ART LINKS
ART STUDY PRINTS
USER GUIDE
North Texas Institute for Educators on the Visual Arts

Nancy W. Berry, Editor/Project Director

Made possible by a generous grant from the Edward and Betty Marcus Foundation.
THE NORTH TEXAS INSTITUTE FOR EDUCATORS ON THE VISUAL ARTS

D. Jack Davis and R. William McCarter, Co-Directors
Nancy Walkup Reynolds, Project Coordinator

ASSOCIATE DIRECTORS/SITE COORDINATORS
  Lynda Alford, Plano Independent School District
  Beverly Fletcher, Fort Worth Independent School District
  Rhonda Sherrill, Denton Independent School District
  Jan Schronk, Hurst-Euless-Bedford Independent School District
  Sylvia Russell, Pilot Point Independent School District
  Janice Wiggins, Dallas Independent School District

MUSEUM EDUCATORS
  Adrien Cuellar, Meadows Museum
  Gail Davitt, Dallas Museum of Art
  Maria Teresa Garcia, Meadows Museum
  Aileen Horan, Dallas Museum of Art
  Marilyn Ingram, Kimbell Art Museum
  Allison Perdita, Amon Carter Museum
  Linda Powell, Modern Art Museum of Fort Worth

CONSULTANTS
  Nancy Berry, School of Visual Arts, University of North Texas
  Connie Newrnon, School of Visual Arts, University of North Texas

RESEARCH ASSISTANTS
  Pam Geiger-Stephens
  Kay Wilson

Harriet Laney, Office Manager
FOREWORD

The North Texas Institute for Educators on the Visual Arts, with the generous support of the Edward and Betty Marcus Foundation, is pleased to provide the Artlinks® study print collection to support the work of classroom and art specialist teachers in delivering quality instruction in the visual arts. NITIEVA is one of six regional institutes supported in part by the Getty Center for Education in the Arts, an operating unit of the J. Paul Getty Trust.

Since its founding in 1990, the Institute has made extensive use of the rich museum resources available in the Dallas/Fort Worth area in its research and development efforts in staff development and implementation of discipline-based art education (DBAE). Indeed, the museums have become a cornerstone in the summer institutes which are the principle means of staff development.

It has become increasingly apparent to the Institute that one of the great needs of participating teachers is access to high quality reproductions of works of art from area art museums. This portfolio of reproductions of twenty-five works of art, five from each of the Dallas/Fort Worth museums, is a response to that need. The five art museums represented are: Amon Carter Museum, Dallas Museum of Art, Kimbell Art Museum, Meadows Museum, and Modern Art Museum of Fort Worth.

We are indebted to each of the five museums and their directors for making available the opportunity to include images from their collections in the portfolio. Without their cooperation and assistance, the development and production of the portfolio would not have been possible. The invaluable assistance of the museum educators and the museums has been integral to the success of the project. Our most sincere thanks and appreciation are extended to each of them.

To our colleague Nancy Berry, Assistant Professor of Art in the School of Visual Art at the University of North Texas, who has served as Editor/Project Director of Artlinks®, we owe a debt of gratitude. A nationally-known museum educator, she has provided the vision and guidance for the project. Through hours of meetings and discussions, she has kept sight of teachers and students as the ultimate users and consumers of the images in the portfolio. Her careful coordination of content and image quality, along with her commitment, persistence, and tireless efforts, have provided a significant contribution to art education.

The Associate Directors/Site Coordinators and their leadership teams from each of the consortium member school districts have provided invaluable guidance and insight as all have worked to design the portfolio for maximum usage by teachers and students. We are indebted to each of them for their guidance, critical review, and assistance.

Continuing support from NITIEVA Staff, the University of North Texas, and Acting Dean Scott A. Sullivan of the School of Visual Arts is also recognized.

The project was made possible through the financial support of the Edward and Betty Marcus Foundation. The Chair of the Board, Melba Davis Whatley, as well as other members of the Board, have provided continuing encouragement.

Finally, we are indebted to the hundreds of teachers who have participated in the Institutes and the thousands of students who have been involved in the implementation efforts. They have provided the opportunity to initiate, develop, and test ideas in discipline-based art education. It is our hope that Artlinks® will provide a rich resource in helping to achieve this goal.

To all of these individuals and institutions we are most grateful.

D. Jack Davis
Co-Director

R. William McCarter
Co-Director
The publication of the *Artlink*® art study print collection fulfills a long-held dream of North Texas educators at every level of education and expertise in art. To be able to have at our fingertips fine reproductions of masterworks from our excellent area art museum collections makes possible limitless opportunities for high-quality art instruction. As *Artlink*® project director and editor, I wish to express my enthusiastic thanks to the many groups and individuals who made this project possible.

North Texas Institute for Education on the Visual Arts Co-Directors D. Jack Davis and William McCarter, along with then Project Coordinator Nancy Cason, perceived the schools’ need for visual resources from the inception of the institutes. They determined that large color reproductions of area museum collection “stars” would enable teachers to create classroom displays to serve several purposes:

- **Aesthetics**: Developing sound reasoning and questioning skills, preferences and values
- **Art Criticism**: Developing perceptual and critical thinking skills
- **Art History**: Providing the socio-political and aesthetic contexts for art
- **Art Production**: Understanding creativity and manipulating art processes and materials
- **Language Arts**: Understanding the narrative/expressive function of art, i.e., main idea, subject matter
- **Multicultural**: Understanding of self and providing familiarity with other cultures
- **Social Studies**: Understanding that art provides a record and insight into civilization

Area art museum educators and administrators embraced the idea, and our dream was at last realized with financial support from the Edward and Betty Marcus Foundation of Dallas. Due to the Marcus Foundation Board’s generosity, nearly 380 North Texas schools in participating school districts have received boxes of twenty-five *Artlink*® prints.

Educators from the five Dallas and Fort Worth art museums met with me beginning in the summer of 1992 to select images and write text for the back of each print. Less than a year later, after intensive collaboration, we went to press with the first *Artlink*® collection. I gratefully acknowledge these dedicated women and their supportive institutions:

- **Amon Carter Museum, Fort Worth**
  - Allison Perkins
- **Dallas Museum of Art**
  - Gail Davitt and Aileen Horan
- **Kimbell Art Museum**
  - Marilyn Ingram
- **Meadows Museum, Southern Methodist University**
  - Adrien Cuellar and Maria
- **Modern Art Museum of Fort Worth**
  - Teresa Garcia
- **Perot Museum of Nature and History**
  - Linda Powell

For assistance in editing and production of this guide, and co-authorship of the *Artlinks*® Teacher Guide, I am indebted to Nancy Walkup Reynolds, Project Coordinator for the NTTIEVA. Site Coordinators and Institute Leadership Seminar teachers previewed content material and provided insights into their application for classroom use. Professional expertise to smooth production came from Tom Dawson, Tom Dawson Graphic Designs in Fort Worth and Jim Wwdard, The Jarvis Press, Dallas.

It has been my privilege to serve as editor/project director for the design and publication of this first *Artlink*® collection, and I eagerly anticipate its use by my colleagues in schools, museums, and universities.

Nancy W. Berry
ABOUT

Artlinks® is a collection of twenty-five art study prints designed for use by school, museum, and university art educators. Museum educators from each of the five art museums in Dallas and Fort Worth chose five art masterpieces from their collections to be reproduced for the first Artlinks® collection. Images chosen include the art of many cultures by both men and women artists.

Guides for suggested and extended dialogues plus information about the works of art and their artist/makers appear on the back of each print. Text material for each art work was authored by a senior museum educator from its owner institution, ensuring accurate and up-to-date information.

Artlinks® prints can be used effectively, either singly or in groups, to familiarize students with art masterworks from their area museums. They may serve as enrichment in the study of the disciplines of the visual arts as well as interdisciplinary links to other subjects.

Artlinks®

- provides the basis for understanding the layers of meanings in works of art
- promotes visual literacy in building the knowledge and understanding of art elements and principles
- engages critical thinking skills in describing, analyzing, interpreting, and evaluating works of art
- creates cultural awareness and understanding of students' own artistic heritages and those of others.

Each Artlinks® print is an accurate full-color reproduction, bonded to heavy cardstock, then laminated, appropriate for classroom display. The set of twenty-five prints comes packed in its own sturdy carton for easy storage in art rooms, libraries, or media centers. Each box of prints is accompanied by the Artlinks® User Guide which contains information on how to use Artlinks®, black-and-white reference reproductions, and text repeated from the back of each print. A separate Artlinks® Teacher Guide accompanies each set and contains suggestions for thematic units, lesson plans, and classroom activities. Reproducible supplementary materials and references for additional reading about various works of art are included.
Artlink® prints are designed for active classroom use. To make the information easily accessible to the instructor while the print is being held up or displayed on a wall surface, text information about each work of art appears both on the back of the print and in the User Guide. Text is kept to a minimum to allow for a spacious, easy-to-read appearance. Text is divided into four areas: Suggested Dialogue, Extended Dialogue, About the Art, and About the Artist/Maker. When included, art vocabulary words are bold-faced in the text, and appear with their definitions in a separate box on the print. Suggestions for dialogues and explanatory information appear side by side to facilitate back-and-forth reference by the instructor. The large, attractive prints can remain on display in the classroom to ensure ease and familiarity for students.

Suggested Dialogue:

Suggested Dialogue is an inquiry approach to discussion of key aspects of the art and its maker. Questions and observations are geared toward young learners, grades K-5. Students can discover simple meanings and main ideas; identify subjects and actions; recognize art elements such as color, line, shape, and space; and explore feelings produced by the art.

Extended Dialogue:

Extended Dialogue is an inquiry approach to discussion of more abstract ideas or in-depth examinations of concepts found in the work of art. Building on the suggested dialogue, questions and observations involve the heightened perception and more advanced thinking skills of older learners, grades 6-12 and adult. Students can determine the artist/maker's intention; examine the materials and methods used by the maker; follow the artist/maker's plan for the composition; recognize styles and movements of art; and make informed value judgments.

About the Art:

About the Art gives specifics about unique characteristics and meanings of individual art works.

About the Artist/Maker:

About the Artist/Maker provides pertinent facts about the artist/makers and their lives; their styles and/or movements; the individuals, places, and times that influenced them; and specifics that identify their work.

Artists' names, nationalities, and birth and death dates, along with titles, dates, media, dimensions, and present locations of works of art appear in the headings at the top of the text on the back of each print.

Text information is designed to be user-friendly for both novice and experienced teachers of art, and can be utilized as is or as a springboard for individual approaches to instruction.
ArtLinks® reproductions may be used individually, in pairs for comparisons, or grouped by theme or subject. Single individuals, small groups of students, or teachers of larger groups may use the prints effectively.

**Using About the Art and About the Artist/Maker:**

About the Art and About the Artist/Maker provide background information essential to the understanding and appreciation of the art work. Teachers and group leaders should familiarize themselves with this information before engaging in discussions. These sections are written to provide adequate information for those with no previous experience with the subject, or can serve as a review for those already familiar with the art and artist/maker. Thorough reading of this information along with thoughtful viewing of the image prepares users for engaging dialogues about the art work.

**Using the Suggested Dialogue and Extended Dialogue:**

Reading and paraphrasing the questions in the suggested and extended dialogues spark students’ careful observations and enlightened discussion about the work of art. Properties and qualities inherent to the art are discovered and explored, leading to critical interpretations and informed judgments. Many questions are open-ended, inviting varied and creative solutions. When appropriate, factual answers or desired conclusions are indicated in bold type after the questions.

**The User Guide:**

The ArtLinks® User Guide, by repeating information on the backs of the prints, enables group leaders and teachers to refer to the text to guide discussions and give information while the print is displayed against a wall surface.

**The Teacher Guide:**

The ArtLinks® Teacher Guide offers examples of ways to use the prints in a variety of learning situations, levels, and subjects.

- Prints are cross-referenced as to possible thematic units.

- Sample lesson plans provide a model for planning lessons and units with the prints and their texts as resources. Lessons can be broken into smaller sections spread over several classroom days or concentrated in one time block.

- Interdisciplinary connections are suggested for linking art to other subject areas.

- Bibliographic references are provided when useful.
AMON CARTER MUSEUM, FORT WORTH
A Dash for the Timber, Frederic Remington
Ballplay of the Sioux on the St. Peter’s River in Winter, Seth Eastman
Parson Weems’ Fable, Grant Wood
The Hunter’s Return, Thomas Cole
Ease, William Harnett

DALLAS MUSEUM OF ART
Mexico: Maya, Wall Panel: Royal Woman
Africa: Ivory Coast, Senufo People, Rhythm Pounder
The Icebergs, Frederic Edwin Church
Starry Crown, John Biggers
Ivy In Flower, Henri Matisse

KIMBELL ART MUSEUM
The Cardsburys, Michelangelo Merisi da Caravaggio
On the Europe Bridge, Gustave Caillebotte
Girls on a Jetty, Edvard Munch
A Stormy Sea, Jacob van Ruisdael
Lord Grosvenor’s Arabian with a Groom, George Stubbs

MEADOWS MUSEUM
Portrait of Alessandro Farnese, Anthonis Mor
Jacob Laying the Peeled Rods Before the Flocks of Laban,
Bartolomé Esteban Murillo
Still Life in a Landscape, Pablo Picasso
The Circus, Joan Miró
Students at the Pestalozzian Military Academy, Francisco de Goya

MODERN ART MUSEUM OF FORT WORTH
Hina, Deborah Butterfield
Night Heron, David Bates
To Miz - Pax Vobiscum, Hans Hofmann
Mr. Bellamy, Roy Lichtenstein
China or the Devil, Lee N. Smith III
SUGGESTED DIALOGUE

Look carefully and imagine you are listening to the sounds in this painting. What do you hear? What kinds of visual clues does the artist give to help you identify these sounds?

