photograph may contain recognizable elements but will not be a recognizable scene. For example, although a viewer may be able to tell a photo is of a brick wall, the short distance of the camera from the wall will make the photo a portrayal of lines and texture, rather than a brick wall.

HOW TO TEACH PHOTOGRAPHY TO CHILDREN: If you have not already taught your class the elements and principles of design, you may need to cover that information before doing any of the photography activities. Or, you can cover the information as it coincides with an activity. Whether your class already know this information or learns it now, remind the students frequently to consider both elements and principles of design when photographing.

For indoor photography:
Set the camera up on the tripod in an area that can be used as a studio. The studio probably will need some kind of neutral background like large pieces of paper one the wall. You also will need to be able to eliminate all light except the tungsten lights in the clamp lights, if using Tungsten 160 ASA color film.

If you plan on doing more than one photography activity, you will probably want a fairly extensive palette of lights several different wattages of white lights and various colors like yellow, red, and green. Being able to

vary the intensity of light will dramatically increase the number of different effects the students can achieve. Use one kind of light or shine two different colors or wattages of light on one subject, from different angles.

Talk to the students about the kinds of contrast they can achieve: high-key, low-key, neutral, and maybe dramatic. The reason you may want to avoid telling the students about dramatic lighting is that once they know how to be dramatic, they rarely interested in any other approach.

Allow the students to brainstorm as they work on arrangements for their photographs. Also make sure the students do all the work. They set up or make the necessary arrangements for the photograph, look through the view finder, focus the camera, and take the picture.

Do be an active resource. Remind the students often that ART is a way of thinking; they need good ideas. Also remind them to consider the elements and principles of art as they compose their pictures. When the student is ready to take the photograph, have him or her go through the following 6-point checklist with you.

Technical Considerations:

1) Focus: Is the line where you want it in relationship to the circle?
(Terminology used will depend on what kind of focusing system your camera has.)
2) F stop: Do you have the right F stop to get the effect you want? It is often helpful in the beginning to have the students take one frame at the F stop they think will be best, and one frame at an F stop one step higher, and one frame using an F stop one step lower. This is called bracketing. The students will learn that photographs that are overexposed will have low contrast and photos that are under exposed will have dramatic "high" contrast.
3) Shutter speed: Check to make sure the shutter SPEED is set appropriately.
4) Macro: Is the macro zoom lens at a setting that will help you portray your subject?

Aesthetic Considerations:

5) Lights: Are the lights the way you want them?
6) Composition: Is the zoom lens giving you the effect you want? If no, move the macro in or out.

When you have finished reminding the students of the above six considerations, repeat the first four quickly, then let the student take the picture.

The first time the students use the camera you will need to show them how to adjust the functions. Talk the students through a dry run, helping them to understand what to look for and what can be changed. Students who are not very careful about things like focusing and composition will see how their lack of care affects the product when they see the proofs. They will not want to make the same mistake the next time.

Printing the Photographs:

If possible, get 9" x 12" proof sheets so the individual frames can easily be seen. Let the students decide which photos are worth making into prints. You may want to help them establish some criteria, for example, a good idea poorly produced will still be interesting, but a stupid or boring idea will not be interesting even when well produced.

Have chosen proofs printed and blown up to 5" x 7" or 8" x 10". One local school pays for the film and the proof sheets but has the students pay for their own prints. If you have many students from low-income families, you may have to make different arrangements. If you have only a few students who cannot pay for prints, be creative and find some ways to finance those children's prints, or suggest ways the children can earn the necessary money.

Cultivate a relationship with local, quality photographic print shop. If you are a repeat customer and an educator, the business may provide you with extra services like high-contrast printing or cropping, at reduced rates.

Resources:
If you are not comfortable with a 35mm camera, you will need to practice and adjusting and varying focus, aperture, exposure, lighting, etc. You can learn a lot along with your class. Many books are available to serve as resource manuals, but you do not need to get too technical nor too complicated.

ART CRITICISM/AESTHETICS:

Objective: Students will demonstrate an understanding of how posture and positioning of people can communicate ideas and relationships by discussing an identifying techniques and then choosing a silhouette that communicates an idea.

Procedure:
Show the class the image of *Gunlock, Utah* and discuss, using ideas from QUESTIONS FOR LOOKING. Ask the students what the posture and positions of the individuals, photographed tell viewers about how those people are feeling about themselves and about the people around them.

Then show students the silhouettes of the people you have cut out of photographs. Ask the students to tell you what they can determine about the people, their relationships, and how they feel by merely looking at silhouettes.

After the discussion, pass out magazines to students and have each student choose a photograph which is then mounted on construction paper so no clues except the images of the people are visible. Have students write a list on the back of what specific shapes, lines, etc, tell them about the person or persons pictured. Have students share their photos with the class, allowing each student a turn to show their chosen photograph and talk about what and how the person is communication with viewers.

EXTENSION:
After completing the activity outline above, have students make sketches at home of two people, using simple gesture drawings to show the relationship between the two people, and not their faces.

DANCE/MOVEMENT:

Objective: The students will demonstrate an understanding of how ideas can be conveyed through movement and posture.

Procedure:
Complete the discussion section of the art activity above. Take the students into the gym, outside, or to the lunchroom. Have students spread out and ask them to explore how various kinds of people or activities could be conveyed by posture and position alone. Ask them to stand, sit, or lie in a position that shows someone who is happy. Then assign students to choose a feeling or activity and find three positions that communicate the feeling or activity. Students should move to one position, hold it for eight counts, then choreograph a transition to the second position, hold for eight counts, move to the last and hold that position.

When students have decided on the positions and the transitions from one to the next, split the class into small groups and give each group a chance to perform their piece. Have the rest of the class try to identify the feeling or activity the students have chosen.

EXTENSION:
After completing the previous activity, assign students to find a movement pattern that conveys a feeling or characterization. Explain that the goal is not to recreate a recognizable activity such as pitching a baseball but is to create the feeling or style of a particular kind of person or a person feeling a particular way. After students have had time to explore and choose their movement pattern, have students share their patterns with the rest of the class. If you wish, have the class choose a couple of the patterns and have those students get into groups and make their patterns into a group pattern that uses each pattern at least once, by at least one person. If the students are enjoying the activity, they can create group movement patterns that demonstrate relationships among a group such as a family.

SOCIAL SCIENCE:
Objective: Students will compare the differences among their lives and those children from an earlier era.

Show the class the image of *Gunlock, Utah* and ask the students what they think the men and children in the photograph have been doing. If possible, have slides you have taken of haying scenes from present times: show the process from hay growth through cutting, raking, drying, and baling; one with a standard-size baler and one with a large round baler. You should be able to get several scenes of hay stacks, and if you know a farmer, views of the interior and/or exterior of haying equipment from small tractors through huge air-conditioned cab tractors. Sales dealers such as John Deere may also have photographs. In addition, find photographs or artworks showing horse-drawn wagons and men using scythes.

You may wish to include artworks, photographs, and artifacts of other typical chores such as milking, gardening, sewing, spinning, weaving, knitting, sheep shearing, etc. The list is nearly endless. You also may be able to find individuals who will come to your class to talk about or to demonstrate skills or crafts. If you teach in a rural area or have some students who live on farms or ranches, you can compare non-agrarian lifestyles today with those children's lives, as well as comparing historical differences.

Using the basic idea of a comparison of current lifestyles and responsibilities of children, many variations are possible. A few are given below.
1) Assign students to interview family members or neighbors about their responsibilities when they were children. Have students share the gathered information. Or, have a local citizen or two share stories of their childhood.
2) Have the students draw comic strips or story boards of their routines and the routines of historical Utah children.
3) Hold a debate on the rights and responsibilities of modern children vs. children from Utah's past.
4) Create a display showing childhood lives then and now.
5) Create a pioneer day (or a day from 40 years ago) from the child's point of view. Include games, tasks, school, chores, food and the like.
6) Have students trace a process such as producing cloth or raising cattle then and now.
7) Take students on a field trip to visit a local dairy, farm, or truck gardener.

Newsstand — *Berenice Abbott*

Berenice Abbott, born Springfield, Ohio, July 17, 1898, died December 9, 1991, was best known for her portraits and documentary photographs of American life and society. But she was also an inventor, an archivist and a historian, as well as a writer and teacher. During the course of her career, Abbott successfully developed new photogenic techniques, as well as building and patenting several new cameras.

