

ART Bearcat Days 1–14

Mrs. Justina Rigney

Email: Justina.Rigney@anderson.kyschools.us

Please join my Google Classroom. Classroom Code: 3c5yfyf

NAME: _____

CLASS PERIOD _____

BEARCAT DAY 1

Hokusai Sketch



Study the work of art showing many country life activities--harvesting rice, winnowing, and flailing (beating to shake the rice kernels loose). Look at the liveliness of Hokusai's figures.

DIRECTIONS

Write about 3 elements or principles in the artwork.

Submit on Google Classroom or write on notebook paper to turn in at school.

BEARCAT DAY 2

Directions: Read the article and look at the artwork. Create a sketch of a design for a woodblock print just as artists of early Japan did. Remember to emphasize natural patterns and textures in your design. Look for inspiration in nature and geometric form. Create your sketch on your own paper. Submit a picture of your sketch on Google Classroom or turn it in with your Bearcat Day work in the office.

Aesthetics and Japanese Art



A woodblock print using recycled wood.

***Koshiro Onchi. Objet No2. 1954.
Woodblock print. 57 X 43 cm. Honolulu
Academy of Arts. James A. Michener
Collection.***

The early woodblock print artists in Japan did not actually carve blocks. They simply sketched designs in ink and then gave them to professional wood carvers who would translate the images onto blocks and add colors. When they began trading art with Europeans in the 1800s, the Japanese saw works done by single artists, such as Van Gogh, Monet, and others. Young Japanese artists protested the old ways, wanting to do the printmaking from start to finish.

Today Japanese woodblock artists work in a style quite different from the old ways. This print was done in 1954 by Koshiro Onchi. For the background he used scraps of wood left over from the construction of his daughter's house. The dark forms are made from lumps of household charcoal cut in half to show the inner designs.

An interest in natural pattern and texture is characteristic of most Japanese printing today. In the figure shown the artist has used two traditional symbols. The large stone represents the islands of Japan and the raked sand symbolizes the motion of the sea. He captures the sense of calm, space, and meditation in this print. The geometry of the temple architecture forms the top of the print.

Interpretation of a Japanese dry garden.

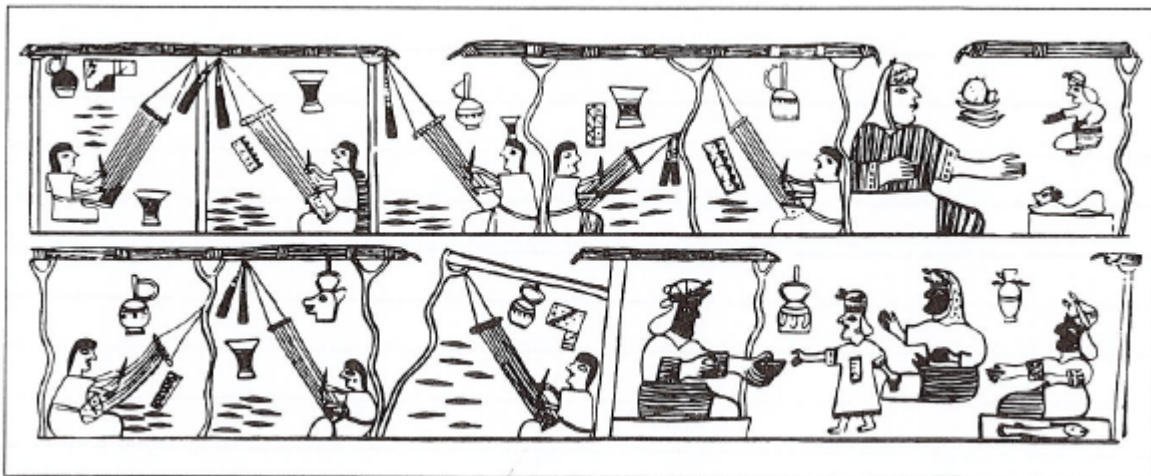
Okiee Hashimoto. *Sand Garden.* wood block print. 55X43cm. Honolulu Academy of Arts. James A. Michener Collection.



BEARCAT DAY 3

Directions: Study the Peruvian weaving pictured below. Even without the color, see whether you can interpret the story. In the space below, write a story of your interpretation of the scene. Then turn the page, and compare it with the original story. Submit your answer in Google Classroom by creating a Google Doc. If not on Google Classroom, then write your answer on paper and drop it off with your Bearcat work.