Why are the cowboys and their horses moving so fast? Where are they going? (Think about the title.) Based on what you see in this painting, can you make up a story about what is happening here?

Where is the action in this painting? How does the artist convince you that the horses are moving? Which horse is coming right at you? How is it different from the other horses? How does the artist trick you into believing that the horses are three-dimensional? (Look for the shadows.)

What colors has the artist used to create the atmosphere of a western frontier landscape?

EXTENDED DIALOGUE

Pretend this painting is a movie, and you can suddenly put it in motion. What is going to happen in the next scene? What do you think will happen once the cowboys reach their destination?

The first Western movie was produced in 1898, and many movie directors were influenced by the way Remington portrayed the American West. Why do you think they were inspired by his paintings?

Does this painting match your idea of the West? How is it similar or different? Was Frederic Remington successful in his portrayal of the American West? (Think about other images including paintings or photographs of the West, and compare them to this painting by Remington.)
ABOUT THE ART

_A Dash for the Timber_ was one of Remington's first great cowboy paintings; it depicts the daily life struggle for western frontiersmen. Riding toward the viewer, eight cowboys or prospectors are fleeing from oncoming American Indians. Remington has used contrasting colors in this sparse, dusty landscape. The thunderous action of horses galloping for refuge in the timber ahead gives the painting an added sense of theatrical excitement.

The drama of this pursuit is likely borrowed from Remington's first-hand observations of life in the American Southwest. In 1885 and 1888, while working for _Harper’s Weekly_, then the largest pictorial newspaper in the world, Remington covered the U.S. Cavalry and its invasion of Apache land in the Arizona Territory. This experience, coupled with many observations of the changing frontier, undoubtedly influenced Remington's artistic vision. He made field sketches, kept a diary, and made photographs to record the events and life of the western frontier as he knew it.

ABOUT THE ARTIST/MAKER

_A Dash for the Timber_ represents Remington's early interest in the horse in action. He was best known for his portrayal of horses engaged in a full gallop, and it is assumed that Remington was aware of the photographer Eadweard Muybridge, whose photographic studies of horses in motion were well known in the 1880s. Muybridge's experiments in stop-action photography were widely published and available by the 1880s. Remington frequently used the camera as a sketchbook in his early career, but by the early 1890s, he claimed the camera had "no brains—no discrimination." He felt the artist knew more than the camera.

Although Frederic Remington's formal artistic training was limited to less than two years at Yale College of Art and just three months at the Art Students League in New York, he became one of the great artistic chroniclers of the American western frontier. Between 1881 and 1885 he visited the Montana territory, managed a sheep ranch in Kansas, and then ultimately returned home to New York. His ability to capture the spirit of the West won him numerous distinctions as an illustrator for _Harper’s Weekly_ early in his career, and by 1903 he had a contract with _Collier's magazine_. He created one painting per month to be reproduced in color; for this he was paid a fee of one thousand dollars for each work of art—a sizeable sum of money at the turn of the century.
Seth Eastman, American, 1808-1875

*Ballplay of the Sioux on the St. Peter’s River in Winter*, 1848

Oil on canvas, 25 3/4 x 35 3/4 in.

Acquisition in memory of Mitchell A. Wilder, Director,

Amon Carter Museum, 1961-1979

---

**SUGGESTED DIALOGUE**

What do you think is happening in this painting? What are the people doing? *(They are playing a competitive sport.)* Who are these people? *(They are native Americans: Sioux-Santee.)* Where are the spectators seated? Describe the equipment that the ballplayers are using? Based on what you see, can you describe the game that is being played here? *(This traditional native American sport developed into what we know as lacrosse. This game was played long before Columbus arrived in America.)*

In which direction is everyone moving? Where are the people looking? Point to the center of the action in this painting. How does the artist draw your attention to this point? How does the artist give you the feeling of a cold, wintery landscape?

The ball game was played within an area of a half mile marked at each end by two posts about twenty-five feet high. *(The posts are not visible in this painting.)* According to artist George Catlin, known for his visual and written accounts of Plains Indian culture, the game started in the center of the playing field. The object of was for one team to throw the ball past their respective goal which counted for one game. The first team to succeed in doing this one hundred times was declared the winner, and the game often continued for several days at a time until this was accomplished. Can you think of other competitive sports played today that are based on some of these same rules? Why do we play these sports? What do we learn from these sports? What kind of skills do you think American Indians learned from their ballplay in the mid 1800s? *(It taught team work, prepared them for combat, and served as an excellent fitness training and leisure activity.)*

How do you think the artist felt about native Americans?

---

**EXTENDED DIALOGUE**

Do you think the artist made this painting from his imagination or do you think he actually observed this and made the painting based on his memory? *(Seth Eastman observed everyday life among the native Americans he encountered during his tour of duty at Fort Snelling in Minnesota; he made paintings based on these observations.)* Give reasons why.

This painting was created over one hundred years ago. Imagine what it would look like if it were painted today; how would it be different? Describe the clothing, the scene, the game.
ABOUT THE ART

This painting serves as a rare and accurate document of Sioux Indian culture and leisure. It depicts a game, not unlike lacrosse, that was popular among Plains Indian nations. The point of the game was to throw the ball (a piece of clay covered in deer skin) with the “bat stick” (a long stick with an oblong hoop at the end) into a designated area of the playing field which was marked by two stakes at either end of an approximate half mile. In this painting the native Americans are using just one bat stick, but in some instances two bat sticks are used. The game, often turning violent, could involve several hundred players. The objects, such as utensils, buffalo robes, weapons, and clothing, in the lower left corner are considered to be wagers for the winners of the game. Normally played during the summer months on the wide, open plains, Indian villages frequently challenged one another to participate in this competitive sport. The medicine men generally served as judges or referees for the game. In Ballplay of the Sioux on the St. Peter’s River in Winter, Seth Eastman depicts men playing the game. However, according to his wife, Mary Eastman, who documented much of what she observed of American Indian life in her book, The American Aboriginal Portfolio, women also participated in their own similar version of the sport.

The composition is organized to focus the viewer’s attention on the central figure dressed in red. Carrying the ball in his stick, he races across the ice as his competitors attempt to untangle themselves from a recent tumble. These figures are balanced by the gathering of spectators beneath the arching tree branches on the right. The background is anchored by tipis and Indian villagers in the central portion of the composition, and the vanishing point in the distant right disappears into the wintry landscape.

ABOUT THE ARTIST/MAKER

Originally from Brunswick, Maine, Seth Eastman (1808-1875) attended West Point where he studied topographical drawing. His thirty-year military career took him to posts in Wisconsin, Florida, Texas, and Minnesota where he developed his lifelong interest in the life and culture of American Indians. While stationed in Fort Snelling, Minnesota from 1841-1848, Eastman made over four hundred paintings, watercolors, and drawings that accurately describe the customs and habits of the Sioux. He was dedicated to documenting and preserving what he observed; his language skills and personal friendships with the American Indians gave him access to their everyday lives. Mary Eastman also aided in this effort by keeping journals and notebooks that amplify his paintings.

As an artist, Eastman observed and recorded games, ceremonies, hunting activities, and village life; rarely did he concentrate on popular imagery such as acts of war between Indian nations. As a result, his paintings serve as important ethnographic studies today.
SUGGESTED DIALOGUE

Describe the story that is being told in this painting. How many people do you see? Can you identify them? (Parson Weems stands on the right; he holds the curtain back in his right hand and is pointing with his left hand. Young George is holding the hatchet away from his father who is dressed in a red coat and tri-cornered hat. Two individuals are picking cherries in the background.)

Why is the man (Parson Weems) who is holding the curtain looking at us and pointing? Why do you think he is bigger than the other people in the painting? How does his size compare to the two people picking cherries in the background? Why do you think the artist placed the head of Washington on a young boy’s body?

What colors do you see? What shapes and lines are repeated throughout the painting? Identify the different repeated patterns that you see throughout the painting. How do these things unify the composition?

How does the artist create a sense of space and depth in the painting?

Grant Wood is known to have said, “all the really good ideas I ever had came to me when I was milking a cow.” When do you think of your best ideas?

EXTENDED DIALOGUE

Discuss the concept of a myth or fable. (It is a traditional story supposedly based on historical events that imparts an idea about heroes, supernatural beings, and animals, or explains a practice, belief, or natural phenomenon.) Is the story about George Washington true? How do we know? What are some contemporary myths or heroes?

Are all myths good? Can there be bad or destructive myths?

Is it okay to question traditional beliefs?
ABOUT THE ART

*Parson Weems’ Fable* was painted at a time when traditional American myths were being challenged during the post-Depression era. In this painting, Grant Wood portrayed the legendary cherry tree story in which George Washington declared to his father, “I cannot tell a lie.” He wanted to preserve an element of traditional American folklore, and did so by depicting a popular story from the fifth edition of the biography, *Life of George Washington* (1806), written by Parson Locke Weems, an itinerant preacher and bookseller.

Grant Wood cleverly represents a scene within a scene by placing the creator of the myth in the foreground, on the right side of the composition. Parson Weems carefully draws the curtain aside to reveal the most dramatic moment of the story. A tense series of gestures lead the viewer’s eyes from one figure to another. The curtain and the bent trunk of the cherry tree both echo and frame the tension of the moment of truth. Dark ominous clouds on the distant horizon seem to reinforce the disappointment and anger of father Washington as he gestures for the hatchet. Grant Wood chooses not to portray the proud, forgiving father, but instead the stern and purposeful one. The scene is full of whimsical details, such as borrowing the image of George Washington from Gilbert Stuart’s portrait and placing it on the young boy’s body. Elements of the composition such as the dangling cherries on the tree and the buttons on the Parson’s coat are repeated throughout the painting.

ABOUT THE ARTIST/MAKER

Identified as a *regionalist* artist, Grant Wood (1891-1942) drew his inspiration from his midwestern home state of Iowa, the land and the people who were most familiar to him. *Parson Weems’ Fable* is an example of how he celebrated America’s history, myths, and rural life through his paintings. Known for using friends and neighbors as subjects in his paintings, he called upon two University of Iowa professors and one of their sons to pose as models for this painting. Wood’s own Iowa City home is also featured. The painting was intended to be the first in a series of works chronicling American historical myths; however, this was never realized due in part to Wood’s death in 1942—just three years after the completion of *Parson Weems’ Fable*. His most famous work, *American Gothic*, became an overnight success when it was exhibited at The Art Institute of Chicago in 1930; it quickly became the hallmark of the American Regionalist movement and launched the artist’s successful career. Grant Wood’s paintings are symbolic of the pride he had in America and his midwestern values. His painting style is characterized by a consistent use of geometric forms and repeated patterns rendered with meticulous detail.

VOCABULARY

**regionalist**
The principal artists associated with this movement in American art were Grant Wood, Thomas Hart Benton, and John Steuart Curry. They turned to the midwestern heartland, or grass roots, to identify the values of American life as they were defined in the 1930s. They drew upon the simplicity of life far away from the contemporary artistic mandates of New York City and Europe.

**Gilbert Stuart**
*This artist (1755-1828) was best known for his many portraits of George Washington. The most famous portrait is commonly called the* *Athenæum Washington,* which although never finished, was the portrait that Stuart used for making other copies because it seemed to capture the spirit and honor of George Washington. This portrait appears on our dollar bill.*
Thomas Cole, American, 1801-1848

*The Hunter's Return*, 1845

Oil on canvas, 40¼ x 60½ in.

Amon Carter Museum, Fort Worth, Texas

---

**SUGGESTED DIALOGUE**

Have you ever been to a place like this? Describe the different characteristics of this landscape. *(There are mountains, a lake, trees, waterfall, and a stream.)* Where do you think this is? *(This is in the White Mountains in New Hampshire.)*

How many people do you see in the painting? Describe the people; what are they doing? What do you think these people are saying to one another?

What time of year is it? *(Autumn)* What clues does the artist give you to determine this? *(Notice the foliage on the trees.)* Can you tell what time of day it is? *(It is generally assumed that this scene is late in the day because the hunters are returning home. The quality of the light appears to be late afternoon.)* Thomas Cole did not leave any documentation or indication to the specific time of day.

What kind of house is depicted in the painting? Does this look like a real place? Do people live like this in your neighborhood? How is it different? Name the different household activities that are represented in this painting. *(A woman is caring for a baby, two men are returning home from their hunting excursion, there is a garden, and the laundry is placed out to dry.)* Why do you think the smoke is coming out of the chimney? Do you see anything else?