After experimenting with sculpture in her early twenties, Abbott left America for Paris where she began her photogenic career in 1923 as the darkroom assistant and apprentice to the surrealist artist Man Ray. Later she established her own portrait studio, where she photographed many of the celebrated literary and artistic figures of the day. Abbott championed "straight" photography that is, using no special effects. She argued that, by the very nature of its realistic image, photography was documentary and, as such, found its best expression in clearly focused highly detailed images. Abbott maintained that this relatively new art form could never grow up if it imitated other media,

When she returned to New York, Abbott was struck by an environment in transition, when she observed "the present jostling with the past," Her determination to document what she saw eventually resulted in the publication *Changing New York* (1939), funded by the Federal Art Project. This series of documentary photographs of New York City received wide acclaim. Abbott also rediscovered and brought to public attention the work of the early twentieth –century French photographer Eugene Atget.

Berenice Abbott (1898-1991) American
Newsstand, c. 1960's
Gelatin Silver Print
Dr. James E. & Debra Pearl Photographic Collection
1993.001.007

Newsstand Lesson

written by Louise Nickelson

ART HISTORY/AESTHETICS/CRITICISM:
Questions for looking: What year do you think this photograph was taken? What are the clues you have? What indication do you have of where this city is? Why do you think Berenice Abbott took this particular photograph? If possible, show the class some of Abbott's other photographs. What is this photograph of? Is it only professionals who take photos or do amateurs take photos? What interest you about the photograph? Do you like this photograph? Why or why not? Is this photograph valuable? Why? Where would the photograph be displayed? When is a photograph art? Justify your answer. Does everyone have to agree this photo is art?

ART CRITICISM/AESTHETICS:
Objective: The students will demonstrate their understanding of value by collecting photographs from magazines that show different types of value. The activity can include creating a design from small squares of black and white magazine pictures.

Procedure:
Show the students a selection of artworks and/or photographs that includes Newsstands and help the students identify various values and relationships. Use the information below.

Background Information on Value:
Value is how light or dark something is. Values range from a high of pure white to a low of pure black. The scale below shows a ten-step value scale; however, the average human can discern about 40 variations in value.

Although it is simplest to look at value as a range from white, through grays, to black, color also has value. For example, blue-violet is a low, dark value while a clear yellow has a light, high value.

Artists use value contrast, which is the relationship between the lights and darks in an artwork, to create specific effects or moods. An artwork with low-value contrast will have values similar to each other while an artwork with high-value contrast will have values that cluster at the two opposite ends of the scale, mostly blacks and whites or very dark and very light colors.

If the value contrast is low, the artwork will appear delicate and subtle, whether the range is lights (high key) or whether the range is of darks (low key). An artwork that has mostly darks is likely to convey feelings of mystery, melancholy, fearfulness, or to produce shadowy or night-time effects. In opposition, lighter values are likely to produce a sense of calmness, softness, lightheartedness, or to produce a delicate or warm daylight ambiance.

An artwork with high contrast has excitement, tension and drama. Important uses of value contrast include establishing focal points, emphasizing figures, objects or ideas being expressed and to create interest. Value contrasts also allow artists to suggest space, sometimes just a feeling that a figure is three dimensional (using shading and shadows) and sometimes to create the sense of looking deep within a landscape (objects look

paler and bluer or grayer the further away they are.)

When students understand value, assign them to cut photographs from magazines that demonstrate different value ranges, contrasts, and uses. Choose an appropriate number and complexity of value examples. Students should mount the photos on construction paper, identifying each example, such as low-key values, etc.

If you want the activity to be more complex, assign students to create a design or drawing using small squares cut from black and white photographs or from photos from newspapers. Students should first sketch out their design and then cut small squares from appropriate photos and carefully glue then to a sheet of heavy paper. Exhibit the finished designs.

ART PRODUCTION:
Objective: Students will learn to draw a simple scene using one- or two-point perspective.

Procedure:
Show the slide of Newsstand and other photographs that demonstrate perspective and have the students identify what creates the sense of perspective. Then take the students out into the school hall if you have a long one or to a long stretch of sidewalk. Show them how the lines tend to converge in the distance even though we know the sidewalk or hallway stays the same width. This effect is called linear perspective.

Teach the students the following terms:
- Horizon line – a line that can be drawn horizontally across a picture and which is the artist's eye level.
- Center of vision – the vertical line which intersects the horizon line and establishes the artist's and thus the viewer's eye level.
- Parallel lines – lines equal-distant from each other. In linear perspective, these lines will appear to meet at the horizon line at the vanishing points.
- Vanishing points – the points at which parallel lines appear to converge.
- Linear perspective – a way to achieve an illusion of depth on a two-dimensional surface using a horizon line and a center of vision.
- One-point perspective – the use of one vanishing point to create a sense of depth in an artwork.
- Two-point perspective – the use of two vanishing points in an artwork. Demonstrate how objects are drawn using one- and two-point perspective; see the examples at the end of the activities. Assign the students to make a very simple drawing of a road or sidewalk with the lines converging at the horizon line. If desired, when students have completed their first drawing, assign them a more complex scene such as the hallway of your school, a section of road with a few houses, trees, and telephone poles, or the interior of a room. See examples of one and two-point perspective at the end of these activities.

Another fun assignment is to give students an 8-1/2" x 11" sheet of paper and have them draw as many boxes in one-point perspective as they can fit on the page. The vanishing point is in the center of the page, where the horizon line and the center of vision intersect.

Extension:
When students can draw a room using two-point perspective, have them play with the idea by rotating the paper 90 degrees for each wall so the room fools the eye by containing impossible elements as in M.C. Escher's rooms.

LIBRARY MEDIA/SOCIAL SCIENCE:
Objective: The students will select and use appropriate materials from the library media center and other locations to fulfill classroom research assignments. They will select and use facts and infer ideas by comparing information from a variety of print and non-print information sources.

Procedure:
Show the class the slide of *Newsstand*, by Berenice Abbott. Ask students the following questions: What clues does the photo give you about the date? What clues are visible about the place of the photo? What research sources could you use to identify the time and place of this photograph?

Show the class other photographs such as *Gunlock, Utah* by Dorothea Lange, being careful not to give information such as the title or date. Ask students to answer the same questions about it.

Take the students to the library and have your school librarian teach the students how to use any reference and research materials the library contains. If your library does not have a computer with Internet access, use one that does to demonstrate the wide variety of information available on the web and to teach students how to use web browsers.

Ask students what other forms of resources exist, such as newspaper files, photo archives, people, memories, etc. (Other than individual memories, most resources are or becoming available on the Internet)

Divide students into small groups and assign each to track down whatever information they can fine about the photographs and to use inferred information to learn as much as possible about the scenes in the photographs. Assign each group to different resources so the groups can search at the same time. Ask students to identify the limits of their resource to determine facts about the photographs. They also should identify facts that limit their search, such as that rural life has not changed as much as city life during the last 80 years, so determining the date of the *Gunlock, Utah* photo may be more difficult than determining the date of *Newsstand*.

Students should list inferences that can be made about the photographs. For example, since Dorothea Lange's photo is in the Utah Museum of Fine Arts, collection, it may be a scene from Utah. Berenice Abbott's photo is of a city where palm trees grow can help limit the search.

Have students share both the information they found and the limitations they faced. Then have them explain what facts can be determined and what can be inferred from just the photographs themselves.

LANGUAGE ARTS:
Objective: Students will explore setting and how to create a sense of place using descriptive words.

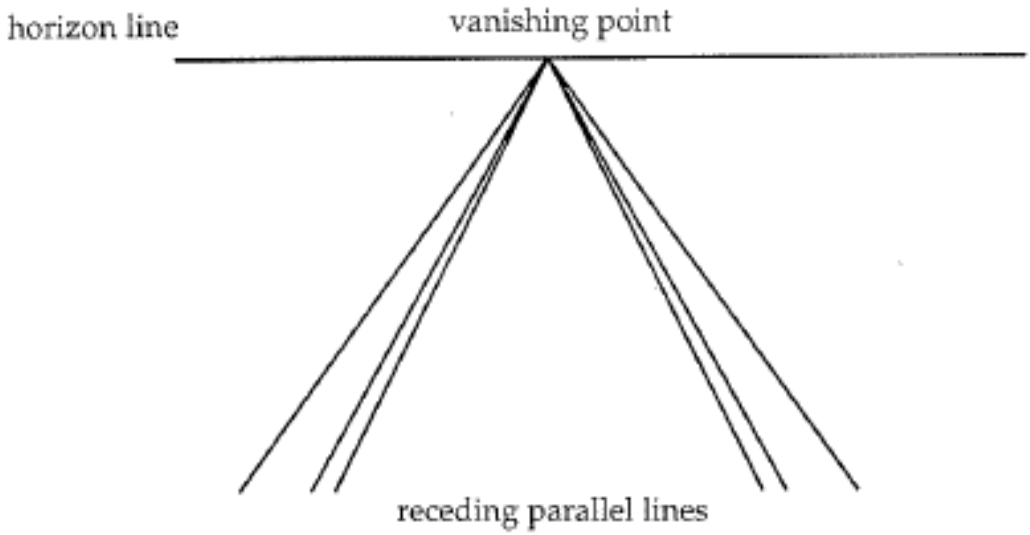
Procedure: Show the class the image of *Newsstand* and ask them identify words and phrases that describe the physical setting. Ask students to think about a wide variety of senses such as sounds, smells, the temperature, the weather, textures, time, etc. Read some descriptions that provide a setting in literature.