Peruvian Cloth Factory



Follow the action in this series of pictures

A Peruvian Cloth Factory. From the rim of a Mochica pottery vase from Northern Peru. Current whereabouts unknown.

Compare your story with the original listed below.

Workers in a Peruvian cloth factory are depicted on the rim of a Mochica pottery vase from Northern Peru. The factory employed eight women, whose weaving work was supervised by the man at the top right.

All the weaving was done on looms made of two wooden bars with the warp threads attached and held in tension by the weaver leaning against a strap around her back.

On these primitive looms, brocades, tapestries, and fine gauze fabrics were woven. It is evident that women of ancient Peru knew almost every weave and textile technique used today, as well as some that are too intricate to handle on the large mechanical modern looms.

The common shirt fabric of today has 60 cross threads per inch. The ancient Peruvian weavers often put 250 or even up to 500 threads in an inch.

BEARCAT DAY 4

Directions: Read about the devastation of Pompeii. Complete the *Try This* section at the end of the article. Submit your answer in Google Classroom by creating a Google Doc. If not on Google Classroom, then write your answer on paper and drop it off with your Bearcat work.

Pompeii—A Buried City

Directions: Read about the devastation of Pompeii. Then write an account of what you might find today in a city frozen in time.

The people in our history books always seem so far removed from our lives. The citizens of Pompeii, caught and buried in the lava from Mt. Vesuvius in the year A.D. 79, are as real as our next-door neighbors.

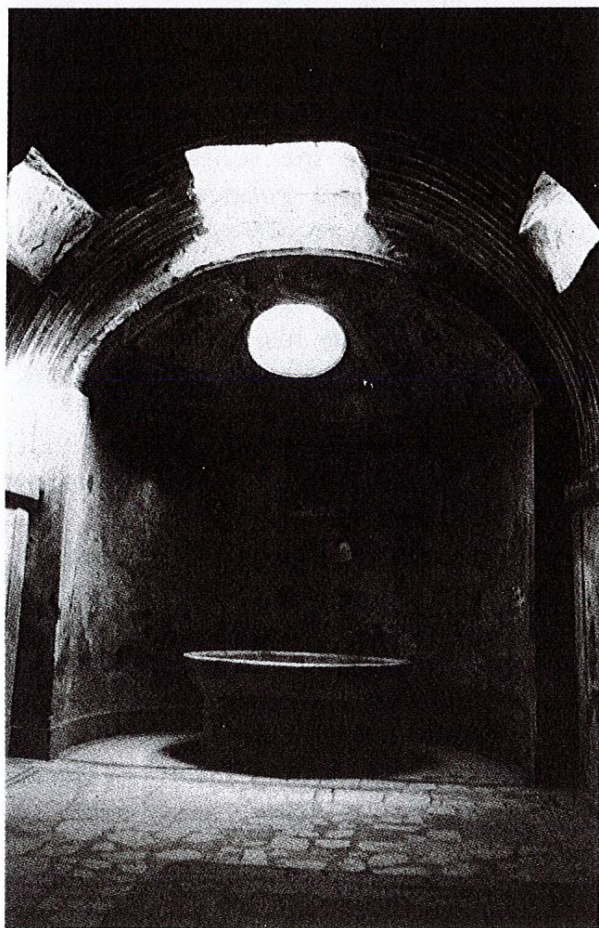
A walk through the excavated ruins of this once magnificent city is like watching a news report on television. Men, women, and children, some holding their treasures—jewels, money, artifacts—were stopped in their flight as the molten river of lava flowed over the entire city. Food on the tables—eggs, nuts, bread—ready for a meal had been found still intact after all these centuries.

Archeologists, excavating the ruins of this city, found bodies totally embedded in lava. By pouring plaster into these “molds,” they have preserved the bodies in the positions of their horrifying last moments.