---

**EXTENDED DIALOGUE**

What are some other kinds of landscapes? *(There are other types of landscapes such as seascapes, cityscapes, and even moonscapes.)*

Are these people respectful of the land and the environment? How does the artist indicate this in the painting? *(Notice the chopped down trees in the foreground.)* Thomas Cole often included a lesson or moral message in his paintings. Do you think he was trying to tell us something about the relationship between people and their environment in the mid-nineteenth century? This painting was painted over one hundred years ago; did these people have the same concerns we have today about recycling? Why or why not? Are we respectful of the American landscape today?
ABOUT THE ART

This landscape painting is the ideal scene for a complex narrative that places humankind in the context of nature. The setting is thought to be a late afternoon in autumn, and Cole presents the viewer with a background of colorful foliage, mountains, waterfalls, and a lake—all representing an American “Garden of Eden.” The log cabin and the crops in the garden are carefully placed in this picturesque scene. Yet in the foreground, he positions raw tree stumps and fallen logs as a reminder of civilization’s intrusion on nature. *The Hunter’s Return*, in its representation of an idyllic New England scene with a family coexisting peacefully with nature, embodies Thomas Cole’s personal values with a moralizing message. There also may be an autobiographical element in the theme of return in this painting. Thomas Cole frequently went on sketching trips to the Catskills and the White Mountains and on business trips to New York City. He always enjoyed the happy reunion with his family when he returned home to Catskill, New York.

ABOUT THE ARTIST/MAKER

Known for imparting a religious or moral message through his landscape paintings, Thomas Cole’s (1801-1848) vision of the American landscape was shaped by the period in which he painted. During the early to mid-1800s, the United States was a newly settled nation, which many still viewed as a “new Eden”—a wild, exotic land waiting to be tamed and settled by man. Thomas Cole, however, was an advocate of people living harmoniously with the new land. He wanted to elevate landscape painting to what he called “a higher style of art.” He did this by including a narrative element in his landscape paintings, and he subsequently influenced two generations of landscape artists known as the Hudson River School. Like many landscape artists, Cole studied directly from nature during his sketching trips. Being outdoors allowed him to absorb nature’s fullest impact. Later in his studio he could more fully contemplate different elements from his sketches and combine them into finished paintings.

Thomas Cole immigrated to the United States from England at age seventeen. He trained briefly at the Pennsylvania Academy of the Fine Arts. He lived in New York State and was continually inspired by the Hudson River Valley as he pursued his life interest in landscape painting.

VOCABULARY

**landscape**
A landscape is a painting in which the main focus is natural scenery. Although landscapes often include buildings, animals, and people, these things are not the primary subject of the painting.

**Hudson River School**
The Hudson River School, active between 1825 and 1875, included artists who took their inspiration from nature—believing that America’s greatest resource was the landscape. Some artists endowed the landscape with a religious or moral interpretation, while others relied on a fallen tree trunk or a splendid vista of mountains to suggest the passage of time or the powers of the creation.
AMON CARTER MUSEUM

William M. Harnett, American, 1848-1892

Ease, 1887

Oil on canvas, 48 x 52 ¼ in.

Amon Carter Museum, Fort Worth, Texas

SUGGESTED DIALOGUE

Let’s look at this painting for approximately 15-30 seconds and then turn it over. What kinds of objects did you see in the painting? Explain how were they arranged? Now look at the painting again and let’s discuss our responses. How many objects did you recall? Which did you leave out? What made those you remembered stand out in your mind?

Think about using your five senses. Imagine what kinds of sounds the musical instruments make. Are there any objects you could imagine smelling? If you could touch the objects, what different textures could you feel? What makes them look real enough to touch? Is there anything you could imagine tasting?

What dangerous thing is happening in this painting?

How does the artist make it look like the objects are near or far? Which object looks closest to you? Which one appears farthest away? (William Harnett uses light, shadow, and overlapping forms to create the illusion of space.)

EXTENDED DIALOGUE

Could these objects be divided into different categories? (For example, the musical instruments and the sheet music belong together. Name the different objects that can be read.) What could these objects tell us about the person who owned them? What kinds of objects do you like to collect? How are your things different?

What would we learn about you if an artist were to paint a picture of a collection of your favorite, treasured objects? How are your things a reflection of the time and culture in which you live?

Do the objects in Ease represent the interests of a culture or time period different from yours? In what way?

Since we have cameras, why would we paint in a trompe-l’oeil manner?
ABOUT THE ART

This still-life painting, *Easel*, was commissioned by James T. Abbe, a wealthy businessman. The envelope at the center of the composition is an example of the commercial products of Abbe's factory in Holyoke, Massachusetts. Harnett also incorporated objects that represent Abbe's other interests: a newspaper symbolizes his second business, while the well-worn books, sheet music, and musical instruments further define Abbe as a man of learning and productive leisure. *Easel* is an example of how Harnett's still-life paintings served as portraits for his wealthy middle-class patrons. His expressed desire "to make the composition tell a story" resulted in images that mirrored American life, tastes, and values during the late nineteenth-century's **Gilded Age.** In *Easel*, Harnett reveals his fascination with the nostalgia and the memories contained within a collection of cherished objects.

ABOUT THE ARTIST/MAKER

William Harnett (1848-1892) created paintings with so many realistic details that people mistook some of the things he painted for real objects. He became the master of trompe-l'œil, or "fool the eye" painting in late nineteenth-century America. As a young person, Harnett helped support his family by selling newspapers and working as an errand boy. When he was seventeen he began to work as a silver engraver for jewelers. He later studied art in Philadelphia and New York, and by 1875 he devoted his time exclusively to still-life painting creating innovative compositions that one critic called "a wonder and a puzzle." Harnett's still lifes are puzzles, which when pieced together uncover a wealth of information about the artist, his patrons, and American society in the last quarter of the nineteenth century.

Harnett was known for his highly illusionistic style of painting in which every object was carefully rendered. His still-life paintings often displayed books, papers, musical instruments, mugs, pipes, and sometimes even dead animals. He maintained a balance of light and shadow which revealed remarkable textural detail that defied even the most experienced viewer. Even today, museum guards have to remind visitors not to touch his paintings.

VOCABULARY

**Gilded Age**
This is the period of time following the Civil War up until the close of the nineteenth century during which private industry and commerce flourished in the United States. It refers to the prosperity and wealth in an age of great change. The surface of glitter concealed a harsher layer of problems that earned this era the term "Gilded Age."

**still life**
A still life is an arrangement of objects that are stationary. The artist usually collects objects of different sizes, shapes, and colors and arranges them on a table.

**trompe l'œil** (trom-poy)
This French term, that literally means "fool the eye," refers to a style of painting in which an artist uses his technique so convincingly to duplicate the textures, colors, and surfaces of objects that the viewer may believe the actual object is on the canvas.
Mexico; Maya, A.D. 650-750

Wall Panel: Royal Woman

Limestone, stucco, paint, 86 3/4 x 30 3/4 x 6 in.

Dallas Museum of Art, Foundation for the Arts Collection, gift of Mr. and Mrs. James H. Clark

SUGGESTED DIALOGUE

Describe the costume worn by the figure on this panel. (The figure wears sandals, a long robe, a large collar with a picture of a face in it, earrings, and a huge headdress.)

What kind of person do you think this is? Why? (The figure probably is a woman because she wears a long robe. She must be important. Her costume is elaborate, and someone must have thought she was important enough to carve this image of her.)

Look for areas in the costume that are decorated with small circles. (They occur in the collar, in two rows on top of the robe, and as the center of a pattern that fills the lower section of the robe.) These circles represent polished jade beads. A robe such as this one, filled with jade beads, is magic and tells us that the person who wears it has special, magical powers.

EXTENDED DIALOGUE

Can you see that the figure is holding something? (She holds a special scepter that is like a magic wand. If you look carefully, you can see the head of K’awil [Ka - well] on top of the scepter. K’awil is the spirit that can come into an object and make it powerful and magical.)

Notice the glyphs that appear on the right-hand side of the panel. Describe the fifth one from the bottom. (This glyph contains a profile of a face, a ring with four corners inside it, and a horizontal rod over four circles.) This glyph tells us the name of the woman pictured on the panel. When the Maya wrote numbers, they used a circle for each single unit and a rod to equal five units. What number is pictured here? (A rod, which equals five units, plus four additional circles or units equals nine. The Maya word for nine is bolon. The circular section above the number means “precious.” The Maya word for “precious” is K’an. This is a picture of Lady Bolon-K’an, or Lady Nine-Precious.)
ABOUT THE ART

This fragment of a panel probably was made to go inside a temple. The traces of paint indicate that it was once in an interior space, because paint would readily disappear outside. Lady Bolon-K'an is pictured as she gives magical, spiritual power to the temple. Her jade-covered robe is similar to the one that was said to have been worn by the original ancestor of all the Maya, who became a god and lives in the sky.

ABOUT THE ARTIST/MAKER

The ancient Maya people lived until A.D. 900 in the area occupied today by parts of Mexico, Guatemala, Belize, Honduras, and El Salvador. They drew attention to special political and religious events by making objects such as this wall panel. Maya noble women often had a major role in the rituals and celebrations that surrounded the special event. Like noble men, high-ranking women were believed to receive their power to rule through their connections to the spiritual world. The Maya included glyphs on many of the special objects that they made. As we learn more about reading the glyphs (much of the recent translations are done in Texas), we learn more and more about the ancient Maya.
DALLAS MUSEUM OF ART

Africa: Ivory Coast, Senufo people

*Rhythm Pounder*

Wood, seeds, cowrie shells, 363/8 x 81/4 in.


SUGGESTED DIALOGUE

What different materials can you find in the *Rhythm pounder*? *(The Rhythm pounder is made of wood and has cowrie shells and red beads set in it.)* Many African objects are made of wood because wood was plentiful and it could be carved. Cowrie shells at one time were used as money. An object that had many cowrie shells would be very valuable. At one time this *Rhythm pounder* had many more cowrie shells and red beads in the head, at the base of the neck, and at the elbows and waist.

Describe this figure. *(This is a figure of a woman. She is long and narrow, with curved arms, short legs, and large shoulders. Her hair is styled in a crown shape, and her face is flat with a long nose and small mouth. The figure stands on top of a short column.)* You probably noticed that the figure has no clothes on. In many parts of Africa, the weather is so hot that it is uncomfortable to wear many clothes. This figure is not a representation of a particular person but of the "idea" of a person.

How would you pick up the *Rhythm pounder*? What would you do with it? Explain your answers based on what you see. *(The Senufo people who made and used this *Rhythm pounder* picked it up by the elbows and pounded the base on the earth. They used the *Rhythm pounder* in this way during special ceremonies that were performed when an important member of the group had died.)* Imagine rows of young men pounding on the earth as if it were a big drum as they sang chants and heard the music of drums, rattles, and a wooden trumpeter.

EXTENDED DIALOGUE

How many curving forms can you find? *(The head, arms, shoulders, hips, hairstyle, face, ears, and cowrie shells all are curving forms.)* Imagine how different the figure would look if the arms were held straight out or if sharp forms stuck out from all over the body.

Does the appearance of the *Rhythm pounder* suggest power? Strength? Calm? Action? Fear? Dignity? Explain your answer. Male and female rhythm pounders represent the original parents of the Senufo people who stand for the social, moral, and intellectual ideals for Senufo adults. These are the standards taught to all men and women during initiation schools. The young men who have just learned these ideals are the ones who slowly pound the *Rhythm pounder* during the funeral ceremony.
ABOUT THE ART

This *Rhythm paonder* belonged to the Poro (poor-o) society of the Senufo (Sen-u-fo) people. All Senufo men eventually join this association, but not all of them acquire the specialized knowledge required to achieve the highest ranks in the society. Senufo women join the corresponding Sandogo (San-do-go) society. The recent initiates into the Poro society use rhythm pounders during the funeral ceremony for a deceased Poro member to draw attention to his spirit as it separates itself from the world of the living and begins the difficult journey to the world of the ancestors.

ABOUT THE ARTIST/MAKER

Although the person who made the *Rhythm paonder* did not sign his name on his work, he did have a reputation in his village for being able to carve beautiful objects. People came to him when they needed a special object. In Africa traditional art objects are made to be a part of everyday life. Like the *Rhythm paonder*, each one has a particular use and communicates a particular meaning. The artist or maker generally creates objects that are abstract. As opposed to describing specific people or events, the artist/maker carves an object which will represent ideas, such as the strength, calm, elegance, and dignity of the ideal Senufo adult, which can be felt in the *Rhythm paonder*.

VOCABULARY

**initiation school**

In some African cultures, a school which teaches the skills, ideas, and traditions that people need to survive and to be responsible citizens is called an initiation school.

**Senufo**

The Senufo are a group of people living in northwest Africa.

**abstract**

Abstract art is not realistic. It focuses on ideas or qualities instead of on real people or events.
DALLAS MUSEUM OF ART

Frederic Edwin Church, American, 1826-1900

*The Icebergs*, 1861

Oil on canvas, 64 1/2 x 112 1/2 in.

