REMINGTON SCULPTURE AT THE AMON CARTER

What artist sculpted bronze images of cowboys, soldiers, Indians, and, most importantly, horses in motion? Who was the premier artist of the American West? These are questions that children of the Dallas/Fort Worth area will be able to answer after visiting the current exhibition Cast and Recast: Sculpture by Frederic Remington in the Amon Carter Museum Collection. This exhibition, on display December 6, 1990 through April 14, 1991, presents a rare opportunity to see the Amon Carter’s entire collection of twenty-seven Remington bronzes and compare the qualities and refinements found in the sculpture created during the artist’s lifetime with casts, some unauthorized, produced years after his death.

No other artist matched Remington’s achievements in the portrayal of western images, such as cowboys and horses. His sculptures have left vivid records of the rugged lives of the cowboys and frontiersmen of the Old West.

The Amon Carter’s collection also includes the work of another important western artist, Charles Russell. Russell, a real working cowboy, helped to document the vanishing way of life of the Great Plains tribes.

How can this exhibition directly be used in the classroom? It can easily be correlated with social studies units on animals, Texas traditions, and the Western frontier. The following ideas may help you as you guide your students through looking and learning about Remington:

1. Focus on the movement of the horses and the types of lines he has used in the sculptures to illustrate movement.
2. Point out to students the textures Remington has simulated on the coats of the horses and cattle.
3. Ask students how they think Remington came to sculpt these cowboys, soldiers, and animals so realistically.
4. Discuss ways in which the role of the cowboy has changed from Remington’s time through today.

In conjunction with this exhibition, Eric Sorg of Laramie, Wyoming, will recreate the spirit of the American West through the persona of William F. “Buffalo Bill” Cody in a three-act, one-man show on Saturday, February 16, 1991 from 1:00 until 3:00 p.m. in the Amon Carter Museum Theater.

A CASE FOR CORRELATION

Throughout every educational journal, the terms “interdisciplinary curriculum”, “across the curriculum”, and “correlation” can be found. In the October 1990 issue of Southwestern Musician, HEB Fine Arts Coordinator Jan Schronk’s article Interdisciplinary Curriculum beautifully illustrates how the visual arts can serve as a basis for curriculum integration. Jan uses a unit on animals as an example:

If the art teacher is presenting a unit on animals, a time line could be developed from primitive to modern approaches to animals in art. Decisions, comparisons, analysis, problem-solving, reinforcement and association will be accomplished by studying different approaches to animals in art throughout history...The language arts teachers could then refer to the paintings the students did in art, compare the way in which a writer thinks, plans...and compare the similarities of how an artist creates a painting to how a writer creates a poem or a story.

At the 1990 TAEA Convention, an Issues Forum was held in which The Role of Art in Interdisciplinary Education was addressed. Jeannie Rollins, TAEA Past President, defined Interdisciplinary Education as “contributing to two or more disciplines”. Jeff Young, art specialist with Arlington ISD, talked about how interdisciplinary education, especially art, helps children to make the connections between ideas.

Correlating art with other academic areas gives children the perfect opportunity to see how subject areas connect. Toward Civilization: A Report of Arts Education (1988) notes, “Arts education need not be confined to art courses per se. History and foreign languages...can have a deeper meaning for students when the arts are part of them. Such integration can begin even in the elementary years”.
NEW YEAR’S REFLECTIONS

It’s January, the holidays are over, and for some of us getting back to the business of teaching requires special motivation. The new year is a good time to look back at what we’ve accomplished in implementing DBAE in 1990. We have all experienced some encouraging successes, and most of us have learned from a failure or two. We at the Institute office are extremely proud of your implementation efforts, and would like to share with you the differences we think you’re making with DBAE.

Looking Back

Your efforts in teaching art with this approach seem to be “contagious”. Kindergarten and first grade teachers who attended the institute have infected not only their grade level counterparts, but teachers in the upper grades as well.

There seems to be increased communication between art specialists and classroom teachers and art is being effectively integrated into other areas of the curriculum. We’ve seen a phenomenal increase in art history and criticism activities, and in the use of state-adopted curricula.