Assign students to find a place at home or in their neighborhood and use descriptive words to evoke that setting. Students should use language that is interesting and that will evoke all the senses. For advanced students, assign several setting for different locations.

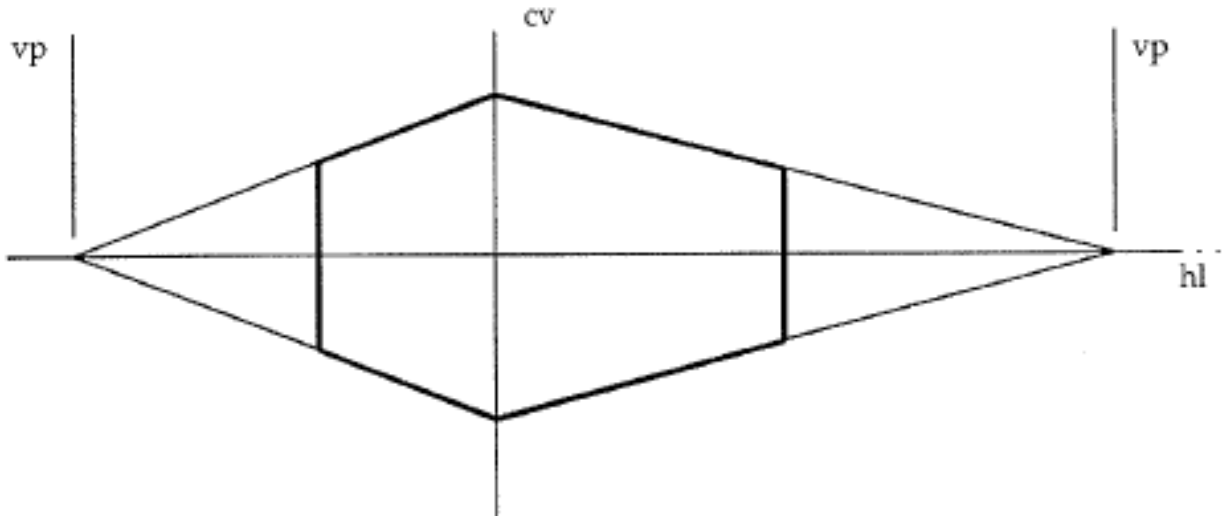
This activity can be part of a unit on short stories in which the culminating assignment is to write a short story using everything the students have learned including how to create a setting.

Perspective Activities

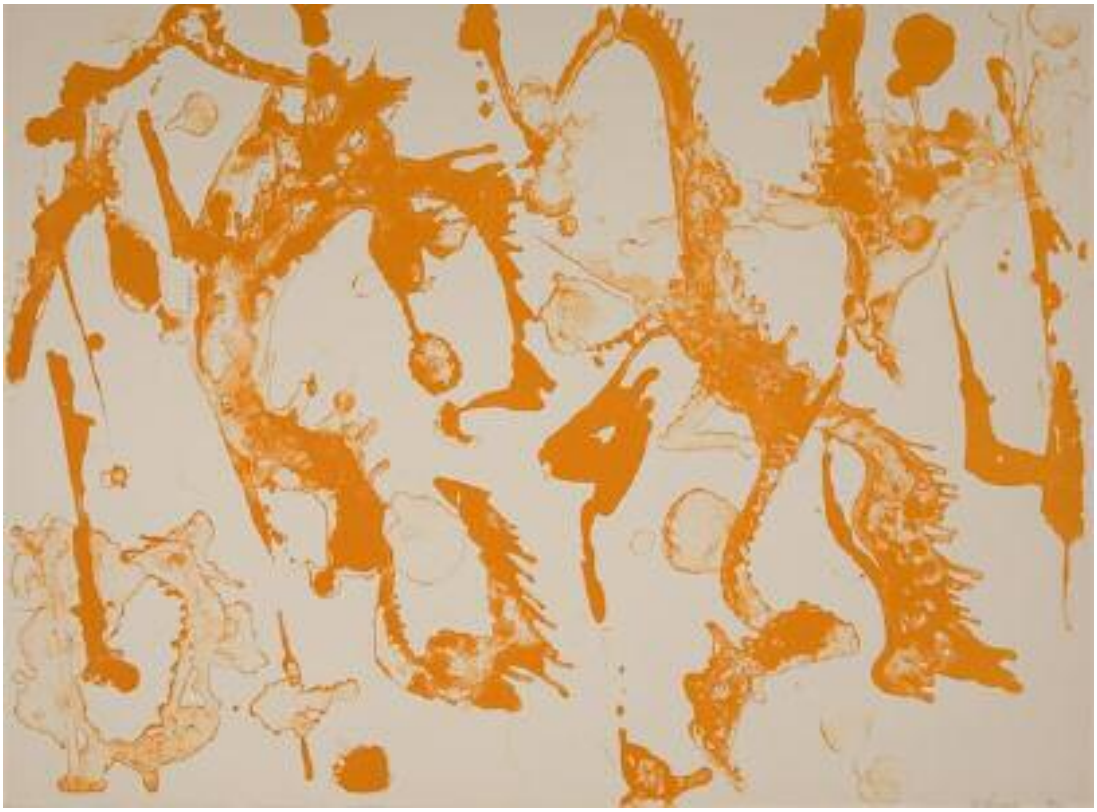
The drawing below is a simple example of how receding parallel lines seem to meet at a vanishing point. You can use a ruler to draw the lines or you can draw them free hand.



The drawing below is an example of two-point perspective showing vanishing points (vp), the horizon line (hl) and the center of vision (cv)



Gold Stone — *Lee Krasner*



Lee Krasner was a painter associated with Abstract Expressionism. A native of New York City, Krasner grew up and matured in the changing New York art world of the 1930's, 1940's, and 1950's. Between 1926 and 1932 she studied in New York, first at the Cooper Union and then at the National Academy of Design. From 1937 to 1940 she was a pupil of Hans Hofmann. Krasner participated in Works Project Administration (WPA) from 1934 to 1943. During the 1930's her work was realistic, but by 1940 she was exhibiting with American Abstract Artists. By about 1945 she had assimilated Surrealist techniques of improvisation and adapted them to her basically Cubist style, which placed her in the center of avant-garde.

After 1950 Krasner began to float large, primarily vertical forms on field of color, which were sometimes broad and at other times dense and cluttered. The gestural impact in most of her works remained visible, even in those evocative of Henri Matisse's cutouts. Toward the late 1950's her use of line, thick and sinuous, grew independent of precise shape and definition and often floated free of background elements or suggested large biomorphic shapes.

Text adapted from Biagell, Matthew. Dictionary of American Art. (New York: Harper and Row, 1982)

Lee Krasner (1908-1984) American
Gold Stone, 1969
Lithograph
Gift of Dr. Frank J. Hildner
1980.114

Gold Stone Lesson

written by Melissa Nickerson

Let us assume I want to paint a blue picture. But instead the picture comes out to alizarin or yellow. This is the aspect of painting which interest me the most… The mystery of painting, which I try to stay with, is the alizarin which comes out*

I make the first gesture, and then other gestures occur, then observation. Something in the abstract movement suggests a form. I'm often astonished at what I'm confronted with when the major part comes through. Then I just go along with it; it's either organic in content, or quite abstract, but there's no forced decision. I want to get myself something via the act of painting… I sustain my interest in it through spontaneity.*

*Marcia tucker, Lee Krasner: Large Paintings

Objective: For students to see in Krasner's lithograph the sense and movement of play, and to experience for themselves the mystery and immediacy of the creative process.

ART CRITICISM/AESTHETICS: Visual Exploration of Painting
List on the board the Elements of Art – color, shape, value, texture, line.
Explain that art is a language; instead of using words (nouns, adjectives, verbs, etc.) to communicate, an artist uses the language of color, shape, value to communicate.

Questions for looking: Ask what is this particular painting about? Is it primarily an exploration of color? Texture? Line? It is primarily an exploration shape and its movement. What does the painting remind you of? Intestines, soap bubbles, oil stains, etc. Does the painting evoke any feelings? Fun, curiosity, loneliness, chaos, playfulness, adventure, excitement, etc. Imagine yourself to be an ant. Where in the painting do you want to be? Why?