Dallas Museum of Art, anonymous gift

**SUGGESTED DIALOGUE**

What kind of place is this? *(Give students an opportunity to give their initial responses to this dramatic scene. The questions that follow address particular aspects of the painting in order to provoke students to go beyond their first responses.)*

Find as many different kinds of ice formations as you can. How are they different? Think about shapes and how close they are to you. *(You can see large, rough portions of ice very close to you; a section with a hollowed-out, arched area close by on the right; large, smoother masses farther away; and even some icebergs far off in the distance.)*

What is the most unusual color that you can see in this painting? *(Your answers might include the blue stripe on the nearby iceberg, the emerald green of the water under the arch, the golden yellows of the center iceberg and the water, and the pinks of the sky.)*

Find the broken mast of a ship. What do you think might have happened to cause it to be there? *(It looks as if a ship has crashed and that there are no survivors. In fact, this mast may refer to such a lost expedition.)*

How would you feel if you were standing on the ice, surrounded by the different ice formations, the sea, and the broken mast? Explain your answer. *(You might feel cold, lonely, or afraid. You also might feel excited to see such big, beautiful, and unusual sights.)*

**EXTENDED DIALOGUE**

What time of day do you think is described in *The Icebergs*? Give evidence to support your answer. *(Because the sky is filled with pinks and golds, it looks as if it is near sunrise or sunset. Church wrote that he chose late afternoon for this painting because of the beautiful colors of the sky that were reflected in the water and off the icebergs. Ordinarily, icebergs are a flat, white color.)*

As you look carefully at the ice formations and at the sea, what questions arise? *(You might ask what caused the blue stripe. Why is the puddle of water pale blue and the water under the arch emerald green? Why is the texture of the nearby bergs rough and that of those farther away so much smoother?)* The people who saw this painting in the mid-nineteenth century had never seen the Arctic and had these same questions. Frederic Church answered them in a handout he provided for his audience. In this handout you learn that the blue is the color of transparent ice that had formed in cracks in the glacier. The sea water appears green when it comes into contact with the ice. The pale blue pool on the right is fresh water that has collected on top of the iceberg. Weather conditions will gradually smooth away an iceberg's rough edges.

If this scene were in a movie, what kind of music should accompany it? Why? *(You might play different types of music to compare with the painting.)* You can see evidence of nature and evidence of humankind in *The Icebergs*. What adjectives would you use to describe nature as it appears in the painting? What adjectives would you use to describe humankind? *(Adjectives for nature might include: powerful, beautiful, awesome, frightening, dangerous, eternal. Adjectives for humankind might include: unimportant, small, lonely, lost.)*
ABOUT THE ART

During the second half of the nineteenth century, people in the United States were very curious about explorations in the Arctic. In 1859, Frederic Church and his friend, Reverend Louis I. Noble, chartered a 65-ton schooner in St. John’s, Newfoundland. For six weeks Church sketched icebergs in oils and pencil while Reverend Noble kept a journal. Noble published his findings in a book, *After Icebergs with a Painter: a Summer Voyage to Labrador and Around Newfoundland*. Using many of his sketches, Church finished this large painting in April, 1861. He first entitled it *The North* and exhibited it to enthusiastic crowds in New York and Boston who paid 25 cents per person to see his spectacular vision of an unknown land. Before exhibiting the same painting in London in 1863, Church added the broken mast as a tribute to Sir John Franklin’s lost arctic expedition and changed the title to *The Iceberg*. Church’s nineteenth-century audiences believed that God revealed Himself in nature. The icebergs were considered to be evidence of God’s power and majesty.

ABOUT THE ARTIST

Born in 1826 in Hartford, Connecticut, Frederic Church became the leading American landscape painter of the mid-nineteenth century. His early works, which are similar in style to those of his teacher and close friend Thomas Cole, celebrate the spectacular natural scenery of the Hudson River Valley in New York. At the age of only 23, Church was awarded membership to the National Academy of Design. Unlike some other painters at that time, Church felt no need to go to Europe. Instead he travelled all over the United States and to South America. An explorer and an artist, he painted the wilderness in a manner that was both realistic and dramatic and exhibited his works to enthusiastic audiences.

VOCA驮ULARY

*landscape*
A landscape is an art work that presents an outdoor scene.

*realistic*
Realistic art portrays the natural world as it appears.

*dramatic*
Dramatic means highly emotional, vivid, or exciting.
SUGGESTED DIALOGUE

The name of this painting is *Starry Crown*. Can you find any stars in the picture? Now, find other shapes that are pointed like stars. *(Look at the background, the women’s dresses, and hats.)*

The pattern on the background and floor is copied from a quilt pattern. Have you seen a patchwork quilt? What does a patchwork quilt look like? The quilt pattern is important to this artist because it is based on a quilt that his mother made and the design is like the designs in African Kuba patterns. *(The Kuba people live in Zaire in Central Africa. They are known for their geometric designs on cloth.)*

Do you see any curved lines? *(Curved lines occur mainly in the women, the pots, and the boat.)* The three women are wearing headdresses that represent three of the great cultures in African civilization: Benin, Egypt, and the Dogon of Mali (left to right). These headdresses are the “crowns” in the title.

Look closely and see if you can see the string that comes from the women’s mouths to their hands. The string is shown coming from their mouths because it represents words, and they are holding it in their hands because it also represents weaving. *The women are weaving a story.* That is another way of saying they are telling stories.

Can you find a spider in the picture? *(It is on the woman to the right.)* This is Anansi the spider, a hero of African and African-American folktales. Besides acting in stories, Anansi also spins webs—this is another way the artist includes the “weaving” of tales in his picture. This is a painting about story telling and the many things we can learn by listening.

EXTENDED DIALOGUE

How else could the artist have told you the women were telling stories? The artist could have shown the women telling stories to their children. We would have understood that the work was about story telling, but then some of the other important meanings that we see in this painting would be lost, because many of the objects have more than one meaning. For example, the quilt stands for the gift of love and care that a mother gives to her child. Because the creation of the quilt draws upon family traditions and African designs, the quilt stands for continuity from one generation to the next.

When something stands for a quality like love or tradition we refer to it as a metaphor. Can you think of other metaphors in this work? *(The women are metaphors for many things, including the three great cultures of Africa, motherhood, love, tradition, and continuity of traditions from generation to generation. The string is a metaphor for weaving, words, tales, etc.)*
ABOUT THE ART

The name Starry Crown comes from a traditional spiritual of the same name. While the images have many different meanings, the work is mainly about creation and the continuity of tradition through the spoken language. The three women reflect Biggers’ perception of black women as the promoters of continuity and moral knowledge. Knowledge moves across generations and continents through the spoken word in folk tales, proverbs, and teaching. The string stands for the spoken word, the weaving of words, and for the craft of weaving itself which refers to the creativity of women. The string is a metaphor for life. The quilt also reflects continuity because Biggers believes that it is the most precious and continuous of the art experiences of persons of African descent in North America. He said, “The quilt was a prayer for poor women. They didn’t have anything else to cover their children with.” The cotton coming from the inner part of the quilt on the center woman is glowing with light; “God created light.” The stars refer to Heaven as does the blue at the top of the painting. The pots represent the twelve months and the boat represents a journey, perhaps the slaves’ journey across the seas or the journey through life. If you look closely at the original work, you can see a cow and two goats in the skirt of the figure on the right. The animals represent those present in the manger at Jesus’ birth. They also refer to the way in which we are connected to other creatures.

ABOUT THE ARTIST/MAKER

John Biggers was born in Gastonia, North Carolina in 1924. From a very early age, Biggers wanted to go to Africa to discover his cultural roots. In 1957, he received a UNESCO grant to travel to West Africa. Biggers said, “Arriving in Africa was a tremendous experience that I have never gotten over.” His love for Africa, its art, and its people can be seen in Biggers’ paintings. Currently, he is retired from his position as the chairman of the Art Department at Texas Southern University, and is living in Houston.
Henri Matisse, French, 1869-1954

*Ivy in Flower*, 1953

Collage, 112 x 112 in.

Dallas Museum of Art, Foundation for the Arts Collection, gift of the Albert and Mary Lasker Foundation

**SUGGESTED DIALOGUE**

This is a very big work of art. Actually it is a design for something. See if you can figure out what the design is for.

Look at the colors. Do you see any primary colors? Secondary? Look at the blue and green shapes. Do they look like geometric shapes or organic shapes? (Free-form is another term for organic shapes.) The red shapes are smaller. Are they geometric or free-form? (They are round, like circles.) All of the outlines of the shapes are curved.

Can you find straight lines in the work? There are four straight lines: two are vertical and two are horizontal. They cross each other to form nine squares. What do houses and other buildings have that are shaped like this? Windows! This is a design for a stained glass window. Where have you seen stained glass windows? Sometimes we see them in old buildings or churches.

The name of the work is *Ivy in Flower*. Does that help you identify some of the shapes? The blue and green shapes could be leaves and the red shapes could be flowers. The yellow background could represent sunlight and the blue leaves could make you think of the blue sky.

When you see the original work, you will be able to see how the work was made.

**EXTENDED DIALOGUE**

Can you see any difference between the top shapes and the bottom shapes? What about the space between the shapes at the top compared to the space between the shapes at the bottom? The shapes are larger at the top and spaced farther apart. It is almost as if the leaves are falling and gathering together as they near the ground. Watch leaves as they fall.

This work is a design for a stained glass window in a mausoleum. That is a room in which people are buried. Imagine being in a room on a sunlit day with the sun shining through a window like *Ivy in Flower*. How might a window like this effect the feelings of visitors to a mausoleum?
ABOUT THE ART

Henri Matisse liked color. He favored the primary colors and green, the colors that we see in *Ivy in Flower*. When he became too old to handle a paint brush easily, he returned to a way of creating that he had used in the past: *collage*. Matisse’s collages created when he was younger are not as big and bold as his works done in later life, such as *Ivy in Flower*.

In making his collages, Matisse or his assistants painted large sheets of paper with bright colors of *gouache*. Then, Matisse sketched in his ideas on a large piece of paper taped to the wall. After that, he cut his shapes out and attached them to the background. Frequently, the shapes were pinned on first so that they could be moved around until Matisse was satisfied with their placement. In *Ivy in Flower*, you can see that Matisse changed his mind about the placement of some of the shapes and shifted them around slightly. Matisse said that cutting out shapes was like drawing with scissors. *Ivy in Flower* is a collage that Matisse made when he was 84 years old!

ABOUT THE ARTIST/MAKER

Henri Matisse was born in France on New Years Eve in 1868. He had a long and successful career as a painter and sculptor (over 60 years!). As a young man, Matisse studied to be a lawyer and worked for a short time as a law clerk. When he was twenty-one years old, he went to his parents’ home to recover from an illness. His mother gave him a box of paints and from that point on, his life was changed. Matisse wrote that when he started to paint, he felt “gloriously free, quiet and alone,” and within a year, Matisse gave up law to study art full time.

Throughout his life, Matisse moved around a lot and changed his artistic style frequently. He liked to paint many different subjects including landscapes, people, and still life, but he is best known for his paintings of women usually done in bright colors and decorated with a variety of patterns. Later in his life, he began to create cut-out works in paper. Matisse invented a style for himself so that he could continue working as an artist in his old age. The results are large, brightly colored works made of cut-out paper shapes that are exciting to see.

VOCABULARY

*design*
A design is a plan or drawing that helps someone put together, or arrange, shapes or objects in a certain way.

*primary colors*
The primary colors are the three colors (red, yellow, blue) from which all other colors are made.

*secondary colors*
Secondary colors are orange, purple, and green. They are created by mixing the primary colors (red + yellow = orange; red + blue = purple; blue + yellow = green).

*organic shapes*
Organic shapes are free-form shapes that may be seen in nature, such as a cloud or tree.

*vertical line*
A vertical line goes straight up and down, like a tree.

*horizontal line*
A horizontal line goes sideways like a person lying down.

*collage*
A collage is a work of art created by attaching pieces of paper or other objects to a background.

*gouache*
Gouache is a water-based paint that is not transparent. You cannot see through it like watercolors; it is more like tempera paint.

*In this case we are discussing the primary and secondary colors of pigments. The primary colors of light are different.*
Michelangelo Merisi da Caravaggio, Italian, 1571-1610

The Cardsharps, about 1594-95

Oil on canvas, 37\(\frac{3}{4}\) x 51\(\frac{3}{4}\) in.

Kimbell Art Museum, Fort Worth, Texas

SUGGESTED DIALOGUE

In this picture you are standing close by, watching the action. Where does this scene take place? (A small space, a light coming in from the side, cards and a backgammon game on the table.) Could it be a low-life tavern? A stage? What sort of people are these? Describe their faces, their clothing. Would you like to meet them all? Who would you pick to be your friend? How would you describe the young boy? Well brought up? Innocent? Trusting? Rich? Tell why you think so. Do you think his parents know where he is?

Can you tell what is happening in this picture? How did the artist make sure you would know what is going on? Describe what each person's hands are doing. Who will be cheated? Who will cheat? Who will help? Does the young boy suspect anything? How do you know? Describe the expressions on the others' faces.

How do you think the boy felt going into this adventure? Joyous? Grown up? Fond of his new friends? Imagine how he will feel after this experience. Will he ever be as trusting? Have you ever been cheated? How did you feel about it?

Why do you suppose the artist painted this dishonest card game? 'To make you laugh?' To show you what people liked to do in Italy in 1594, one hundred years after Columbus? To show you something about the world that is true in any time? All of these might be reasons.

EXTENDED DIALOGUE

Where are you standing in relation to this scene? Could you reach out and touch each person? Can they see you? How does your imagined closeness influence the way this painting affects you?

Does the scene seem real to you? Do individual brushstrokes stand out? How does this affect the illusion of reality? Describe some of the textures you see (cloth, feather, metal, leather, skin). What element did the artist use to describe each texture? (Light reflects in a different way from different surfaces.) Describe the different light reflections you see.

Find the brightest lights in the painting. In general, where are the deepest shadows? Did you look first at light or shadow? Find areas where forms are modeled by a range of middle tones between lightest and darkest. Learn the Italian word chiaroscuro (kee'ah ro skoo' ro), and tell what it means.