Finally, through the enthusiasm of parents, principals, and administrators, funds have become available for a number of you to use for visuals and field trips. Area newspapers have picked up on the difference your programs are making, and their reports have created heightened visibility for art in your schools.

Looking Ahead

We hope the following suggestions from the Prairie Visions (Nebraska) Institute Handbook will provide encouragement and inspiration as you plan art lessons and units for the new year.

Remember, it is not necessary that all four of the DBAE disciplines be represented in all lessons! If you can include insights from two or three, you’re doing great—just rotate them around so that the next time you include the disciplines left out previously. Keep in mind, too, that at the lower grades it is not important to label the different disciplines for the students.

Stimulate and refresh yourself by practicing your own critical skills from time to time. Not only artworks, but our environment as well provides sources for “scanning”. Consider interpreting images you see in everyday life (billboards, for instance). Look closely at reviews of art exhibitions, movies, books and television in your newspaper, and try to figure out what the reviewers looked for in determining the value of the work.

Occasionally read articles in Art Education, Art and Activities, or one of the other art education journals in your school or community library. Or look for articles about art in newsstand magazines, such as Harper’s or Atlantic.

You may have discovered an interest in a particular discipline at last summer’s institute. Keep your new interest alive by doing some in-depth reading in that area. Your expanded knowledge in one discipline will enhance your ability to relate materials to the other areas of study. First, go through your institute handbook. There are a number of useful supplementary handouts that may not have been referred to directly during the institute. There is also a resource list for reading. For other suggestions, call the NTIEVA office, 817-565-3954.

NTIEVA Coordinator Nancy Cason explains that in the classroom, aesthetics involves decision making, valuing, and cooperative learning.

FWISD ELEMENTARY INSERVICE
FOCUSES ON DBAE

140 Fort Worth elementary classroom teachers and art specialists participated in an all-day art inservice on January 15, 1990, at the Modern Art Museum of Fort Worth. In "An Interdisciplinary Approach to Art Education," Dr. Bill McCarder related the connections between art disciplines and other curricular concerns to the way concepts are formed and stored in the brain. The Institute staff led workshop sessions in aesthetics, art criticism, and art history, stressing strategies for classroom implementation for K-1, 2-3, 4-5, and bilingual/ESL teachers.

Teachers enjoyed the hands-on activities provided by Binney and Smith’s "Crayola Dream Maker Program", a creative drama presentation by Boo Capers of Dallas’ "Capers for Kids", and a tour of the museum’s "Texas Printmakers" exhibition. Beverly Fletcher, newly-appointed art supervisor for the Fort Worth ISD, coordinated the event with the Modern’s education director Linda Powell.
KIMBELL HOSTS THE ART OF FASHION: THE RADICAL SIXTIES

Fashion Design Ideas for Elementary Students

A stunning array of fifty-two classic garments and accessories from the 1960’s — the most influential period in recent international fashion history — is on display at the Kimbell Art Museum, through February 24, 1991. Organized in association with the Department of Art and Texas Fashion Collection at the University of North Texas, the comprehensive loan exhibition features seventeen designers, including Courreges, Pierre Cardin, Yves Saint Laurent, Mary Quant, Rudi Gernreich, Oscar de la Renta, Hubert Givenchy, and Emilio Pucci, among others.

During the tumultuous and radical 1960’s, fashion rose to the forefront of a revolution in social, political, and cultural values. The sleek, futuristic miniskirts and white vinyl go-go boots, metal-disc dresses, and psychedelic prints introduced and worn in the sixties mirrored fundamental changes in art and society, and responded to technological advances associated with the race to put a man on the moon.

From both a historical and design standpoint, this exhibition is an exciting one for children of all ages. The fashions exhibit a strong use of line, shape, color, and pattern; some are inspired directly by works of art.

French designer Yves Saint Laurent appropriated motifs for his garments from the paintings of Mondrian, Pop art, and African sculpture. His Mondrian-inspired dress of 1965 was referred to as “the dress of tomorrow — the assertive abstraction” (Harper’s Bazaar).