Materials:
Tempera paint
Desk top
Brushes
White paper

Technical Background: How was the painting created? Technique? The painting was created using a printing process called lithography where a flat surface – stone (Bavarian limestone being the preferred), metal, or plastic is drawn on with a water resistant substance (litho crayon, solid or liquid tushe, lipstick, soap, etc). The technique is dependent on the natural/water grease resistant. The surface is chemically treated to bind the drawing to the surface and enhance the attraction of ink to the grease. The drawn image becomes the positive image in the print.

In this particular lithograph, Krasner has used both liquid and solid tushe to create an organic image. And there is a great deal of spontaneous, gestural playing. Being immersed in the process, rather than conceptualizing about the end product. Each stroke, movement leads to the next. Impulse is given free reign, the unconscious is allowed to dictate.

ART PRODUCTION:
Students can assimilate this affect to a small degree by using their desk tops as the stone and with a paint brush, draw, splash, sprinkle the medium onto the desk. Tilting the desk to make the tempura run in rivers etc. Finally, print by placing the paper over the desired area. Students might want to begin by tracing the size of the paper on the desk with pencil.

EXTENSIONS:
1) Pollock's influence of Krasner is clear in this lithograph. Compare some of Pollock's slides with this one of Krasner. Krasner says that Pollock would shake her asking, "Is this a painting?" He would not ask if it was a good or bad painting, but is it a painting? Krasner sometimes feels the same way. Why did Pollock ask the question? Why would she feel the same way? What makes a painting a painting?

2) Krasner was a feminist and acutely aware of the misogyny of the surrealist and their influence on the Abstract Expressionists. Years later, in 1974, she participated in a protest against the Museum of Modern Art NY for not showing enough female artists. Why would it matter? What have been the traditional attitudes about woman's role? Attitudes towards female artists? The life of Camille Claudel offers some good biographical material to digest concerning these questions. Judy Chicago's *The Dinner Party* is an excellent source for related material.

3) Research how Lee Krasner's work reflects her personality and times.

Sources:
Hobbs, Robert Lee Krasner, New York: Abbeville Press, 1993.
Marcia Tucker Lee Krasner: Large Paintings, New York: Whitney Museum of American Art, 1973.
Rose, Barbara Lee Krasner: A Retrospective, New York: The Museum of Modern Art 1983

I'm Harriet Tubman — *Elizabeth Catlett*

Elizabeth Catlett was born on April 15, 1915 in Washington, DC. An expatriate American sculptor, graphics artist and teacher, she was renowned for her accessible and intensely political art. The granddaughter of slaves, Catlett was born into a middle-class Washington family; her father was a professor of mathematics at Tuskegee Institute. When she was denied entrance to the Carnegie Institute of Technology because she was black, Catlett enrolled at Howard University, where she studied design, printmaking, and drawing, receiving her BA in 1936. While a muralist with the Federal Art Project of the Works Progress Administration for two months during the mid-1930's, she became influenced by the social activism of Mexican muralist Diego Rivera.

In 1940 Catlett became the first person to earn a masters degree of fine arts in sculpture at the University of Iowa. The regionalist painter Grant Wood, then a professor at the university, encouraged her to express herself through art via images drawn from Black culture and experience. He also influenced her decision to concentrate on sculpture. Since that time, her art has conveyed strong political messages, as seen in such works as *Central America Says No*, a linocut protesting the United States' presence in Latin American countries.

While it was through Wood that Catlett learned the "how" of making art, the "why" came a year later when she was teaching when she took a group of Black students to a Picasso retrospective. Blacks were not permitted in the museum, but Catlett persuaded the museum to allow them in on a day the museum was closed. "The kids ran through the museum. No one was bored. No one had ever been in an art museum before and these were college sophomores," she recalled. A few years later she was teaching adults in Harlem in a stifling hot classroom. They were listening to Shostakovich's Symphony No. 7 and were to have cold refreshments after the first movement. However they were so moved they asked to hear the entire work without interruption. "I realized how often our people are denied art. I began to search how to bring culture inside the black community."

Elizabeth Catlett (b. 1915) American
I'm Harriet Tubman, I Helped Hundred to Freedom, 1946
Linocut
Rice, M. Bell Fund; Art © Elizabeth Catlett/Licensed by VAGA, New York, NY
1991.039.008

After holding several teaching positions and continuing to expand her range of media, Catlett went to Mexico City in 1946 to cre-

ate prints depicting Mexican life at the Taller de Grafica Popular artists' collective. As a left-wing activist, she endured investigation by the House Un-American Activities Committee during the 1950's. About 1962 she took Mexican citizenship. Catlett now lives in Mexico with her husband, artist Francisco Mora.

Since her first professional award in the last year of the Depression, Catlett has exhibited works in venues including the National Museum of American Art at the Smithsonian Institution, the museum of African-American Art in Detroit and the Bronx Museum of the Arts in New York. She was the first woman to head the sculpture program at the National School of the Fine Arts at the National Autonomous University of Mexico in 1959.

Catlett's fame rested largely on her sculptures, such as *Homage to My Young Black Sisters* (1968) and various mother-child pairings, which constituted one of her central themes. Her famed works include *Sharecropper*, a 1970 woodcut print showing years of physical labor on the face of a woman in homespun clothing, and *Harriet*, a 1975 linocut depicting a strong woman leading a group of slaves to freedom. More recent works include a statue of Louis Armstrong displayed in New Orleans and a bas-relief in Atlanta's new city hall.

The print is one of a suite of 14 woodcut prints created by Elizabeth Catlett to tell the story of the black woman in American. As her theme for the particular print Catlett has taken together the titles of all 14 works to form a narrative about the lives of African American women in America.

I am a black woman.
I have always worked hard in America.
In the field,
In other folks' homes.
I have given the world my songs.
I'm Sojourner Truth, I fought for the rights of women as well as blacks.
I'm Phillis Wheatley, I proved intellectual equality in the midst of slavery.
I'm Harriet Tubman, I helped hundreds to freedom.
My role has been important in the struggle to organize the unorganized.
But there are bars between me and the rest of the land.
I have special reservations,
Special houses,
And a fear for my loved ones.
My right is a future of equality with other Americans.

I'm Harriet Tubman, I Helped Hundred to Freedom
Lesson

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written by Louise Nickelson

ART HISTORY/AESTHETICS/CRITICISM:
Questions for looking: What kind of medium was used for this artwork? (It's a linoleum block print) How are these things made? (The reverse of the drawing is carved in a piece of linoleum which is usually adhered to a piece of flat wood. Ink is rolled across the surface of the finished block, making the areas not carved be black. Then paper is placed on the black and the back of the paper is rubbed, so the ink is transferred evenly to the paper, or the block and paper are put in a press, which puts pressure on the paper and the block, transferring the ink to the paper.)

What clues in this picture tell us what period of time is portrayed? Who is this print depicting? How much does knowing the name of the woman, Harriet Tubman, and what she did (she was a conductor on the Underground Railroad), affect how you feel about the print? This print is from a suite of prints, whose titles make up a narrative about African-American women in America. Read the poem.

I am the black woman.
I have always worked hard in America.
In the fields,
In other folks' homes.
I have given the world my song.
I'm Sojourner Truth, I fought for the rights of women as well as blacks.
I'm Phyllis Wheatley, I proved intellectual equality in the midst of slavery.
I'm Harriet Tubman, I helped hundreds to freedom.
My role has been important in the struggle to organize the unorganized.
But there are bars between me and the rest of the land.
I have special reservations,
Special houses,
And a fear for my loved ones.
My right is a future of equality with other Americans.

(You may want to show the art print of I have special reservation from the UMFA Elementary State Core Poster set, available in each elementary school; it is another print from the suite.)

How does hearing the poem affect how you respond to the print(s)? What difference might it make to see the whole suite of works instead of just one or two prints? What kind of mood does the stark contrast of black and white create? What effect would the print have if the artist had used low contrast colors like light blue and white?

What do you like about his artwork? What, if anything, would you change about this print? How does this print compare with other prints you've seen? Note: the full suite of prints can be seen on the UMFA collections database: www.umfa.utah.edu.

ART AESTHETICS/PRODUCTION:

Objectives: The students will demonstrate their understanding of printing processes by identifying the processes used in various prints and by explaining copies of the print.

Procedure:

Show the class the image of *I'm Harriet Tubman*. Ask if students can identify and explain the process used to create the print. If not, explain the process to them. (If you are not familiar with printing methods yourself, you may want to have a local printmaker or art teachers make this presentation to the class. If that is not possible, try to borrow some examples of the kinds of blocks, plates and stones used in printmaking. See also, the background information below.)