This painting is considered to be one of the world's masterpieces. Do you think it is only because of the artist's great skill and originality? Or should a great painting say something we recognize as universally true?
ABOUT THE ART

In *The Cardsharps* an inexperienced young boy is being cheated by his companions. We can see the painting as a story of the betrayal of innocence and trust, and also as a warning against the evils of gambling and dishonest company. Caravaggio (kah rah vah'joh) took both the characters and the situation from the common popular plays of the time, making his picture a "low" subject. However, he treated it as though it were an important painting with a lofty theme, by painting it large scale and with finely polished details, such as the plume, the dagger, the observation of real, imperfect life in the torn glove and the backgammon game in the lower left corner. Just as carefully, Caravaggio described clothing worn at the time, made of velvet and brocades and trimmed with lace and feathers. He looked closely at textures and reproduced them in paint with amazing skill. Although Caravaggio never painted actual street scenes, he used real models. He painted his rowdy friends dressed as characters in the popular low-life plays, and gave subjects such as cheating card games a new dignity and beauty.

ABOUT THE ARTIST/MAKER

In the early 1590s, Rome was a major center of activity in painting, where great patrons and projects attracted artists from all of Europe. One of these young painters was Michelangelo Merisi, called Caravaggio after his native Italian town. Caravaggio’s painting was shockingly new, being direct, dramatic, and realistic. At first he had little success—until he painted this masterpiece of *genre* (zhawn’ruh) pictures, *The Cardsharps*, in about 1594-95. *Genre* subjects show ordinary people in everyday activities: on the streets, at market, in taverns, singing, selling, gambling. Considered to be a low sort of art, *genre* painting was just at this time becoming more popular. A great art patron, the Cardinal del Monte, bought *The Cardsharps*. With the Cardinal’s support, Caravaggio began to receive commissions for the large religious paintings that made him one of the most influential artists of the seventeenth century. Unfortunately, Caravaggio’s quarrelsome nature and quick temper kept him in constant trouble, and he died at 39, in exile from Rome.

Caravaggio’s manner of painting attracted artists and collectors in Italy, in the Netherlands, in France, and in Spain. Artists borrowed various things from his work: his realism, his painting technique, his new compositions, his subjects, and his use of strong light and shadow. Naturally each painter who adopted Caravaggio’s style did so in a personal manner, yet his example was so strong that work by his followers is probably the most instantly recognizable body of painting in European art.

VOCABULARY

gender
Genre is a French word meaning "kind" or "sort." The term is used to refer to a category of painting subjects, such as landscape or history painting. Also (the way it is used here), genre means one particular kind of subject, representing ordinary people engaged in everyday activities in a real-life setting.

patron
An artist’s patron is someone who commissions a work of art. More generally, a patron is knowledgeable about art, gives frequent commissions to artists, may act to advance their careers, and offers financial support. Occasionally, a great patron’s taste will influence the direction of art through his choices and his support of new styles.

chiaroscuro
This is an Italian word meaning light/dark. We use the word to mean the creation of light and shade in a painting, where there is a pronounced contrast in these effects.
Gustave Caillebotte, French, 1848-1894

*On the Europe Bridge*, 1876-77

Oil on canvas, 41 1/8 x 51 3/4 in.
Kimbell Art Museum, Fort Worth, Texas

**SUGGESTED DIALOGUE**

Describe the scene in the painting. Where are these people? What are they doing? What do their clothes tell us about them? Is this a present-day scene? Do you think any of these figures are portraits of someone? Why not? Do you think any of the people know each other?

What part of the bridge do we see? What material is it made of? What tells us it is iron? Point out the rivets, which the artist showed so clearly. Look through the girders into the background. Find the hills and buildings of Paris, the railway tracks, the station, the locomotive, the cloud of steam from its boiler. Where are these things located in the picture *(in the far distance, up, down below)*?

What color dominates in this painting? What does this color make you think of? A cold, cloudy day? Iron and steel? How would the mood of this picture change if it were painted mostly in yellow? In red?

What is the subject of this picture? A view of the city? The people? The train station? The bridge? Something else? Tell why you choose or reject each one. *(Any of these might have been the subject. The bridge of the title, though overwhelming in size, is too incomplete as a bridge and too pervasive a pattern to be an obvious focus.)*

**EXTENDED DIALOGUE**

Point out the dominant lines in the painting. What is the direction of the movement? What effect has the horizontal railing that sweeps across and out of the picture? Why do you think the view in the picture is only part of the scene?

Where did the artist place the people in his painting? Is this a symmetrical arrangement? Can you find something on the right side of the painting which you think might help balance the figures' weight? What can you find in the picture that is symmetrical? How does the bold pattern of the bridge girders affect balance in the painting? What is the dominant object in the painting?

Can you think of a reason for the figures' placement? If you glanced at passersby as you hurried down a busy street, how would they appear to you? Is this a true picture of a modern city street? How many people do you usually recognize as you walk along a busy street? Do you think Caillebotte's subject is what modern life had become in a great city? When this picture was painted, around 1880, some of the problems of modern city life had already begun.

Think of some subjects that might portray our times *(various people, friends and strangers, how they dress, manners, activities, transportation, buildings, bridges.* If you painted a picture of life today, what would you include?

30
ABOUT THE ART

The Europe Bridge was a massive iron and steel structure in the heart of Paris that once carried six major avenues over one of the largest railway stations in the city. (It was called the Europe Bridge because from this point the rail lines radiated to the rest of the continent.) At the time, about 1876, this great bridge was one of the marvels of modern technology. *On the Europe Bridge* is an example of the changing attitudes toward subject matter and composition in art during the late nineteenth century. In a period of great enthusiasm about the new industrial development and its promise for the future, some French artists abandoned the traditional subjects of myths and history and began to paint everyday life around them, including a new theme: the realism of city life. Some of Caillebotte's greatest paintings, of new wide boulevards and bridges, show his interest in the sweeping modernization of Paris begun in 1855 under Louis Napoleon. In this picture Caillebotte took up two of the new subjects: contemporary life and the modern city.

ABOUT THE ARTIST/MAKER

Although Gustave Caillebotte (gyu stahv' ky uhb boe') was a close friend of the major impressionist painters, painted with them, and exhibited his work in the impressionist exhibitions after 1876, his own painting was a more direct realistic representation of the people and things around him. Like other advanced young artists of his time, he followed the contemporary advice to the realist painter as well as writer to “be of his own time”; that is, to take contemporary life as his subject. Like his fellow impressionists, he used the new methods of composition, many of them inspired by Japanese prints: exaggerated perspectives, asymmetry, accidental framing, cropped views, close-up views, and unusual viewpoints.

In helping to support his fellow artists by buying many of their paintings, Caillebotte gathered a large and important collection that he left to the French nation. Today his bequest forms the core of the impressionist work in the Musee d'Orsay in Paris. His own paintings were kept in his family, and his importance in late nineteenth-century painting was recognized only in this century.
Edvard Munch, Norwegian, 1863-1944

*Girls on a Jetty*, c. 1904

Oil on canvas, 31¼ x 27¼

Kimbell Art Museum, Fort Worth, Texas

**SUGGESTED DIALOGUE**

Imagine you are standing on the jetty in this painting. Have you ever dreamed you were walking through a strange landscape, where everything looked different? What color is this water? Are there waves? What color is the sky? The road? Look carefully at the girls, the jetty, road, house, tree, wall, water, sky, sun. Which of them have been changed in color or shape?

*(We can see simplified or exaggerated forms and intensified colors in all parts of the picture.)* Why do you think we call this kind of form and color “expressionist”?

How does the way they are painted make you feel about the scene? Find a word to describe the girls’ surroundings, *(threatening? comforting? violent? active and exciting?)*. Point out the colors and objects that express emotion.

How many girls are on the jetty? Why are they hard to count? How are the artist’s brushstrokes different from those in the other paintings you have seen? What word would you use to describe them?

**EXTENDED DIALOGUE**

In his difficult life, the artist often felt anxiety and despair, and used his paintings to describe his inner state of mind. The agitated brushwork, particularly in the sky, shows how he felt by revealing the emotional force with which he painted. Think of an action that is like the way this artist applied his paint. Even the thick oil paint, by emphasizing the brushstrokes, contributes to the feeling in the picture.

Can you find an area of the painting in which lines seem to move with gathering speed? Consider the sensation of rapid motion in the tilted road. How is this effect increased by the heavy ridges of paint? How do you feel about the road running out of the picture without being “stopped” by other lines in the composition?

How do you think the girl’s blank face is related to Munch’s theme of isolation and loneliness?

Which object here seems to you to be Munch’s strongest or most effective expression?

By 1904, when *Girls on a Jetty* was painted, Munch had developed the subject of his personal conflicts into more universal themes of shared human experience. In your view, are Munch’s feelings of loneliness and uncertainty about the demands of life familiar experiences? Do you think the personal content of this painting makes it more meaningful to the viewer? Why?

Do you think that picturing his distress helped Munch deal with his troubles? Have you ever wanted to make a picture of your worries? Would it look anything like this painting?
ABOUT THE ART

Girls on a Jetty was part of Edvard Munch’s (ed vahrduh munk) Frieze of Life, a series of his own paintings on the themes of anxiety and despair, particularly on confronting love and death. These concerns were Munch’s constant preoccupation and made the Frieze of Life a lifelong project. If one of the paintings in the series sold, Munch painted another version of its subject to keep the sequence intact. This painting is the last of five variations of this scene.

The three young girls in this painting are standing on a jetty in a Norwegian village. Everything in the picture plays a part in expressing Munch’s theme: the fears and isolation of youth. Through their unnatural color, distorted form, and exaggerated movement, the figures of the girls, the trees, the house, the road, and the sky become expressive symbols of anxiety.

ABOUT THE ARTIST/MAKER

Edvard Munch’s tense, emotion-filled pictures made him a pioneer of expressionism, the kind of modern painting that expresses the artist’s own feelings. Munch was born in Norway in 1863, the son of an army doctor. The family was painfully poor; Munch remembered himself at seven, lying on the floor and drawing a picture of the window with a piece of coal. He very early began to draw his subjects from his memories and inner experiences, and when his early naturalistic paintings evolved into a loosely painted expressionist style, Norwegian critics considered him dangerously controversial. However, in Berlin in 1893, he exhibited the Frieze of Life paintings together and became the inspiration for the most daring young German artists. In Paris in 1903 and 1904, just before this picture was done, his strong color and intentionally childlike forms inspired the developing Fauves. Long before he died in 1944, the public had learned to appreciate the form as well as the meaning of Munch’s painting, and he was recognized as Norway’s greatest artist.

Vocabulary

**frieze**
Taken from the sculptured band running around a section of the entablature of a Greek temple, the word is applied here to a group of paintings arranged together in a horizontal sequence.

**Fauves**
The Fauves were a group of radical young French artists who, from 1905 to 1907, were painting with large, loose brushstrokes and brilliant colors often unrelated to the true appearance of the object. The name, which means “wild beasts” in French, reflects the first opinions of the French art critics.

**Expressionist Painting**
Painting that is expressionist changes natural form and color in order to express the artist’s own state of mind.

**Expressionist Color**
Expressionist color may be exaggerated or unnatural, and uses the psychological effects of the different hues to express emotion.
Jacob van Ruisdael, Dutch, 1628/9-1682

A Stormy Sea, 1650s

Oil on canvas, 38¾ x 58¼ in.

KIMBELL ART MUSEUM, Fort Worth, Texas

SUGGESTED DIALOGUE

Study the picture for a moment. Imagine you and a friend are there, standing on the shore. What sound do you hear? Can you hear each other easily? Is it day or night? How can you tell? (What color is the sky through the opening in the clouds?) Can you see through the spray the ships coming in? What can you do to help them? Suppose you were holding long boat hooks. Do you think you can catch and pull the side of the boat against the wharf as the waves crash against it? How do you feel about the growing storm? Do you think the men on the wharf feel as you did?

What is this picture's dominant color? What effect do such dark colors have on your imagination? Try to imagine the picture painted mainly in light blues and gold. How would that color scheme affect your feeling about the painting?

Compare our present day fishing ships with those in this painting, and think about the way people felt about the sea in the seventeenth century. (Their fear of the sea would have been increased by the greater risk: wood ships dependent on the wind for power, with no warning of coming storms.) How has our view of ships in storms at sea changed since the time of this painting? (Our oceans seem smaller with fast, powerful ships.) Do you think all danger from the sea belongs to the past? Discuss news stories of recent storms along our coasts.

EXTENDED DIALOGUE

In the seventeenth century, paintings were expected to have universal meanings, and for this reason the Dutch spectator of that time would have looked for symbols and meaningful patterns, such as pairs of opposites, in this and other pictures. In A Stormy Sea the land and sea are two opposites that stand for safety and danger. Light and dark also signal good and evil, hope and despair. The light breaking through the clouds might mean hope, while the dark clouds piling up on the other side of the picture bring despair. What other opposites can you find? One example is the men who wait on the wharf, as opposed to the men in danger on the sea.

Do you see another symbol of hope? Can you guess the purpose of the tall tower? High beacons on the shore could be seen from far out at sea. Two tall marks by day, or two lights by night, could be lined up to tell a sailor out of sight of land exactly where he was in relation to the shore. Can you recall an event in American history in which this type of signal played a vital part? (Connect to Paul Revere's ride.)
ABOUT THE ART

Like most Dutch landscape painters, Ruisdael (roiz' dael) painted views of his own country—its wide skies, wind-driven clouds, flat fields, and battered shore. The Dutch nation has a history of constant battle with the North Sea. All along the north coast of Holland, a wide strip of fertile land lying below sea level has been reclaimed from the sea. The sea is held back by miles of massive dykes, and harbors and docking areas are bolstered by thick sea walls. Occasionally in a great storm the sea breaks through the dykes, and when that happens, a large expanse of land remains flooded or poisoned by salt for several years. On the other hand, in the seventeenth century the Dutch also owed their prosperity to the sea. Because of Holland’s location at a crossroads of the North Sea and major European rivers, it was a nation of traders, sailors, and fishermen. The Dutch were always aware of the sea, both as enemy and as provider.