Throughout the sixties fashion designers focused attention on the future. Pierre Cardin pioneered a truly androgynous look, employing minishifts and bodysuits, which seemed to belong to the world of science fiction. Emilio Pucci’s trademark fabrics are recognizable for their vibrant, psychedelic colors and patterns.

Fashion design is an applied art in which designers use elements of art, just as painters and sculptors do. Recognizing lines, shapes, colors, and patterns in the man-made environment, such as in fashion, is one of the essential elements for art education. In teaching the elements to kindergarten and first grade students, clothing can serve as an available resource.

Could your students find the following elements in these fashion designs from The Radical Sixties?

1. overall pattern
2. repeat pattern
3. curved lines
4. rectangles
5. horizontal and vertical lines
6. circles and ovals

PASSING THE WORD TO PARENTS

From The J. Paul Getty Trust Bulletin

Because parents form a constituency that plays an important role in shaping public education in the United States, the Getty Center for Education in the Arts is reaching out to parents through a joint project with the National Parent Teacher Association (PTA). The three-year pilot project, now in its second phase, is designed to raise parents’ awareness about the importance of art education for their children.

Since last spring, some 300 local PTA chapters in California, Nebraska, and South Carolina have devoted monthly meetings to art education and strategies for strengthening their schools’ art programs. The Center has provided the chapters with art-education resource materials and guides to assist them in developing a meeting agenda, publicizing and evaluating their meeting, and planning follow-up activities for parents. Those attending the meetings receive brochures on art education and view the Center-sponsored videorecording "Arts for Life".

At the conclusion of the project’s current phase, the project and the materials will be evaluated to determine whether they should be made available nationwide.
CHEERS FOR PISD ART PROGRAM
PLANO FOOTBALL FACES COMPETITION

Plano ISD Art Coordinator Lynda Alford reports an amazing number of innovative activities in the district as a result of the NTIEVA, Plano's own art institute, and administrative support for art in that district.

Interaction with area museums seems to be an important part of the success of the elementary program in PISD. During Plano's summer art institute, teachers visited the Dallas Museum, the Kimbell, the Amon Carter, and the Modern, but were unable to schedule a trip to the Meadows Museum on the SMU campus. By popular demand, Lynda organized a Saturday "field trip" on December 8th for art specialists, classroom teachers and principals. The group was introduced to the Meadow's education program and its collection of Spanish art, as well as to Peggy Sue's Barbeque.

The popularity of the Mutant Ninja Turtles has provided an excellent "hook" for introducing students to artists. Dooley Elementary first and second grade teachers Sheila Brown and Marie Horan enlisted the aid of Kimbell Museum docents in finding a reproduction of a portrait of Donatello — the artist, that is!

Second grade teacher Kim Gill at Christie Elementary has experienced enormous success in presenting language arts skills through the art image. Kim's students are slower learners for a variety of reasons. Many of them are visual learners, she discovered, and language concepts, such as main idea and cause and effect, had little meaning for them until they could visualize parallel concepts in works of art.

Kim and art specialist Ruth Tice plan the language arts/visual arts lessons in six-week chunks. Three parent volunteers meet each Monday to discuss the activity with Kim, then help prepare art materials for the follow-through production lesson. Kim reports that by correlating art with language arts, her students have become risk-takers in class, and her teaching has changed dramatically..."This is the way I'll teach the rest of my life...it's changed my life."

Lynda and her six elementary specialists meet every Friday morning to report on activities throughout the twenty-four schools they service. The sharing of ideas, Lynda reports, has provided encouragement and feedback, and an invaluable resource for specialists. At each meeting, one teacher models lessons that have been successful, and provides copies for the other teachers. One such lesson was shared with the NTIEVA staff; the timely theme has to do with weather and is presented to you in the next article.

WEATHER UNIT CONNECTS ART AND SCIENCE

Let's face it. Elementary artwork and holidays seem inextricably intertwined. The realization prompts certain questions, such as Why is this? and Should this be so? Perhaps we have discovered a basic aesthetic issue for elementary classroom teachers to reflect upon and discuss with their students and fellow teachers.