Background Information on Printmaking:

Printmaking can be done with or without a press, expensively or inexpensively. Relief printing is the practical and logical choice for printmaking in public schools, because it can be accomplished quickly, inexpensively and most often without a press. Intaglio (especially dry point) also can be accomplished in a school setting that has a press but the process is more expensive because zinc or copper plates and the tools to engrave them must be purchased. Serigraphy is also a feasible and fairly common process found in 7th and 12th grade art programs. However, serigraphy can be expensive if you buy your screens or time consuming if you make your own. Clean-up is also a concern in serigraphy, as you will probably find a large sink and power sprayer necessary.

Printmaking is an art form in which prints are usually created by one of three processes. You can check out examples of these types of prints from the UMFA Teacher Resource Center. Go to www.umfa.edu/trc for more information:

1) Relief printing processes rely on the raised portions of the objects (wood blocks, leaf, engraved linoleum, carved potato or rubber stamp) to create a print.

a. Woodcuts are made by carving the image in a flat piece of wood. The wood grain pattern usually is evident in either the negative or positive portion of the image.

b. Lino cuts are similar to woodcuts; however, linoleum is used to make a print instead of wood. Linoleum has no grain and is easier to carve. A flat piece of linoleum is used as the base, and carving tools and knives are used to remove portions of the linoleum, creating an image. The raised surface of the linoleum is then inked using a type of roller called a brayer. An absorbent paper is then placed on the surface of the inked linoleum. Commercial products that are softer than linoleum but create a similar print are now available. Another cheap alternative is Styrofoam plates of blocks which can be gouged, drawn of pressed into without using expensive or sharp tools.

c. Stamps can be created from potatoes, erasers, or commercial products. The surface of the stamp is carved and then pressed onto paper. This process can be repeated until the desired design is achieved.

2) The Intaglio process uses metal (usually zinc or copper) plates. The metal is engraved with a sharp tool or etched with acids to create depressions and then ink is pushed into these depressions. The raised surfaces are wiped clean before the impression is made. This process relies mostly on the lower or bottom surfaces of the printing plate to create the print. After the plate is inked, it is placed image-side up on a press bed. An absorbent, dampened paper is laid on top of the plate. The paper and plate are then rolled through the press, and the paper is actually pushed into the recessed of the plate where the ink is. Therefore, one indication of an intaglio print is that the ink is raised and there is an actual embossing of the plate's edges into the paper. Students can achieve similar results using Styrofoam plates in which an image has been drawn with a pencil or pen. Make sure the lines are deep enough to receive the ink. The Styrofoam plates can only be used to make a few prints, as they become compressed as they are put through press.

3. Planographic printing processes employ a flat layer of ink resting on a plane, the surface of the printing material.

a. Serigraphs are created by creating a stencil on a screen and then passing paint through the screen so that the stencil image blocks the passage of paint.

b. Lithographs are created by drawing on a specific type of stone or aluminum or zinc plate with grease or a greasy pencil. The grease is then etched, using acid and gum Arabic, into the stone plate. The greasy places will receive the ink when inked with a roller (shaped like a large rubber-coated or leather-coated rolling pin). Absorbent paper is then placed on top of the image and they are rolled through a press. Unlike an intaglio print, however, there usually is no embossing of the paper because the stone or plate remains virtually flat after etching. Lithographic images often have reticulated washes and seem to be drawn with a wax crayon.

After discussing the kinds of printmaking, show the students examples of various types of prints. They should identify the printmaking methods either as a class or as a part of a written test.

If you want this activity to include art production assign students to create their own print. If you don not have access to lino cutters or the budget to but linoleum blocks for each students, or if your class is too young to use sharp tools safely, use either Styrofoam plates or the blue Styrofoam insulation, scraps of which are often available free of charge from building sites. You also can use soft printing mediums life SAFETY-KUT by NASCO and which is available through art supply catalogs. SAFETY-KUT can be purchased less expensively by buying large sheets and cutting them into smaller sheets or blocks.

Discuss how scenes from the students, lives can make interesting subjects for prints, or choose whatever subject matter seems most appropriate. Have the students each pick something they wish to portray such as a special event in their life, a family tradition, a favorite room or place in their house, or some particular object that has meaning for them. Remind the students to think about how contrast can help them portray the scene. They also need to consider the use of positive and negative space, texture, and line quality.

The students will need to do a preliminary sketch or two and then a refined drawing of their chosen scene or object. Explain the process of making a relief print. Have the students draw their contrasting design on the Styrofoam. Then, they should depress or gouge out the background areas of the design. Pencil erasers, small dowels, or small modeling tools can be used. The areas that have been depressed will be white in the finished print, and the surface will be the color of the ink. Have the students roll ink across their plate or piece of Styrofoam, and lay a sheet of paper over the inked plate. Then the students should rub the back side of their paper with their fingers until the ink is transferred from the printing plate to the paper. When the ink is evenly transferred, the students should pull the paper off the plate carefully. The plate can be re-inked for further printing. If you have several colors of ink, the students can create blends by rolling two or three colors across the block or plate. Advanced students may be interested in making monoprints, where the ink is brushed on like paint. This technique can produce complex colorings.

Have the students make an edition (several copies) of their print, since the potential to make several copies is one of the unique attributes of printmaking. After all the students have finished their drawings, hold a class critique and exhibit it.

Variation 1: After transferring their drawing to the surface of the Styrofoam, students can use pencils or their implements to draw into the surface of the Styrofoam. This technique creates a linear design if you have good-quality paper; the print can be run through a press and will look similar to an etching. Students can print with black or colored ink on white paper or light colored ink on dark paper, transferring the ink to the paper by rubbing the back side of the paper.

Variation 2: give students small pieces of Styrofoam or gum eraser and have students cut or draw a simple design into the surface. Use commercial ink pads or make your own from scraps of upholstery foam cut to fit inside jar lids. Create interesting patterns by repeating the stamp across the paper. Students can turn the design different ways as well as use different colors of ink.

ART AESTHETICS/PRODUCTION:

Objective: The students will demonstrate their understanding of how lines can convey feelings and idea by exploring line qualities, using those explorations to create gesture drawings, and refining a gesture drawing into a finished drawing.

Procedure: Show the class the image of *I'm Harriet Tubman*. Ask the students to discuss the use of line in her print. Ask question as needed to stimulate the discussion. What kinds of lines do you see? How do those lines make you feel? What do the lines convey about the people in the print? What else helps convey meaning in this artwork?

Then give the students some large sheets of inexpensive paper and some charcoal, charcoal pencils, conte crayons, drawing pencils, and/or pastels. Have the students use the various media to experiment with the kinds of lines they can create. After giving the students time to experiment, have the students put the experiments on their desks or tables and give the class several minutes to look at each others, experiments. Have students choose words to describe several of the lines such as strong, fuzzy, delicate, gentle, harsh, etc.

Have the students keep the experiments to remind them of the many possible lines that can be made. If you have not done gesture drawings with your students, explain to them that gesture drawings are quickly rendered sketches that convey the gesture or shape and feel of a person in a few lines. Students can take turns posing for the other students. The poses should convey movement, action, or character. Give students two minutes to do the first sketch, two minutes for the second, one minute each for the third and fourth, 30 seconds for the fifth, sixth, and seventh, and 15 seconds for the eight, ninth and tenth. The students will need to make the drawing simpler and simpler as the time gets shorter.

Again, allow students time to look at other students drawings. Emphasize that the time spent looking at the drawings is for the students to share ideas. Give the students a chance to describe the drawings and register how the various drawings convey movement, position, or character. One of the strengths of Catlett's piece is the marvelous gesture of the Harriet Tubman figure. Show the class the image of *I'm Harriet Tubman* again and discuss the artist's use of gesture in the print.

Then students should choose their favorite gesture drawing and refine it into a finished drawing using whatever skills they have. Or you may want students to start fresh. If so, have several models who are not members of the class, so each student can choose a view and complete a carefully rendered drawing that starts as a lightly drawn gesture drawing and gradually becomes more complex through the addition of outer and inner contour lines and shading. Remind students to work at retaining the feeling of movement they captured during the gesture drawing.

SOCIAL SCIENCE EXTENSION:

Objective: The students will research the Underground Railroad and Harriet Tubman's role in that movement. They will then present short reports to class.