In *A Stormy Sea*, a dangerous storm is building up while the fishing fleet is still out. Instead of focusing on the ships, Ruisdael put his emphasis on the sea and sky and dramatic light. We see the dark clouds massing in the sky, the cold light falling on the sea, and the high waves already breaking against the pilings. In the middle distance, the frail little fishing boats run for harbor just ahead of the full force of the storm, while two men with fragile-looking boat hooks wait at the end of the wharf to help them dock.

ABOUT THE ARTIST/MAKER

History has ranked Jacob van Ruisdael with Rembrandt, Frans Hals, and Vermeer as one of the great Dutch artists of the seventeenth century. Landscape, at that time still a new subject for paintings, quickly became very popular in Holland. Ruisdael made it his specialty and introduced new methods in his painting to increase the range and drama of contemporary landscape subjects. Often he painted one single motif, enlarged to fill his composition, and he accentuated the force of his pictures with light and shadow. In the seventeenth century, Dutch artists were noted for representing accurate views of nature. Ruisdael, too, looked closely at nature, but also he selected and emphasized natural effects to suggest nature’s grandeur. His greatness lies in his ability to involve his viewers in the drama of the scene and impress them with the truth of the experience.
SUGGESTED DIALOGUE

Would you like to own a horse like this one? Imagine this horse is yours. Would you have his picture painted? Where would you hang it in your house? Describe the horse: its color, markings, beautiful shape, delicate legs. What word do you think describes him best? He looks powerful and fast. Would every detail of his appearance be important to you?

The groom, who takes care of the horse, is holding him while the artist makes his drawing. Do you think the artist sensed the understanding and care between man and animal? How does the groom's gaze seem to affect the horse? What do you think the groom might be saying to him?

The Arabian is a particular breed of horse that was developed in the Arabian deserts to be very fast and enduring. Have you seen horses similar to this one performing in rodeos, or working cattle? Our western cutting horses are descended from Arabian blood lines, which gives them their strength and agility.

When you first looked at this painting, what did you study first? Think of three things that make the horse the most important object in the painting. (Consider closeness, size, color, and sharp focus.)

EXTENDED DIALOGUE

What kind of line is important in this painting? (The artist used the contour line to describe the horse's shape, which can be seen most clearly in profile. He emphasized this line because the portrait was expected to show how the horse conformed to the standards set for its type, the Arabian: the small head, short body, deep chest, and slender legs.)

Can you discover how the artist made this contour line stand out sharply? (That is the effect of contrast: notice how the horse's dark body is set against the light sky, and the white legs against dark ground.)

How did the artist suggest space and depth? Contrast the sharpness of the lines in foreground and background. How are colors in the background different from foreground colors? How do we see distant colors in the real world? Why? How do nearby things appear?
ABOUT THE ART

In eighteenth-century England, most large landowners raised horses to race and to ride in cross-country hunts. Many of these animals were famous and valuable possessions that proud owners were eager to remember in paintings. Lord Grosvenor chose Stubbs, one of the finest painters in England, to portray a number of his prized racing horses. The horse pictured here was one of the first Arabians imported into England to mingle their greater speed and endurance with the English thoroughbred horse. For this reason, Lord Grosvenor’s Arabian was well known throughout England among horse-raising English circles. Its exact markings were important to the portrait, since the white blaze, stockings, and small spots were individual to this horse. Just as an artist attempts to suggest personality in a human portrait, Stubbs has also suggested the animal’s spirit. The small head is high and the ears forward, and the groom is holding the horse on a leadpole, which is used to control very lively animals.

ABOUT THE ARTIST/MAKER

George Stubbs is now considered one of the world’s greatest painters of horses. Born in England in 1724, Stubbs was interested in drawing and painting from his boyhood; when he was only eight he was drawing the anatomy of the human body. His father was a tanner, which may have given him an early interest in drawing animals. Horses became his special subject, owing to the great demand for their portraits in late eighteenth-century England. Because his pictures of horses were commissioned by men who owned and bred them, each horse had to be pictured in a completely accurate way. For years Stubbs studied the horse’s anatomy as a medical student would do, learning exactly how the muscles and bones were formed and how they worked together. Stubbs also painted with notable sensitivity the natural setting, the weather conditions, the light, and the season in these naturalistic portraits. Although he was known in his lifetime as the finest painter of horses, dogs, and wild animals, his art is more generally appreciated today for its sympathetic and affectionate portrayal of English rural society before the upheaval caused by the Industrial revolution.
SUGGESTED DIALOGUE

This young man was a member of a powerful ruling family in Europe, the Hapsburgs. What clues tell us that he is important? (His clothing, weapons, and pose indicate his importance.) Look at what he wears and holds. What does his clothing tell you about him? (The richness of materials and military costume and weapons suggest that he is of royalty, the military, and an important family.)

Do his pose and facial expression suggest to you anything about his mood? Try standing like him. Does this stance seem natural or very posed? (His pose and expression make him appear snobbish, yet at the same time, important.) Picture him in a T-shirt and jeans leaning against a wall.

Do you think that Farnese was this height, or do you think that the artist shortened his body in order to make it fit a canvas this size? (People living during this time were generally smaller than people living today.)

What colors did the artist use? (The artist used white, black, silver, gold, red, etc.)

EXTENDED DIALOGUE

What do you think his family was like? (He came from a powerful and important royal family. Instead of warmth and intimacy, the royal family members experienced rigid rules of etiquette and behavior.)

How old does he look? (He was sixteen—as known by the Latin inscription in the upper left-hand corner.) Does he look the same age as sixteen-year-old boys living today? Why or why not? Does he look like a responsible person? What do you imagine he will do when he graduates from the university that he is about to attend? Does the artist give you clues? (His sword, dagger, and armor suggest a military role.)

What materials did the artist try to recreate? (The artist tried to create armor, gold and other metals, silk, red velvet, etc.)

Do you think that Farnese's armor is practical for battle? (Try to establish that this is a ceremonial outfit used for special occasions.)
ABOUT THE ART

By the 1500s the tradition of portraiture was very strong in Spain. In order to have a portrait painted, a person had to be an important member of Spanish society, usually a member of the royal court or aristocracy or an important official of the Catholic church. Portraits were often painted to show the importance, power, and position of a member of court.

Alessandro Farnese, Duke of Parma, appears full length, is dressed in half armor, and regards the viewer with a snobbish gaze. Although he is only sixteen at the time, his armor signifies his future as an important military figure. Farnese fulfilled the role established for him by King Philip II when he became a general and a hero of the Battle of Lepanto. Later he succeeded his mother as ruler of the Low Countries, which today are the Netherlands and Belgium. At the time Anthonis Mor (An - TOE - nis - Mor) painted this portrait, Farnese was about to become a student at the University of Alcalá de Henares with Philip II’s son, Don Carlos, who was his same age and with whom he was raised.

ABOUT THE ARTIST/MAKER

During the 1560s, 1570s, and 1580s, King Philip II brought Italian artists to Spain to decorate his great palace at El Escorial. These artists worked with their Spanish colleagues in a new style that represented a reform of the extravagance and excess of the old style. In portraiture, a related style developed from the simple style of the Dutch artist Anthonis Mor, known as Antonio Moro (Ahn - TOE - nee - oh - MOH - roh) in Spain, who was in Spain at various times between 1559 and 1564. Mor paid a great deal of attention to the detail of Farnese’s armor, and his sharp modeling of forms produces a strong sense of three-dimensionality. The painterly areas of light and warmth of color in the oil painting are similar to those areas in the paintings of the Italian artist Titian (c. 1488-1576), whose works were much admired by Mor. Mor was influential in establishing a formula for state portraits that was copied all over Europe during the second half of the 1500s.
MEADOWS MUSEUM
SOUTHERN METHODIST UNIVERSITY

Bartolomé Esteban Murillo, Spanish, 1617-1682

*Jacob Laying the Peeled Rods Before the Flocks of Laban*, 1665-1670

Oil on canvas, 873/4 x 1421/2 in.

The Algur H. Meadows Collection, Meadows Museum, Southern Methodist University, Dallas, Texas

SUGGESTED DIALOGUE

This painting tells a story. What clues can we find to tell us what seems to be happening here? Which figure is most important? (*The most important one is the central figure, Jacob.*) How can you tell? How did the artist make the main or central figure stand out against the rest of the picture? (*The artist used various techniques, including: color—the red tunic, and the lighter tones against the dark rocks and trees; size—he is the largest figure; and placement—he is in the center of the painting.*)

Do you think that the two humans in the background know that the main figure is there? What do you think they are doing?

How many types of animals do you see? (*There are three: sheep, a horse, and a dog sleeping on the ground near Jacob.*)

EXTENDED DIALOGUE

Which do you think was more important to the artist, the action of the story or the painting of the landscape? (*The action was more important because there is more detail in the main figure and more emphasis on the movement of the characters.*)

What are some of the differences in the way that the artist painted the main figure compared to the manner in which he rendered the landscape? (*The main figure is more solidly painted and quite realistic. The landscape is more loosely painted.*)

Start in the lower right hand corner and follow the line made by the spotted branches. What happens when you get to Jacob? How far into the distance can you follow that line?
ABOUT THE ART

This painting is one of a series of five that Murillo (Moo - REE - yo) made to depict scenes from the life of the Hebrew patriarch Jacob and his relations with his father-in-law Laban. This particular scene shows Jacob in the act of influencing how many of the sheep will be his. According to the Old Testament, Laban and Jacob agreed that Jacob could keep any spotted lambs born into the common flock. After realizing that Laban had hidden the spotted sheep from him, Jacob took poplar and almond branches, peeled away bits of bark to create a spotted pattern, and laid them before the sheep where they came to drink and to mate. (The mating sheep were painted out during Victorian times.) With this example of spots before their eyes, the sheep gave birth to spotted lambs. Eventually, the entire flock was spotted. People from ancient times believed that whatever animals saw while breeding would influence their off-spring. Ancient people did not have the scientific and medical knowledge that we have today. They often used myths to help explain why things happened a certain way.

The lushness of the landscape is an example of Murillo’s ability to look beyond the sadness and poverty of plague-stricken Seville in the mid-1600s. Although the human figures and some of the animals were rendered in a very solidly realistic form, the landscape was loosely painted in pastel tones.

ABOUT THE ARTIST/MAKER

Murillo was one of the leading artists of the School of Seville during the second half of the 1600s. In the late 1640s Seville was struck by a horrible outbreak of bubonic plague, causing the death of nearly forty percent of the population. In his paintings, Murillo created a world of ideal beauty, wealth, and warm affection so contrary to the harsh reality of those years. His dream-like images pleased those who saw them and won him immense fame that lasted for nearly two hundred years. He received commissions to decorate many churches and monasteries, as well as important private commissions. This series was painted for the home of Murillo’s primary patron, the Marqués of Villanueva. His palace, where the five paintings originally hung, can still be seen in Seville.
Pablo Picasso, Spanish, 1881-1973

*Still Life in a Landscape*, 1915

Oil on canvas, 24 1/4 x 29 3/4 in.

The Alguir H. Meadows Collection, Meadows Museum,
Southern Methodist University, Dallas, Texas

**SUGGESTED DIALOGUE**

The title identifies this painting as *Still Life in a Landscape*. (A still life is a painting or drawing of a group of objects, such as a bowl of fruit, a vase of flowers, or a stack of books on a table. A landscape is a painting or drawing of a scene from nature or a city, such as flowers in a meadow, buildings downtown, or people sitting on the grass beside a river.)

What do you see in this painting? Can you identify any of the objects? (There are parts of a mandolin or guitar, of a table, of sheet music, of buildings, of foliage, and of the sky and clouds. Some viewers also see an ice cream cone in the upper half of the painting.)

Can you find the parts of the painting that remind you of a still life? (The mandolin, table, and sheet music are objects of a still life.)

Which parts of the painting remind you of a landscape? (The buildings, foliage, sky, and clouds are parts of a landscape.)

These objects and this kind of landscape were familiar to Picasso (Pee - CAH - so). How would you paint a still life in a landscape, and what objects would you include in it?

**EXTENDED DIALOGUE**

Imagine that this painting is a puzzle with mixed up pieces. If you wanted to, how would you rearrange the pieces? Picasso liked to overlap objects in a way which made it difficult to tell which objects were on top of other objects and which were beneath other objects. If you could pull this painting apart by layers, which objects and shapes would come off the first layer of the painting? Off the second layer, etc.?
ABOUT THE ART

Still Life in a Landscape is an excellent example of Cubism’s second phase, Synthetic Cubism. In the first phase of Cubism, Analytical Cubism, objects were studied from all angles, broken into small geometric pieces, then parts were put back together to show all sides of the objects at once. During this phase, Georges Braque (George Brahik) and Picasso painted their pictures in grays and browns to place emphasis on the shapes. After a few years, they began to introduce bits of colored paper, wallpaper, newspaper, and even wood into their pictures. These collages shocked the art world, because they seemed to take away the respect given to painting on canvas.