At any rate, January is one of the few months of the year lacking a holiday onto which teachers can connect art activities. Two art specialists in Plano have looked to their curriculum to cover the deficit. Bobbie Sniderwin and Jane Bayne have developed a lesson on cloud formations that provides a simple hands-on watercolor experience and correlates with the fourth grade science unit on weather. Classroom teachers taught the concepts on weather while art specialists introduced the art works and demonstrated the watercolor techniques to the students.

Specialists selected four landscape reproductions in which students could identify different cloud types. Self-sticking labels were attached to the reproductions to further reinforce cloud names. Students then created four cloud types using tissue, crayon, salt and watercolors on a 12" x 18" sheet of white paper (folded twice to make four sections). The specialists related each technique to a particular cloud type.

(LIFTING OFF)
Cumulus - high, fluffy clouds with flat bottoms graded wash from top to horizon; lift off or blot with tissue

(GRADED WASH)
Cirrus - wispy filaments, horizontal light crayon resist at top of paper, feathery marks, graded wash

(WET ON WET)
Nimbus - dark, rain clouds white lightning drawn first with crayon; wet on wet, blue wash then a little black wash added; hold paper up so washes bleed together

(FLAT WASH)
Stratus - long, low, gray clouds flat wash, add salt while wet; brush horizontally over salt with a dry brush after salt has "rested" a little

Kindergarten and first grade teachers might adapt this idea to their curriculum and the ability level of their students. Sharing this lesson with their fourth grade counterparts is a great way to whet their appetite for art that extends across the curriculum!

“The role that the five museums play in the Institute is outstanding. The fact that works from museum collections in Dallas and Fort Worth were used as the content and subject matter for institute activities was excellent. The programs conducted in the museums maintained a good balance between the presentation of information to participants and opportunities for participants to act on that information.”

...Brent Wilson, 1990 North Texas Institute Report
MUSEUM MESSAGES

AMON CARTER MUSEUM  817-738-1933

CAST AND RECasted: SCULPTURE BY FREDERIC REMINGTON
December 6, 1990 - April 14, 1991
The Museum’s entire collection of twenty-seven Remington bronzes, lifetime works are juxtaposed with later casts.

ARTHUR W. DOW AND HIS INFLUENCE
January 11 - March 10, 1991
Dow influenced many turn-of-the-century artists, among them Georgia O’Keefe. This exhibition includes more than fifty photographs and woodblock prints of Dow and his students work.

DALLAS MUSEUM OF ART  214-922-1200

COURT ARTS OF INDONESIA
February 10 - April 7, 1991  $5 adults, $1 students under 12; Free for DMA members
Many of the outstanding examples of sculpture, manuscripts, shadow puppets, textiles, and jewelry will be displayed as part of the national 1990-91 celebration of The Festival of Indonesia.

FINE LINE: BATIK SKIRTS FROM JAVA'S NORTH COAST
Through March 24, 1991
The process of batik reached perfection on the island of Java. Recently acquired skirts, characteristic of the batik centers on Java's north coast, are displayed.

KIMBELL ART MUSEUM  Metro  817-654-1034

THE ART OF FASHION: THE RADICAL SIXTIES
December 1, 1990 - February 24, 1991
Approximately 50 garments and accessories from the Texas Fashion Collection (University of North Texas) will be combined with selections from the Costume Institute at the Metropolitan Museum in New York for this exhibition.

MASTERFUL STUDIES: THREE CENTURIES OF FRENCH DRAWINGS FROM THE PRAT COLLECTION
February 9 - April 21, 1991
Shown together in a public institution for the first time, these 113 old master and 19th-century French drawings from the Prat collection include works by Poussin, Ingres, Manet, Seurat and others.

MEADOWS MUSEUM  214-692-2516

DRAWINGS BY FRANCESCO AND GIOVANNI CARLO BIBIENA
January 17 - February 24, 1991
This exhibition highlights the work of the celebrated 18th C. Portuguese family of scenographic designers, the Galli Bibiena family.

MODERN ART MUSEUM OF FORT WORTH  817-738-9215

CONTEMPORARY TEXAS PRINTS
November 18 - January 20, 1991

THE PRIMAL SPIRIT: TEN CONTEMPORARY JAPANESE SCULPTORS
February 17 - April 28, 1991