Procedure:
Show the class the image of *I'm Harriet Tubman.* Discuss, using QUESTIONS FOR LOOKING. Harriet Tubman escaped from her owner on the Eastern Shore of Maryland in 1849. She became know as "Moses" to her people because she helped at least 300 fellow captives during nineteen separate trips to the South. The slaves escaped by way of a series of safe houses and were frequently assisted by African American and White "conductors" who risked their lives and property to escort refuges to freedom. Information about Harriet Tubman and the Underground Railroad can be found through the following sources:

Harriet Tubman: The Moses of Her People, by Sarah Bradford, originally published in 1849.
http://www.awb.com/tubman.html
Harriet Tubman, at http://www.iu13.k12.pa.us/donegal/dms/kif/simsal/summaryb.html
Harriet Tubman, at hhtp://www.acusd.edu/~jdesmet/tubman.html

Harriet Tubman and the Underground Railroad for Children. A web-based activity about Harriet Tubman for primary age children at http://www.2.lhric.org/pocantico/tubman/tubman.html

Many other sources are available on the web using Harriet Tubman as search words.

African In America, a four-part documentary that was shown on KUED October 19-22, 1998, is available through WGBH. Contact the station at (617) 492-2777.

Assign, or let students choose, specific topics related to the Underground Railroad research. This research can be done individually or as small groups. When the research is complete, students should write reports, use illustrations if available or draw their own illustrations, and present the reports to the class. This activity can be part of a larger unit on African American history, can be part of a unit on early U.S. History, or can focus on the individuals involved. The activity can be combined with an art activity and with the music activity.

MUSIC EXTENSION:
Objective: The students will explore Negro Spirituals and will learn to sing several Spirituals.

Procedure:
Show the image of *I'm Harriet Tubman*, and if the students have not researched the background information for the Social Science activity, tell the story of Harriet Tubman and her work on the Underground Railroad. Then play a recording of, sing, or have someone else sing, the spiritual "Go Down Moses." Explain that this song, like many spirituals, was based on an Old Testament story because the African American slaves felt such kinship with the Hebrews who were kept captive by the Egyptians for so long.

This song is a traditional African chant and response form, where one singer sings the line, and the group joins in with the response. It, and other spirituals, was used as a secret code that signaled passengers when they could safely leave, or where they were to go to travel via the Underground Railroad. The songs conveyed information such as the trail they were to take, that they should cross the river or climb a mountain. Harriet Tubman, who was called "Moses" by her people, used this song to call the slaves to freedom. Another spiritual, "Steal Away," was sung to tell relatives or friends goodbye as well as to help the slaves "Steal Away to Jesus" and leave their painful lives behind, finding spiritual strength and comfort in the message of the words.

Teach the songs to the children. (See the music pages included with this activity) Teach, or have someone else teach at least two other songs to the class. Any book containing spirituals should have plenty of songs to use. If possible, include a song like "Inchin, Along" which is upbeat and joyous, so the student experience the wide variety of Negro spirituals.

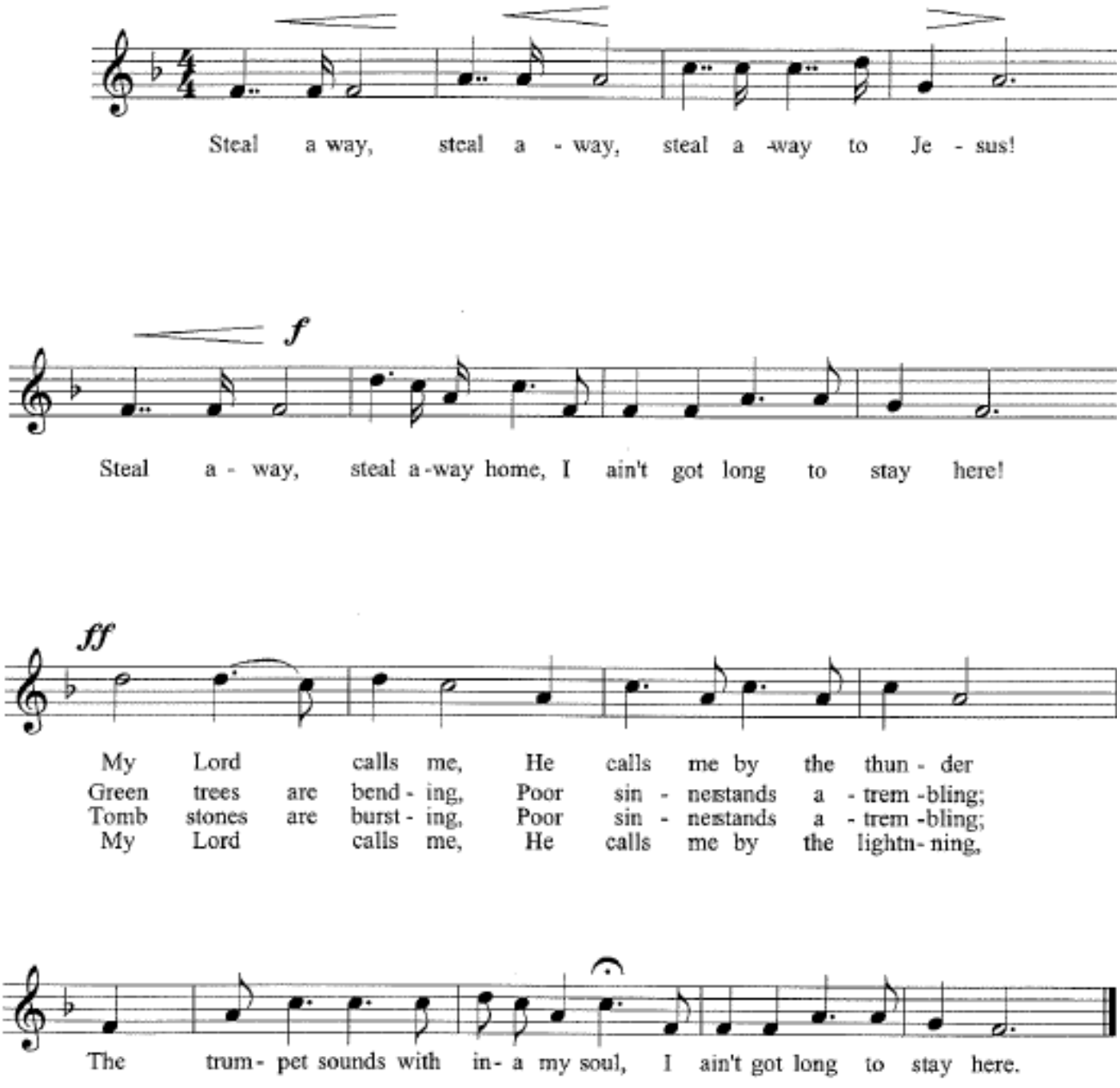
You may want to include information about Negro spirituals in general, what contribution the songs made to American Music, to African American culture, to lives of the African American slaves, and both the songs, unique qualities as well as their similarities to other types of folk and religious music.

For information, see the following sources:

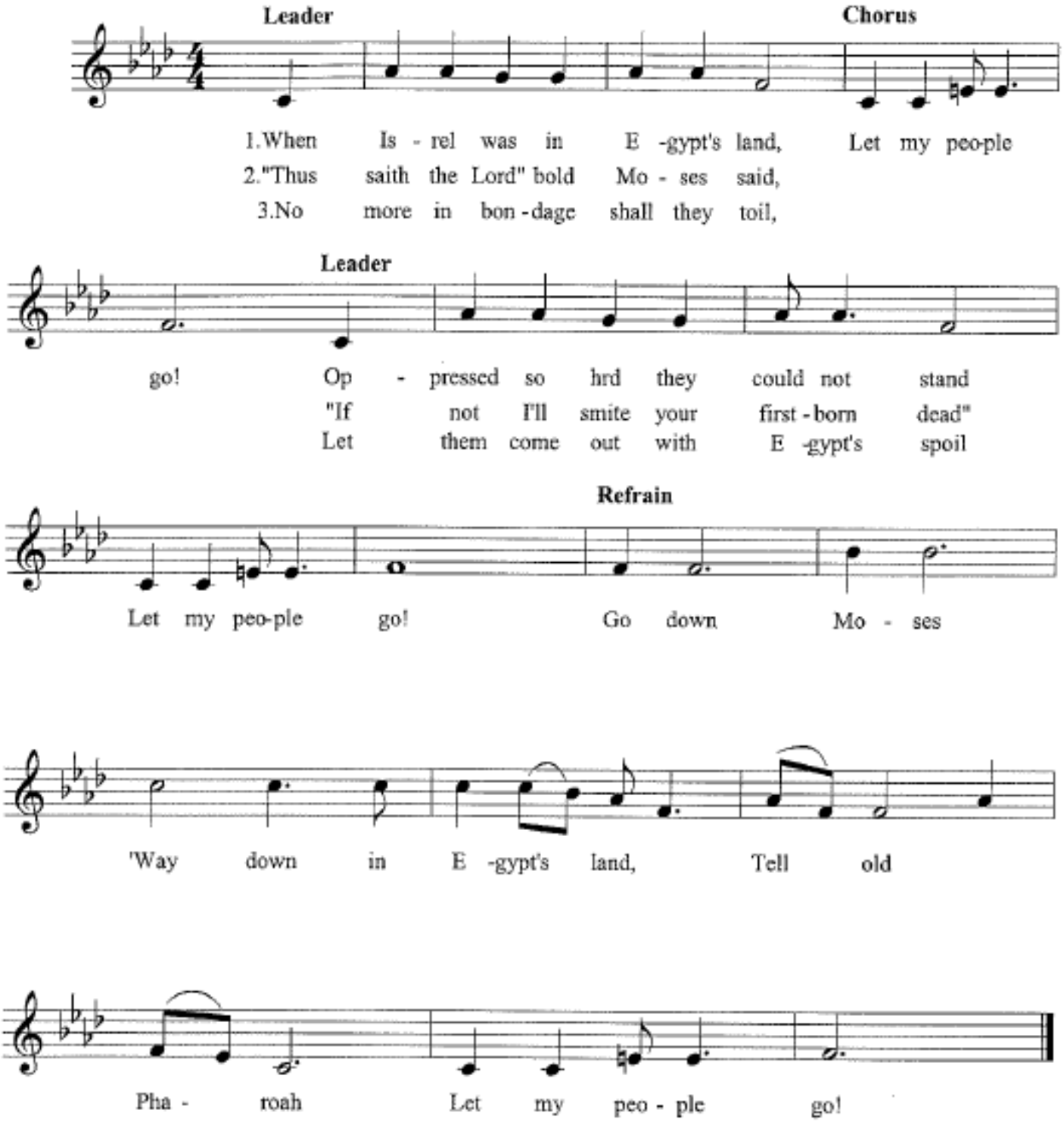
Work, John W. *American Negro Songs and Spirituals,* Bonanza Books, 1940