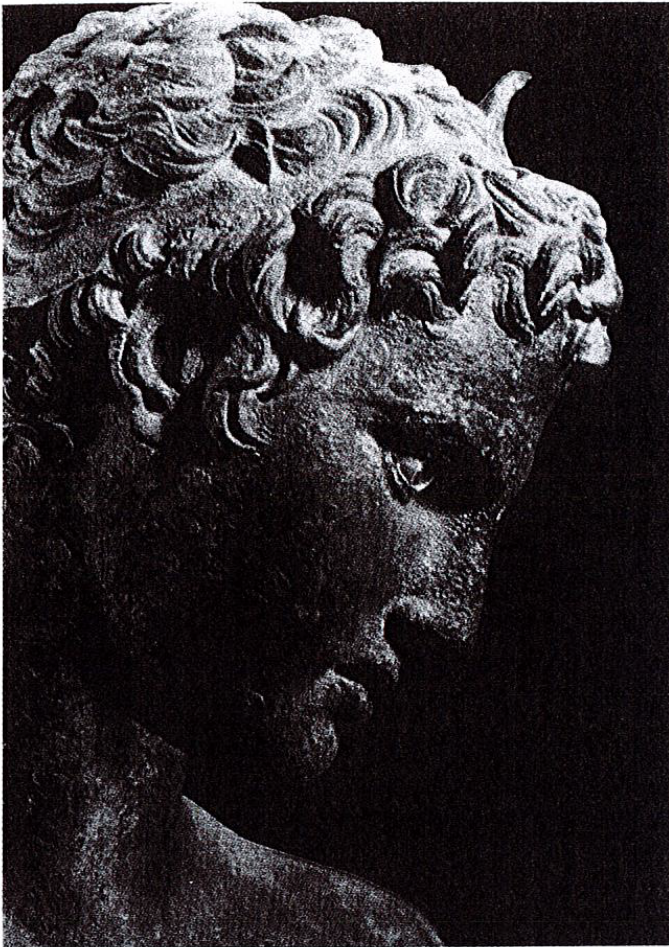


▲ Plaster molds of figures in death poses.

The lifestyle of the Pompeians was comfortable and luxurious. They enjoyed steam and sauna baths in the public bath houses, which were cleverly engineered. One could take a cold bath in the frigidarium. This was followed by the tepid bath and the caldarium, or the hot bath. Water was heated by hot air that flowed under the floors and



▲ Pompeii steam room.



▲ Sculpture showing Classical Greek features.

Patrons of Greek art included Pericles and other members of the ruling class. Art served religious and political structures. Rulers saw it as a requirement for official symbols. Remarkably, however, artists themselves were not highly regarded. Plato excluded them from his *Republic* because the manual labor necessary in their work was seen as demeaning.

Much of the original Greek sculpture has been lost. Bronze, which was the material for most of the Classical sculpture, was often pillaged and melted down by enemies in time of war. When the Romans conquered Greece in 146 B.C., they took many Greek works of art to Rome to decorate their villas.

The ideal Roman aesthetic view focused on elegance and grandeur. They had Greek bronze sculptures copied in marble to

decorate their homes and public buildings. However with a heavy material like marble, a strong base support is needed. A discus thrower posed with his leg tight against a tree stump loses much from the dynamism of the original bronze.

The Romans were a practical people, engineers of roads and aqueducts, designers of the arch and dome. Portrait sculpture was of more interest to them than the idealized form of Greek art. They often had portraits done from death masks—plaster casts made over the face of a deceased person—so that every wrinkle and imperfection was recorded.



▲ Sculptures made from death masks.

The Romans overturned the rules of the arts developed by Greece. In the first century, Quintilian divided “arts” into three groups, in descending order of value: (1) theoretical arts, such as astronomy, consisting of studying things; (2) practical arts that consist of an action, such as dance or theater; and (3) productive arts, such as painting and sculpture, low on the scale because they resulted in a product. Poetry and music, then, were more highly prized than the visual arts.

also inside the walls. The steam in the hot bath room would rise to the ceiling, which was domed and patterned with rows of grooves in which the steam condensed and ran to the sides, so as not to fall on the bathers. At the end of the steam room was a large basin used for washing after the steam.

Homes in Pompeii were spacious, built around an atrium—an open court in the center. Floors were tiled with elegant geometric and figured mosaics. Walls were painted in fresco using techniques that

showed skilled understanding of perspective and anatomy.

Bronze candlesticks and sculptures, finely designed fountains, furniture and dishware all remain to tell of a cultured lifestyle. But at 11:00 on the morning of August 24 in the year 79, terror struck. Someone who understood the finality of this wrote “Sodom and Gomorrah” on the wall of his house, recalling the Biblical story of the punishment of the inhabitants of these two cities.