Collage led to the second phase, Synthetic Cubism. To synthesize means to put together parts of things or ideas in order to come up with a new and original solution. Here Picasso created the effect of a still life on a table in front of a window overlooking a landscape. He joined pieces of still-life objects—the musical instrument, a black table—with leafy tree tops, clouds, and a glimpse of sky. He also inserted areas of color and dot patterns in order to tie the parts together and make the overlapping layers difficult to determine. Portions of the picture appear to fold out and bend back into space.

ABOUT THE ARTIST/MAKER

Pablo Picasso, born in Malaga, Spain, showed talent at an early age. When Picasso was fourteen years old, his father, who taught art at the Barcelona Academy, handed over his palette and brushes to the boy, as if to say, “You are already a better artist than I will ever be.” Picasso was equal to the challenge. For him, drawing was a natural language. In 1900, when Picasso was nineteen, he went to Paris and began a long career unequalled in changes and progressions. There, he and an artist friend Georges Braque, developed an important style called Cubism, which affected not only their careers, but also the course of much of modern art.

VOCABULARY

Analytical Cubism
In Analytical Cubism objects are painted and drawn as if they were viewed from all angles, broken into small geometric pieces, and put back together in parts in order to show all sides of the object at once.

Synthetic Cubism
Synthetic Cubism is the phase after Analytical Cubism in which color became much stronger, shapes became more decorative, and elements such as stencilled lettering and collage were introduced into painting.

collage
A collage is an image made by gluing bits of paper, wallpaper, newspaper, wood, etc., onto a surface.
MEADOWS MUSEUM
SOUTHERN METHODIST UNIVERSITY

Joan Miró, Spanish, 1893-1983

*The Circus*, 1937

Oil and tempera on Celotex, 59% x 47% in.

The Algur H. Meadows Collection, Meadows Museum, Southern Methodist University, Dallas, Texas

SUGGESTED DIALOGUE

This very colorful painting is called *The Circus*. Can you find anything in the picture that might suggest a circus? What does the squiggly creature look like to you? *(It might be a seal balancing a ball on its nose.)*

Look carefully at all the lines. Can you find the numbers? *(They are 50, 10, 30, 45.)* Why do you think the artist included the numbers? *(When asked about the significance of the numbers, Miró (Mee-ROH) responded that he included them because he enjoyed drawing their shapes. He did not always have special meanings for symbols.)*

What colors do you see? *(There are tan, yellow, red, blue, purple, green, black, white.)* What might these colors represent at a circus? *(They might be lights, costumes, etc.)* How do these colors make you feel? Does the surface on which it is painted remind you of anything at a circus? *(Its color and texture are somewhat like the sawdust and hay on the floor at a circus or the canvas of which the tent is made.)*

EXTENDED DIALOGUE

If you had to convince a friend that this painting represented a circus, what would you say? What would you include in a painting about a circus? Has Miró left out your favorite part of a circus? What parts of a circus that you recall have been left out of Miró’s picture?

Imagine the picture with dark, dull colors. How would this change your feelings?

What sounds do you hear at a circus? Can you imagine sound effects based on the colors, lines, and shapes in this picture?
ABOUT THE ART

This exciting painting is typical of Miró’s works in which he spontaneously created whimsical images entirely his own. The tan color of the Celotex (an industrial building material) surface produces an interesting textured background for the explosion of bright colors painted with tempera and oil paints. Some of the shapes appear to be sprayed on, rather than applied with a brush. He created a squiggly creature from his fantasy world and set him floating in a dream-like environment filled with areas of bright color. In some areas numbers appear to be tumbling around inside the picture.

ABOUT THE ARTIST/MAKER

Miró was born in Barcelona, Spain, but followed his fellow countryman Pablo Picasso (1881-1973) to Paris. When he arrived in Paris in 1919, he called on the already famous Picasso, who saw that Miró had great artistic potential and encouraged his younger countryman. In 1920 Miró allied himself with a popular art movement called Dada. Since the followers of Dada did not like traditional art forms, Miró abandoned any realistic element in his art and began to concentrate on reproducing abstract fantasies. The result was his elimination of anything resembling nature. He often replaced what would have been natural forms with geometric shapes, or as he has done with this painting, filled his canvases with other-worldly figures that emerge from his dreams and fantasies. Miró has been included in several art movements like Dada and Surrealism, but his style was unique, and did not fit neatly into any category.

VOCABULARY

Dada
Dada was an international movement in art, drama, and literature. Its expressions were deliberately anti-art and nonsensical, intended to outrage their viewers.

Surrealism
Surrealism, a movement which drew heavily on dreams, the irrational, and fantasy, was inaugurated in 1924.
Francisco de Goya, Spanish, 1746-1828

_Students from the Pestalozzian Military Academy_, 1806

Oil on canvas, 21¾ x 38¼ in.

The Algur H. Meadows Collection, Meadows Museum, Southern Methodist University, Dallas, Texas

**SUGGESTED DIALOGUE**

The title tells us that these boys are students at the first public school in Spain. Where are they, and what are they doing? *(They are out of doors. Some seem to be studying, and others are playing.)* Why do you think we see only boys? *(Most schools were only for boys. Girls were given fewer educational opportunities.)*

Look closely and see if you can see Goya's (GOY - yah) brushstrokes. Based on the brushwork, do you think that it took the artist very long to paint this piece? *(Although we do not know how long it took Goya to complete this painting, the loose brushstrokes produce a sense of swiftness.)* Do the boys look more realistic when you are up close or farther away from the picture? What happens when you get up close? *(The figures are made up of areas of color, not blended or detailed as in earlier art.)*

Where do you see bright colors? Look for colors that are used more than once. As you look from one to another, your eyes move around the picture. Explain how Goya's use of color moves your eye about the painting, and how it unifies the composition.

**EXTENDED DIALOGUE**

How many different activities can you see? What are the boys in the foreground holding? *(One is holding a hammer, and others are holding triangles.)* What do you think the boys in the foreground are studying? *(The boy with the hammer is making something. The boy with the triangle is probably studying geometry. The boy at right front holds a slate.)* What do you think the boys in the background are doing?

Where do you think the person speaking to the boys is standing? *(Based on the direction of their gazes, he is probably standing in front of them, slightly to the right.)* Are the boys in the foreground paying attention to the speaker? *(The one with the hammer looks intently at his project, and the one with the triangle and slate are paying attention to the speaker.)*
ABOUT THE ART

Goya's support of the idea of public education appears in this fragment of a larger painting. The complete work depicted Manuel Godoy, Prime Minister of Spain, founding the Royal Pestalozzian Military Academy. A recent study showed that the probability that this painting, as well as other portraits of Godoy, was attacked by a group of angry people in 1808, when Godoy was overthrown as Prime Minister. The Academy, the only public school in Spain at the time, was a token gesture to public education. It was named after the Swiss educator Henri Pestalozzi. Pestalozzi was dedicated to the idea of public education and founded several public schools, often with his own limited finances. The clothing of the boys suggests that both wealthy and poor boys attended the school, which complies with Pestalozzi's philosophy of a democratic form of education. This is the only known surviving fragment of this painting. This section of the painting shows a group of students studying in the foreground and relaxing outside in the background. The sketchiness of the boy swinging from the vine captures the playfulness of boyhood.

ABOUT THE ARTIST/MAKER

Goya began his career as an artist at Saragossa in northeastern Spain and then moved to Madrid. In Madrid he began working as a designer for the Royal Tapestry Factory before becoming an independent painter. Eventually, he was named Court Painter under the rule of King Carlos III. Later, he was appointed First Painter to the King and Director of Painting at the Royal Academy during the rule of Carlos IV, and he held the same positions during Ferdinand VII's reign. Goya lived during the Age of Enlightenment and was greatly influenced by the "enlightened" ideas of democracy and public education—ideas that were shocking to the Spanish people. He believed that people could solve social problems through reason and that reason was attained through education and knowledge. The Impressionists and some modern painters were influenced by Goya's late style, which was loose and fluid, with broad, expressive strokes.
MODERN ART MUSEUM
OF FORT WORTH

Deborah Butterfield, American, born 1949

Hina, 1990-91

Bronze 80 x 28 x 112 in.

Collection of Modern Art Museum of Fort Worth,

Purchase made possible by a gift from Web Maddox Trust

SUGGESTED DIALOGUE

One of the first things you will see when you visit the Modern Art Museum of Fort Worth is this sculpture by Deborah Butterfield. It stands on the lawn in front of the Museum. The name of the piece, Hina (Hee-nah), means “moon goddess” in Hawaiian.

What is the subject of this sculpture? (It is a horse.) How is this different from a real horse? Even though this piece does not look exactly like the actual animal it represents, is it hard to recognize it as a horse? Why or why not?

Deborah Butterfield has created many sculptures of horses from a variety of materials. She is very fond of horses and trains them in the technique of dressage, which is a series of complex maneuvers guided by weight shifts and slight movements of the rider’s hands and legs.

Have you ever made a painting or sculpture of an animal? What animal did you choose? Why? What material do you think the artist used for this work? (It is cast bronze that looks like pieces of driftwood.) Does it look like bronze? Why or why not?

The artist collected pieces of driftwood in Hawaii. She cast the pieces of driftwood in bronze and welded them together to form the horse. The horse looks very graceful and rather fragile because the artist made the bronze look like delicate wooden branches.

EXTENDED DIALOGUE

Why do you think the artist decided to make the piece from cast bronze instead of the original driftwood pieces she had collected? (If the piece was made of wood, it couldn’t be outside because the weather would damage it; bronze is a much stronger material than wood.) How do you think this sculpture would look inside the museum? How would it change?
ABOUT THE ART

Hina is an over-life-size sculpture of a horse made of cast bronze. While in Hawaii, the artist first constructed a small model or maquette of this horse in wood. She then selected pieces of driftwood that, when used in creating the larger form of the horse, would give the type of lines and curves she wanted. Although Butterfield often works in wood, in this case she decided to cast the pieces of driftwood in bronze before constructing the form of the horse. The patina or finish chosen by the artist gives the bronze the color and surface texture of driftwood.

Hina stands in a pose of alert relaxation. Her stance is so lifelike that she appears to be on the brink of movement. Her head is extended into space as though she is inquisitively reaching out to visitors as they approach the museum. Hina's long slender legs support a body that invites an exploration of the interior spaces and shapes formed by the bronze branches.

ABOUT THE ARTIST/MAKER

Deborah Butterfield was born in San Diego, California in 1942. She received both her B.A. and M.F.A. from the University of California at Davis. The artist now lives in Montana and also maintains a studio in Hawaii.

Butterfield's series of sculptures of horses has taken many forms. She uses a variety of materials such as mud and sticks, plaster, and scrap metal. Butterfield's images challenge the traditional association of horses in art representing strength and conquest. She strives to make art about procreation and nurturing, rather than destruction. The artist feels that she has been influenced by Asian, African, and Native American art.

Butterfield's current involvement with horses is in the discipline of dressage, the practice of training horses to execute precision movements on command. She describes dressage as like learning to dance with someone who can't talk to you. The artist feels that, through dressage, she has found a common language with which she can communicate with horses. Dressage horses must be correctly trained in their movements, or their muscles will not be formed properly. Butterfield tries to build her sculptural horses with the same kind of structural balance she would like to have in her real horses.
MODERN ART MUSEUM
OF FORT WORTH

David Bates, American, born 1952
Night Heron, 1986
Oil on canvas, 96 x 78 in.
Collection of Modern Art Museum of Fort Worth, Museum Purchase,
The Benjamin J. Tillar Memorial Trust

SUGGESTED DIALOGUE

This painting was done by Dallas artist David Bates. One summer day, a friend took Bates fishing at Grassy Lake in Arkansas. The artist thought the lake was one of the most beautiful places he had ever seen and decided he wanted to create paintings of this area. The artist felt that when he discovered Grassy Lake he found his own special place:

Do you have a place that is special to you? What is it like? Why is it special? Have you ever made a picture of your special place?

What did the artist choose to put in this painting of Grassy Lake? (This is a black-crested night heron. These birds are quite common in the United States, but it is unusual to see them because they feed at night.) How would you describe this bird? Does it seem large or small? How can you tell? What is the bird doing?

What other things did the artist include in this picture? (There are cypress stumps and water lilies.) Describe the area surrounding the bird.

What colors did the artist use in this painting? Is the paint on the canvas thick or thin? In the center area of the bird's body, the artist applied paint with his fingers to achieve the texture he wanted.

EXTENDED DIALOGUE

Imagine that you are in a boat at this site. Does the space seem open or crowded? What sounds could you hear? What dangers might exist there?

Where can you find repetition and pattern in this picture?
ABOUT THE ART

This painting portrays a black-crested night heron, a nocturnal fishing bird common in the lake areas of eastern Texas and Arkansas. The large bird, in frontal view with its head in profile, is surrounded by the dense and visually complex undergrowth typical of the area. The thick build-up of pigment on the surface mimics the density of the natural forms, creating a sculptural feeling. *Night Heron* is part of a series begun in 1982 when Bates was introduced to Grassy Lake in Arkansas and other similar areas in Texas and Louisiana. Grassy Lake and its surrounding area has many varieties of plants and animals that interested Bates.

The artist discovered that the best way to view the lake was by canoe. The small size of the canoe enabled him to move through the tangled undergrowth of the lake's surface. Bates found that photographs couldn't accurately capture the area's beauty and mystery. He tried painting on the spot, but it was too difficult to manage the canvas and paints in the narrow space of the canoe. Following the tradition of many artists before him, Bates decided to make sketches of the plants and wildlife around the lake and combine them into large paintings back in his studio in Dallas.