Warren, Gwendolin *Ev'ry Time I Feel The Spirit*, Ontario: Henry Holt, Sims 1997

STEAL AWAY TO JESUS



GO DOWN MOSES



Women Artists

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Lesson Plans for Educators

October 28, 1998

Untitled — *Helen Frankenthaler*

Helen Frankenthaler (b. 1928) American
Untitled, 1964
Gouache on paper
Purchased with funds from the National Endowment for the Arts, the Associated Students of the University of Utah, the Friends of the Art Museum, and Mrs. Paul L. Wattis
1976.029

Of all the women on the American art scene today, Helen Frankenthaler is probably the most recognized and celebrated. A second generation Abstract Expressionism, she began her painting career just as an earlier group of artists, including Jackson Pollock, Willem de Kooning and Mark Rothko, were gaining widespread public attention.

Helen Frankenthaler was born in New York City and studied under Rufino Tamayo. Under the influence of Gorky and Pollock, Frankenthaler developed her own style of Abstract Expressionism. In the 1950's she was interested in exploring different color combinations that led to her "inventing" color field painting, an offshoot of Abstract Expressionism. Her style of staining unprimed canvas with large expanses of color attracted the attention of Morris Louis and Kenneth Nolan and influenced these artists later style.

Her rise to artistic fame was almost meteoric, beginning with a 1952 abstract landscape know as, Mountains and Sea. Its major innovation lay in her technique, the implications of which would reverberate through the art world for over twenty years. In Mountains and Sea, Frankenthaler, like Jackson Pollock, poured paint directly onto the unprimed surface of a canvas laid out on the ground before her, allowing the color to soak into its support, rather than painting on top of an already sealed canvas as was customary. But instead of dripping and throwing think globs of paint onto the canvas as Pollack did, she thinned the paint to a watery consistency and poured it on the canvas so it soaked in. She would then move the canvas; pulling, raising and straightening it so that the paint would flow and pole where she wanted it to go. All of her paintings are non-objective (no subject matter) and she warns her viewers against looking for meaning in any of her titles.

This highly intuitive process, know as "stain painting", became the hallmark of her style and enables her to create color-filled canvases

that seemed to float on air. Hailed by art critic Clement Greenberg as a breakthrough moment in the history of modern art, Frankenthaler's innovation was critical to the development of a new group of artists known as the Color-Field painters. As fellow artist Morris Louis was to declare, Frankenthaler's art "became a bridge between Pollock and what was possible." Other Color-Field painters beside Louis who followed Frankenthaler's lead and were championed by Greenberg included Kenneth Noland and Jules Olitski.

Unlike other Color-Field painters of her generation who produced non-objective work, Frankenthaler continued to base her work in nature – both observed and imagined. In this dialogue with nature, her art should rightly be seen as a continuation of the American landscape tradition, reinterpreted in the context of mid-twentieth century abstraction. In her art, the process of pouring paint onto and over the canvas, allowing the flowing pigment to create its own shaped and edges, become a literal metaphor to experiences of nature. As a consequence, the works maintain powerful allusive qualities, even the impression of infinite space.

Frankenthaler's paintings are perhaps best loved for their exquisite color sensibility and the emotional responses the colors engender. In Spiritualist, 1973, the almost aggressive contrast of the pink, blue, green and yellow gives the painting a forceful visual edge, a superb example of the way Color-Field painting can both push and pull, please and provoke, the viewer in the hands of one of its major practitioners.

When asked what her paintings were about she replies: "What can you say any painting is about? What is Degas about? What is Titian about? What they all share is making very beautiful pictures that advance truth, beauty and pleasure."

Untitled
Lesson

written by Virginia Catherall

ART HISTORY/AESTHETICS/CRITICISM

Questions for Looking: What is the subject of this artwork? (No subject, just colors and shapes) Do you see any objects depicted in it? What painting tools if any do you think the artist used to create this piece? How do you think she put the paint on the canvas? Name the colors you see in the painting? Are there any primary colors? Secondary? Are there any complementary colors? What kind of shapes are in the painting? What shapes do the negative spaces make? What kind of paint was used on this painting? (Gouache or opaque watercolor) Do you think the white is paint or paper? How different would the painting look if transparent watercolor was used? This type of painting is called a "Color-field." Do you know why? What mood or emotions does this painting have for you?

ART/SCIENCE

Grade Level: 4 – 7

Objective: By creating a gouache and watercolor collage students will:

1) Demonstrate knowledge of the medium of gouache.
2) Understand the difference between opaque and transparent
3) Demonstrate a knowledge of the art form of collage

Materials:

1) Slide of Untitled by Helen Frankenthaler
2) Watercolor
3) Gouache chalk medium or gouache paint
4) White paper
5) Paintbrushes
6) Scissors
7) Glue
8) Mixing bowls

Procedure:

Show the class the slide of *Untitled* by Helen Frankenthaler. Explain that this painting was painted with gouache (pronounced gwash). Discuss the medium of gouache. (Gouache is a watercolor that is made opaque by adding chalk.) Opaque means that light cannot shine through, i.e. milk, a book, a brick wall. Transparent means light can shine through, i.e. stained glass, windows, apple cider. Demonstrate this concept by mixing watercolors with chalk to make gouache or by mixing gouache paint in a separate cup.

Have the students paint a piece of paper with one color of watercolor and another piece of paper with one color of Gouache. Compare the transparent and opaque qualities of the paint. With watercolor you can see the paper under the paint; with gouache, you cannot see the paper. The watercolor is a lighter tint of color than the gouache because of this. (Tinting a color means adding white to it.) Have the students cut the painted papers into different shapes and make a collage out of the shapes. (Glue the different shapes onto another piece of paper.)

Emphasize these ideas:
Overlapping shapes create the illusion of space and depth.
Placement of shape according to size creates depth in a composition: large shapes seem nearer, small shapes seem far away.
Shapes and spaces can be positive or negative.
Moods or feelings can be conveyed by color shape and line.

More in-depth:
Have the students mix their own colors before panting. Teach them the color wheel; i.e. red and yellow make orange, primary colors, complementary colors, etc.

WRITING

Objective: The students will understand the writing technique of
"Stream of consciousness" through an exercise using *Untitled*, by Helen Frankenthaler as inspiration.

Materials: Image of *Untitled* by Helen Frankenthaler, pencils, writing paper

Grade Level: 6 – 12

Procedure:
Show the students the image of *Untitled* by Frankenthaler. In modern art, half of the meaning of a painting is what the artist has painted the other half is what the viewer thinks, see, and experiences when he or she looks at the work. Explain the style of writing called "stream of consciousness." Have the students look at the slide and start writing a stream of consciousness narrative; whatever comes into their minds when they look at the painting.