Try This

Imagine coming into the city or neighborhood where you live to find everyone had disappeared, time had stopped. Surrounding objects indicate that the area was only recently deserted. Food is out, books are open, jobs are in the process of being worked on. **Write a one-page account of what unfinished things you might find going on right at this moment. What would be the most remarkable or unexplainable to you? How could you explain these activities if you were unfamiliar with today’s lifestyle?**

Draw in Perspective

The murals of Pompeii, which are about the only remains of Roman painting, show amazing skill in perspective drawing. Try this “visual perspective” technique to draw a scene in your classroom, school, or home.

WHAT YOU WILL LEARN

Visual perspective means drawing without the mathematics of vanishing points. Trust your eyes. You will draw just what you see in the finder, line by line, detail by detail, on the paper. When a form overlaps another, draw it just that way.

WHAT YOU WILL NEED

- White paper, 18 × 24 inches (46 × 61 cm)
- Drawing boards, masking tape
- Pencils, rulers
- Index cards, 3 × 5 inches (8 × 13 cm), cut as viewers

WHAT YOU WILL DO

1. Find a view in either one-point perspective (with the line of the end wall parallel to your paper) or two-point perspective (facing the corner of the room). Look through your viewer to frame the part of the scene you plan to draw. (See *Understanding Art, Handbook*, page 279, to learn how to make a viewing frame.)

2. Fasten the paper to the board with tape. Place the board in your lap, and rest it against a table in a position that is comfortable and that gives you a view of your scene.
3. Start by lightly defining the main lines of floor and walls. See in your viewer how the wall lines moving nearer to you seem to go up (ceiling) and down (floor). Notice that lines of windows or doors follow the same advancing and receding pattern. *Note: Verticals are always vertical. Look in your viewer at the vertical lines of wall, window, door, table, and so on. All lines should be drawn straight up.*
4. Look for and include details—the double lines of moldings around windows, the shapes of curtains, open doors, objects.
5. Try to draw without using a ruler. Use it only for long straight lines if you feel you cannot do them even enough. The free lines of visual perspective can have a more interesting effect than the rigidity of a mathematical exercise.