In the tangled, dense swamps of Arkansas, Louisiana, and east Texas, inhabited by numerous alligators, birds, and fish, Bates found a subject that fascinated him and inspired a series of paintings of great beauty, power, and originality. David Bates continues the tradition of earlier artists whose experience of a particular landscape had a profound impact on their artistic development.

ABOUT THE ARTIST/MAKER

David Bates was born in Dallas in 1952. He received both B.F.A. and M.F.A. degrees from Southern Methodist University. In 1977, he spent a year in New York as part of an independent study program at the Whitney Museum of American Art, after which he returned to Dallas and began teaching at Eastfield College. From 1977 to 1981, Bates worked primarily in clay and wood sculpture. His subjects, both human and animal, were chosen from the kaleidoscope of his daily life and rendered in a direct, fresh, and often humorous manner strongly influenced by folk art. In 1980-81, he began to concentrate on painting, chronicling the activities he knew and enjoyed most - hunting and fishing trips, state fairs, flea markets, honky-tonks, and barbecue stands. He retained the shapes of his sculptures, now surrounded by flat color areas and dense patterns.
MODERN ART MUSEUM
OF FORT WORTH

Hans Hofmann, American, born Germany, 1880-1966

To Miz-Pax Vobiscum, 1964

Oil on canvas, 78 x 84 in.

Collection of Modern Art Museum of Fort Worth, Museum Purchase

SUGGESTED DIALOGUE

This artist liked to use shapes which he called "slabs" to create his paintings. What shapes do you see here? How are the slabs the same? How are they different? Which ones seem closest to you? Which ones seem farther away? Why? (The artist's use of color, overlapping, and texture result in these effects.)

What colors does the artist use? Which colors are used more than once? Where are the primary colors? Which colors are complementary? What happens when complementary colors are placed next to each other? (A kind of visual vibration takes place.) Is your eye drawn to those areas?

Does the artist apply the paint in the same manner throughout the painting? How does the texture of the slabs vary? (Some have almost transparent layers of color, while others are more densely painted; brushstrokes can be seen in many areas.)

Look for the lines that separate the slabs. Can you trace them in the air with your finger?

EXTENDED DIALOGUE

Describe the lines in the painting that are created by the slabs. (They are straight vertical and horizontal lines. There are no diagonal or curved lines in this work; "L-shaped" lines are repeated throughout the composition.) What are some things you see in the world around you that have the same lines and shapes as this painting? (Many types of architecture have these lines and shapes, such as windows, doors, etc. This could be an aerial view of a city or a detail of a pattern on a building, sign, or something else in the world around us.)

Hans Hofmann dedicated this painting to his wife Miz. She died after they had been married forty years. What feelings does this painting give you? Why do you think the artist chose to use such bright colors? (He wanted to celebrate her life.) If you wanted to do a painting of a memory of a person, place, or thing, how would you do it? Would it be abstract or realistic? How would you express your feelings?
ABOUT THE ART

'To Miz' is a painting with deep personal meaning for the artist. Its title means "To Miz, Peace be With You" and refers to the 1963 death of Hofmann's wife, to whom he was married for forty years. It is one of two companion pieces that the artist painted in her memory. The first, done in black and white on a red ground, is a mourning picture, while this work, painted in high-key colors with expressive brushwork, is a celebration of his wife's life. In this painting, Hofmann conveys his interests in color, surface texture, and spatial relationships. Using the flat rectangles or "slabs" stylistically typical of many of the artist's works after 1958, 'To Miz' is composed of brilliantly colored areas of thin and thick paint. Hofmann creates a series of protruding and receding planes that, to him, imitate space and movement in nature. However, like many modern artists, Hofmann wants the viewer to keep in mind that the composition's movement and overlapping take place on the flat surface of a canvas. 'To Miz' expresses the artist's belief in the power of art, especially abstraction, to convey emotion - in this case memory. He confirmed that art without depictions of people, places, or things could show intense feelings.

ABOUT THE ARTIST/MAKER

Hans Hofmann was born in Germany in 1880. Before coming to the United States in 1932, he lived and worked in Munich, Germany and Paris, France. Hofmann attained first-hand knowledge of contemporary European art and knew many artists, including Picasso and Matisse. Forced to leave Germany after the rise of Hitler, Hofmann and his wife Miz (Maria Wolfgang) settled in New York, where he opened his own art school in 1933. Two years later, he established a summer art school in Provincetown, Massachusetts, which was an artists' colony on Cape Cod. Among his numerous students were painters who became important members of the Abstract Expressionist group. In 1958, Hofmann closed both schools and resumed painting full time. He is best known for his paintings of geometric abstractions that were made of layered planes of color, such as To Miz - Pax Vobiscum.
MODERN ART MUSEUM
OF FORT WORTH

Roy Lichtenstein, American, born 1923

Mr. Bellamy, 1961

Oil on canvas, 56 x 42½ in.

Collection of Modern Art Museum of Fort Worth, Museum Purchase,
The Benjamin J. Tillar Memorial Trust, Acquired from the Collection of
Vernon Nickel, Clovis, New Mexico, 1982

SUGGESTED DIALOGUE

This painting is an example of “Pop Art.” The images of Pop Art are taken from popular culture and represent things that we see everyday in the world around us. From where do you think this artist got his idea for this work? (He was looking at comic strips.) If you look closely at this painting, you can see that the artist included the small dots of color (Benday dots) that printers use to create comic strips. Where do you see the dots?

What colors are used in this work? Red, yellow, and blue are called primary colors because all other colors are created by mixing two of these three colors.

What is this man’s job? (He appears to be a military officer.) How do you know? (He wears a uniform with medals.) In what type of setting does the artist place him? (He seems to be inside a building, maybe a parking garage or an airport.) What do you see in the background? (There is an airplane, a car, and another person.) Have you ever been to a place like this?

How do you think this man feels? Happy? Sad? Scared? Relaxed? How do you think he feels about meeting Mr. Bellamy? Is the man close or far away from us? How does the artist show us distance? (The figure in the foreground is pulled so close to the front of the picture plane that only the upper half of him is visible. Objects in the background are much smaller to show that they are farther away.)

EXTENDED DIALOGUE

Why do you think the artist chose to have the figure so close to the viewer? (We become aware of his feelings and mood.) The frame of a comic strip is usually small. It is read by one person at a time. How does the comic strip change when it is enlarged to this size? (It can be seen by many people at once, the foreground figure is now over lifesize.)
ABOUT THE ART

Roy Lichtenstein was one of the painters closely associated with Pop Art. Pop artists depicted ordinary objects such as rows of cans in supermarkets, comic-strip characters, portraits of movie stars, and other aspects of popular culture that surround people daily.

By the 1960s, Lichtenstein's straightforward depictions of cartoon figures led to works such as Mr. Bellamy, in which enlarged images of the heroes, heroines, and villains from the comic strips of the 1930s and '40s appear. According to the artist, the composition of Mr. Bellamy adheres quite closely to the original comic-strip frame that inspired it.

The Benday screen dots seen in Lichtenstein's painting were initially suggested by the exaggerated dots on bubble gum wrappers. These dots, used in reproducing pictures in newspapers and comic books, became an important part of Lichtenstein's pictures. Pop artists like to imitate commercial techniques and cause the viewer to think about materials and process as part of the content in a work of art.

Mr. Bellamy depicts a military officer. He is probably either in the Navy or Marine Corps; the branch of the military service is unclear. He is apparently about to meet his commanding officer and is wondering what Mr. Bellamy may be like. This is a semi-autobiographical reference to the artist's meeting with Richard Bellamy, who, in 1961, was the proprietor of an influential New York gallery. The artist's early working experience with industrial design may have prompted him to include the 1930s Bauhaus architecture appearing in the background of Mr. Bellamy. The thought bubble, which makes the viewer an eavesdropper of sorts, shows the officer, a figure of authority in his military uniform, to be in an unsettled state. In this work, Lichtenstein has presented the viewer with a visual contradiction by depicting an emotional moment with a deliberately impersonal painting style.

ABOUT THE ARTIST/MAKER

Roy Lichtenstein was born in New York in 1923. He received both his B.F.A. and his M.F.A. from Ohio State University. Lichtenstein began his career by painting semiabstract versions of Frederic Remington western scenes, followed by a series of comic-strip characters. In the 1950s, an art critic had coined the term "Pop Art" to describe the new work by artists who were incorporating popular imagery from television, movies, and other mass-media sources. Like many other Pop artists, Lichtenstein was challenging the widespread acceptance of Abstract Expressionism by introducing what was considered everyday subject matter in his paintings. Lichtenstein's choice of somewhat out-of-date comics as subjects reminds the viewer of how the fast pace of modern life makes us more aware of changing style through the communication media. His imagery often refers to the current deluge of visual information we encounter each day through modern technology.

VOCABULARY

Pop Art
Pop Art rejected Abstract Expressionism by taking as its subject objects from popular culture such as comic strips, pin-ups and commercial packaging. Lawrence Alloway coined the phrase in the 1950s.

Abstract Expressionism
Abstract Expressionism was the first important international art movement to originate in the United States. Although this group adopted little identifiable subject matter, they drew inspiration from primitive myths and investigations into the subconscious and dream imagery. The Abstract Expressionists are generally divided into two stylistic subdivisions: Gesture or Action Painting as epitomized by Jackson Pollock and Willem de Kooning; and Color-Field Painting, of which Mark Rothko and Barnett Newman are leading examples.

Benday dots
Using Benday dots is a method of adding tone or color to a printed image by applying a screen of dots.

Bauhaus
Bauhaus is German for "building house." Bauhaus was a design school founded under the leadership of Walter Gropius at Wiener in 1919.
MODERN ART MUSEUM
OF FORT WORTH

Lee N. Smith III, American, born 1950

*China or the Devil*, 1987

Oil on canvas, 60 ¼ x 70 ¼ in.

Collection of Modern Art Museum of Fort Worth, Museum Purchase,
The Benjamin J. Tillar Memorial Trust

SUGGESTED DIALOGUE

This artist likes to paint pictures of events that he remembers from his childhood. What are the boys in this painting doing? *(They are digging a very deep hole.)* Have you ever had anyone tell you that if you dig deep enough into the ground, you will either reach China, on the other side of the earth, or the Devil? The artist remembers that he and his friends had heard this story and decided to dig "the deepest hole ever." Do you think they reached China or the Devil?

How do you think the boys are feeling? In what type of place are they digging? Where are the sources of light in the painting? *(Light is coming from the torch and from the hole.)*

What colors did the artist use? Where are the primary colors? Secondary colors? *(Point out the places where complementary colors are placed next to each other, such as the green hand and red bucket.)* Look for other strong color contrasts.

If you made a painting of a childhood memory, what would your picture look like?

EXTENDED DIALOGUE

Even though this event probably took place during the day, why do you think the artist chose to make this a night scene? *(The artist wanted to add to the sense of drama and mystery.)*

How do you think the light affects the mood of the painting?

Why do you think the artist dressed all the boys alike and gave them the same facial features and skin color? *(He wanted to make them seem unified in their purpose and thoughts.)*

Which boy seems most important? Why? Our eyes seem to go to the boy standing to the left of the hole. How does the artist draw our attention to this part of the painting? *(He is the tallest figure and placed at the top of a triangle created by the figures in the painting. Diagonal lines formed by the boys' heads and the handle of the shovel draw our eyes to him, and he is inside of another triangle formed by the light from the hole, the handle of the torch, and the smoke from the torch.)*
ABOUT THE ART

The flatness of the open fields behind their suburban homes stimulated the artist and his childhood companions to try and alter the landscape. They dug deep holes into the earth and constructed roofs of sticks and boards covered with hay and dirt. The boys made burrows that were connected by tunnels and protected by secret entrances. *China or the Devil* represents the artist's memory of the day that he and his companions decided to dig "the deepest hole ever". However, the artist chose to depict this scene as if it had taken place at night. The dramatic effect is enhanced by the light sources which create a mysterious mood and give form to the figures. The intensity of the boys' involvement is apparent by their serious expressions. Smith's view of childhood is from his perspective as a child, not that of an adult recalling his experiences.

Smith captures the viewer's attention through his use of flat color. When placed next to each other, *his complementary colors* seem to vibrate and increase the intensity of each other. This optical effect leads some viewers to the assumption that Smith uses fluorescent paint, although he actually uses traditional oil pigments. His images may seem familiar, but they are removed from a specific time or place by the artist's use of unnaturalistic color.

ABOUT THE ARTIST/MAKER

Lee N. Smith III was born in New Orleans, Louisiana in 1950. He attended El Centro College in Dallas, Texas. When he was six years old, Smith moved with his parents and two brothers to Dallas. They lived in a suburban neighborhood which at that time was bordered by flat open fields of cotton, hay, and sunflowers. These wide open spaces were Smith's playground. His paintings document his experiences in the suburbs, recording both recalled experiences and fantasies about his boyhood. More importantly, they attempt to portray the spirit of childhood imagination. To escape the structured and disciplined world controlled by adults, Smith and his companions would go out into the nearby fields, dig burrows, and gaze out at the horizons of their domain. Motivated by the idea of recording these boyhood remembrances for posterity, his work reminds viewers of their own childhood experiences or the experiences they would like to have had.
NORTH TEXAS INSTITUTE FOR EDUCATORS ON THE VISUAL ARTS

University of North Texas
Post Office Box 5098
Denton, Texas 76203