Stream of Consciousness: "The expression of thoughts and feelings in writing exactly as they pass thorough your mind, without the usual ordered structure they have n formal writing." – Page 1427, Longman Dictionary of Contemporary English, third edition, Longman Group Ltd. 1978, 1995

Stream of consciousness is basically a free-form expression of thoughts and feelings. There are no rules to writing stream of consciousness; no need for correct grammar, no use for capitalization or punctuation. It is possibly the closest thing to pure thought that can be put down on paper. When writing stream of consciousness, start wiring anything that comes into your mind. Do not stop writing – your mind makes associations and random thoughts every second, you are just recording those on paper. This exercise promotes creativity and gives ideas for writing as well as ideas about art.

"Examine for a moment an ordinary mind on an ordinary day. The mind receives a myriad impressions – trivial, fantastic, evanescent, or engraved with the sharpness of steel. From all sides they come, an incessant shower of innumerable atoms; and they fall, as they shape themselves into the life of Monday or Tuesday, the accent falls different from of old."
- Virginia Woolf, in an essay on "Modern Fiction"

SCIENCE/ART PRODUCTION/ART HISTORY

Grade Level: K-3

Objective:
1) The students will understand the theory of gravity by observing paint on paper.
2) The students will understand the painting style of Helen Frankenthaler by creating a work of art similar to her paintings.

Materials:
Image of *Untitled* by Helen Frankenthaler,
Gouache or Watercolor
Paper

Procedure: Look at the image by Frankenthaler. Questions for looking: How was the paint applied to the canvas? Which way do the drips go on the paper? Do all the drips point the same way? How can the drips travel different ways on the same piece of paper?

Helen Frankenthaler would pool the paint on the paper and then move the paper around until it went where she wanted it to go. The different directions of the drips show that she moved the painting around, sometimes upside down sometimes tilted, sometimes flat, etc.

Have the students create a painting in the same way Helen Frankenthaler paints. Let them pool some watercolor or gouache paints onto paper and then "paint" by moving the paper around until they have the shapes and colors they want. Be sure the students observe which way the paint drips. Discuss gravity and why the paint always drips down instead of up.

Fourth of July Still Life — *Audrey Flack*

Audrey Flack is most often identified as one of the leading artists of Photorealism, from its inception in the early 1960's to the present day. Her art, however, has long since moved beyond the slick surfaces and banal scenes which are the mainstay of much Photorealist art. Not content to merely copy the work as we see it, Audrey Flack has used her technical skill in the service of an art, replete with symbols, which comments on the transitory nature of life and favors the search for spiritual harmony. Unlike other Photo-Realist painters who claimed that the subjects of their work were irrelevant, Flack pursued photographic imagery that communicated a particular sociopolitical point of view.

Audrey Flack was born in New York City. As a child growing up she knew she wanted to be an artist. Despite her family's lack of enthusiasm about her artistic goals, Flack attended the High School of Music and Art, where she won the St. Gaudens medal. Following graduation form Cooper Union where she was a top student, she was recruited by Josef Albers, the renowned color abstractionist, to participate in the fine arts program at Yale. She received a BFA in 1952 and, later an Honorary Doctorate from Cooper Union in 1977. Flack moved back to New York to study anatomy at the Arts Students League, responding to her desire to paint realistically, a technique ignored in her previous art education. Audrey Flack writes: "I always wanted to draw realistically. For me art is a continuous discovery into reality, an exploration of visual data which has been going on for centuries, each artist contributing to the next generation's advancement. I wanted to go a step further and extend the boundaries. I also believe people have a deep need to understand their world and that art clarifies reality for them." It was during the 1950's that Flack attempted to forge a personally satisfying style out of the Abstract Expressionist idiom that was so influential during her student days.

Audrey L. Flack (b. 1931) American
Fourth of July Still Life, 1975
Serigraph collage
Purchased with funds from the Associated Students of the U of U
1987.055.015

For Flack, the 1960's was a period of artistic consolidation. She gave birth to two daughters, one autistic, and attempted to balance art-making with marriage, children, and part-time teaching jobs. In the

mid-sixties, she branched into compositions based on photographs taken from documentary news, often representing such strong socio-political events as civil rights marches, President Kennedy's assassination, and anti-war protests. Her most significant work was titled Kennedy Motorcade, capturing the moments just before Kennedy was shot. She also painted numerous portraits of women, all for public media sources. It was not until 1969-70, however, that Flack produced her first "photorealist" work, the Farb Family Portrait. In this painting, she developed the technique of taking a slide of her subject, protecting it onto the canvas and then painting over the projected image with exacting trompe-l'oeil detail. Shortly thereafter, she began using an airbrush, mixing primary colors directly on the surface of the painting, resulting in the achievement of more intense luminosity and the creation of an immaculate surface of near photographic clarity.

Unlike much other photorealist work, Flack's paintings were often filled with personal memorabilia and closely related to her experiences as a woman. In her famous 1970's series of vanities paintings, for example, she updates the seventeenth century Dutch still life tradition. Filling her compositions with rich fabrics, luscious lipsticks, bright jewels and family or celebrity photographs, she presents a late twentieth-century woman's commentary on the fleeting pleasures of the material world.

By the early 1980's, the vanity paintings gave way to Flack's depictions of spiritual being, goddesses in particular, a theme she has continues to pursue to date. The monumental portrait of her daughter, entitled Hannah: Who She Is is the first such image of the woman/goddess. Depicted frontally with a gypsy star on her forehead and surrounded by a halo of light and stars, Hannah easily assumes the mantle of a secular goddess. The text beneath the image, from a poem by Joe Pintauro, furthers that reading while Flack's recording of the date and time the painting was completed – June 24, 1982, 6:48 p.m. – establishes her daughter's being for posterity. As Flack described, "It was like giving Hannah a second birth." Since 1983, Flack has worked primarily as a sculptor, creating larger than life bronze goddess figures and instilling the vitality and independence associated with the male in western culture in her modern interpretation of female power and divinity.

Flack, painting from projected slide images, investigated the possibilities of illusionism while retaining an iconography rick in personal symbolic meaning. Flack's photographs, often identical to or variations of her super real paintings, address themes of femininity and womanhood, morality and transcendence, and the transistorizes of life. Over the past decade, Flack has moved away from painting but not from her exploration of goddesses and women. She has devoted herself to creating a series of goddesses, including monumental public sculptures for Rock Hill, South Carolina and Queens, New York.

Fourth of July Still Life
Guess What? Lesson

written by Susan Price

ART CRITICISM/AESTHETICS:
Questions for looking: This painting by Audrey Flack is sending a message and you have to guess what it is. The artist collected a number of objects, arranged them together, and painted a group portrait. If you look carefully, you will see an American flag, a picture of George Washington, fireworks, and some crepe paper.
What else do you see?

If you look again at each of the objects, you will notice that they are still but not silent. They have voices. You're probably thinking, "I don't hear any voice!" Let me show you how to hear them. What do you think of when you see fireworks? Fireworks usually say, "Fourth of July." How about George Washington? He might say, "First president of the United States" or "Father of our Country." Those are two examples. Now you listen to the other objects and make a list of what they are saying. (This can be done orally in a group of individually on paper and then compared in a group setting.)

The artist put all these things together because she wants you to guess what she is saying. She wants you to figure out how the objects relate to each other (theme) and what they say as a group. Can you guess the theme? Are there any objects that don't seem to fit? (Figure of General Grant, necklace.) Why do you think the artist used them? See if you can guess the title of this painting by Audrey Flack (*Fourth of July Still Life*).

ART PRODUCTION: 3-D Project – Keep Your Friends Guessing

Materials:
Shoe Box
Collected Objects
White Glue
Tempera Paints
Brushes

Procedure:
Have each student choose a theme (a favorite sport, hobby, holiday, hero, etc.) without revealing it to the others. Each will bring objects and or pictures related to their theme and plan an arrangement using the shoe box as a kind of shadow box. The box can be painted or decorated as each student wished and the items glues inside. Emphasize balance and use of space. Older children might want to spend more time on detail and use a greater number of objects than younger children. Allow them to be as elaborate or simple as they choose,

Show and Tell:
Students may present their work to the class for theme guessing.

ART PRODUCTION: 2-D Project

Materials:
Heavy white paper
Pictures from magazines or other sources
White glue
Scissors
Tempera paints
Brushes

Procedure:
The Process is essentially the same as for the 3-D project except that the students will cut out pictures related to their theme, arrange and glue them to the heavy paper (collage). Students may draw a couple of horizontal lines across the paper to represent a table top on which to set their objects and a light vertical line down the middle so that they can balance numbers and sizes of objects to be placed on the imaginary table. Again, emphasize placement of pictures, overlapping, use of space and even use of edges. Refer to Audrey Flack's work as an example. Paint may be used as a background, framing, and other detail or not at all.

Show and Tell:
Again, students may present their completed work to the class for theme guessing.

Note: The public library has several books about Audrey Flack with photos of similar works. It would be great to use these also as examples for this project.

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