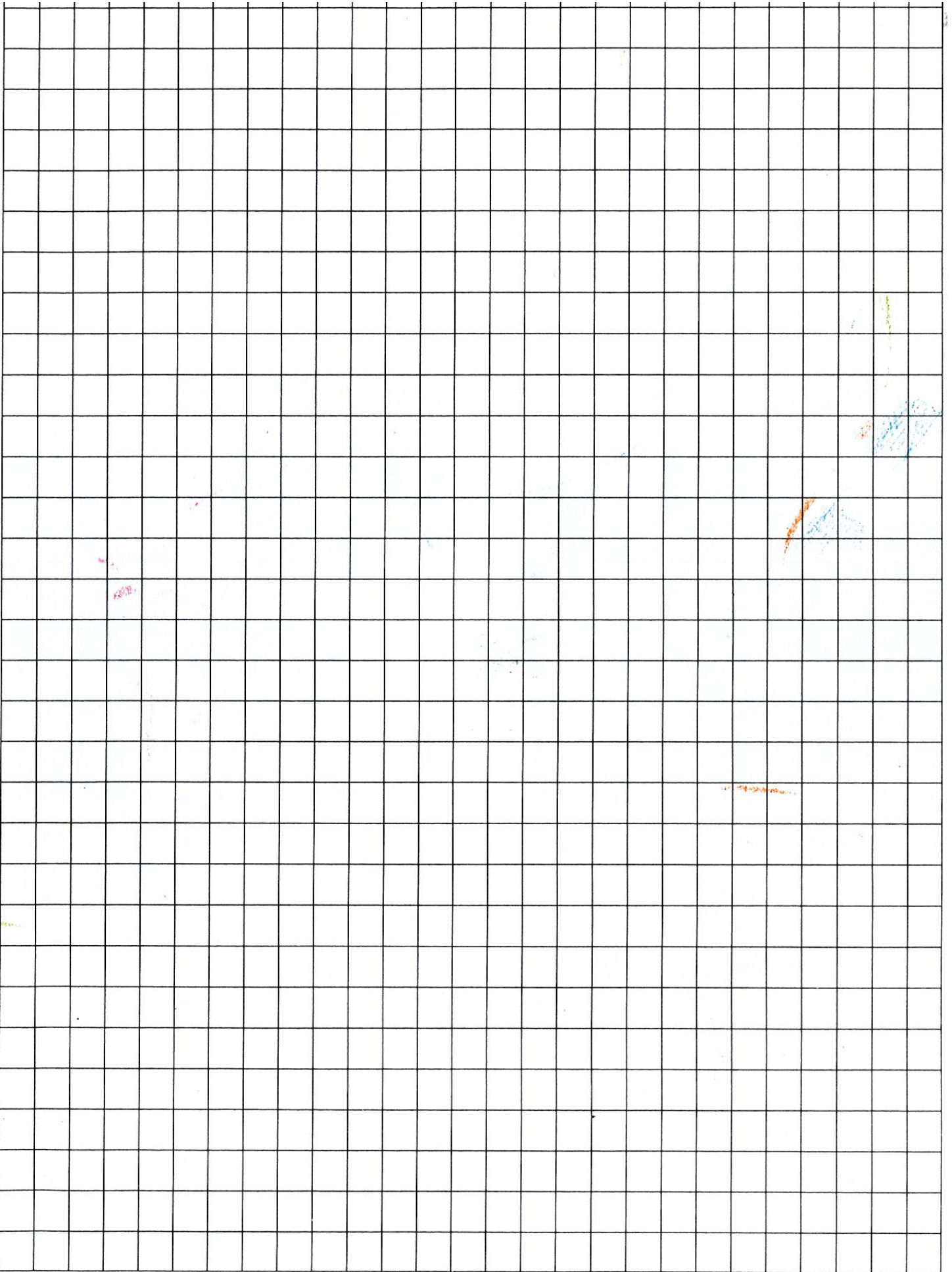
BEARCAT DAY 5

Beauty in Pattern



Directions: Notice the geometric designs in the Ndebele (en-duh-bee-lee) tribal clothing and homes shown here. Using squares, triangles, circles, and lines, design a belt or headband based on these African geometric design motifs. Create your belt or headband on your own paper. Submit a picture of it on Google Classroom. It may also be turned in with your Bearcat Day work.





BEARCAT DAY 6

Compare the Spirit

Directions: Compare the art styles of the paintings below, and identify the quotes as characteristic of the Neoclassic or Romantic style.

Art can be thought of as the pulse beat of its time, the indicator of the spirit of an age. Did you know that the calm, ordered composition of the Renaissance lasted almost 200 years? The dynamic movement and dramatic lighting of the Baroque lasted over 100 years. By the late eighteenth century, however, a new spirit of revolution was taking over Europe. In France it became the French Revolution—a violent overthrowing of the extravagant, luxurious court of Louis XVI and a cry for “Liberty, Equality, Fraternity.”

During this time two very different artistic movements arose to express this revolution. The Neoclassicists reacted against the frivolous style of the Rococo, the art of the French court. They followed the Stoic philosophy of the Greeks. Stoics believed that people should be free of passion, unmoved by joy or grief, and should endure pain without showing emotion. In this spirit the Neoclassic artists went back to the calm order of Greek Classical form. They even took Greek and Roman stories of stoic heroes as subjects for their painting. *The Death of Socrates* by Jacques David is one example.



☛ Calm order in Neo-Classical art.

Jacques Louis David. *The Death of Socrates*. 1787. Oil on canvas. 129.5 x 196.2 cm (51 x 77³/₄”). The Metropolitan Museum of Art, New York, New York. Catherine Lorillard Wolfe Collection.

The Neo-Classical style emphasized accurate and detailed drawing, dignified postures, formal composition. Romanticism expressed the other side of the revolutionary spirit—the emotional, exciting, heroic charging-into-battle spirit. Romanticists rejected drawing in the meticulous style of the Neo-Classicist. They drew with their brushes, building up form on their canvases with loose brush strokes and exciting color. Eugène Delacroix's work is a good example of the Romantic style of art.

► Exciting action in Romantic art.

Eugène Delacroix. *Arabs Skirmishing in the Mountains*. 1863. Canvas, 92.5 × 74.6 cm (36 3/8 × 29 3/8"). National Gallery of Art, Washington, D.C. Chester Dale Fund.



Directions: Answer the questions below in Google Classroom by creating a Google Doc. If not on Google Classroom, then write your answer on paper and drop it off with your Bearcat work.

The conflict between these two movements, which flourished at the same time, can be seen in the quotes below. Read the quotes, and determine what artistic style is associated with the characteristics. Write an N if it refers to Neo-Classical and an R if it refers to Romantic.

- _____ 1. "The finest works of art are those that express the pure fantasy of the artist."
- _____ 2. "Drawing is the probity of art. To draw does not mean simply to reproduce contours; drawing does not consist merely of line; drawing is also expression, the inner form, the plane, modeling."
- _____ 3. "A group is an assemblage of many figures closely related to one another. It should be composed of an odd number, such as 3, 5, 7, and so forth. Every group must form a pyramid and at the same time be as rounded as possible in its relief . . . Beware of showing too much background; that is, of making only one row of figures."
- _____ 4. "I want to work in the pure Greek style . . . To give a body and a perfect form to one's thoughts, this—and only this—is to be an artist."
- _____ 5. "Cold exactitude is not art; ingenious artifice, when it pleases or when it expresses, is art itself. The so-called conscientiousness of the majority of painters is only perfection applied to the art of the boring."

BEARCAT DAY 7

FRANCISCO GOYA [1746 -1828]

Francisco Goya was a Spanish painter and illustrator during the Romantic period in Europe. He was the court painter for the Spanish monarchy, and produced paintings and drawings that used images of horror to criticize his culture and the violent parts of human nature.

During the 17th and 18th centuries, a movement called the Enlightenment took hold of Europe. During that time, people became interested more in science than art. The Romantic period in Europe was a reaction against the Enlightenment: Many artists and citizens felt that the strict science of the Enlightenment had taken all the emotion out of art, and all the mystery out of nature. Romantic painters tried to create images that were mystical, strange and often disturbing. They often used horror as a way to show that emotion and human nature is more complex than the scientific thinkers of the Enlightenment gave it credit for.

In his work, Goya would sometimes create monsters and strange mythological creatures. In his drawing, *The Folly of Fear*, an enormous creature in a robe is sending a group of soldiers into a panic. His print, *The Sleep of Reason Produces Monsters*, shows a man sleeping at his desk surrounded by creatures from a nightmare. Goya often used horror in his paintings to criticize war and violence. He felt that war was wrong, and if people would not listen to their conscience then large-scale violence and war would always be a part of life. Later in his life, Goya printed a book of illustrations called *The Disasters of War*. In it were 80 drawings of extremely violent scenes showing the horror of war and what he thought were the causes of it. The book was not published until 35 years after his death because the government did not want it to be sold.

Goya's style of painting was much different than the painters that had come before him. He used thicker brush strokes and strong colors instead of fine detail. The Impressionist painters, Manet and Monet, would be inspired by this later on to create their own style.



Witches' Sabbath



The Folly of Fear



**The Sleep of Reason
Produces Monsters**

Francisco Goya Exercise

Goya often used monsters to symbolize emotions like fear and horror. Many of his ideas for what a monster should look like came from images from The Bible and from Greek mythology.

Using your own inspiration, draw your own monster in the box below. Write a paragraph about what it symbolizes on the back of this page.

Directions: Create a monster on your own paper. Submit a picture of your work on Google Classroom or turn in at the ACMS office.

BEARCAT DAY 8

Francisco Goya Exercise

Goya often used monsters to symbolize emotions like fear and horror. Many of his ideas for what a monster should look like came from images from The Bible and from Greek mythology.

Using your own inspiration, draw your own monster in the box below. Write a paragraph about what it symbolizes on the back of this page.

Directions: Write a paragraph in Google docs about the monster you created yesterday. Submit on Google classroom or at the ACMS office.

BEARCAT DAY 9

Grandma Moses

1860–1961

United States

Grandma Moses was in her seventies when she decided to pursue an art career. Her decision brought her fame. It brought the world a legacy of great folk art.

Anna Mary Roberts was born on September 7, 1860, in Greenwich, New York. She had very little education as a child. At age 27, she married Thomas Salmon Moses. She spent the next 40 years as a farmer's wife in Virginia and New York.

She had on occasion painted as a hobby. She never considered herself a serious or important artist. One of her daughters, however, thought her paintings deserved to be seen. She had several of them placed in a local drugstore. The works happened to be seen by a well-known art collector. Suddenly, Grandma Moses was a famous painter.

In the years that followed, Grandma Moses licensed her work for use on greeting cards, fabrics, and collector's plates. She was largely responsible for a renewed interest in folk art in America.

Her paintings depict rural scenes like those she experienced living on a farm. Her works place importance on seasons and weather, not on specific events or landmarks. People associate her work with the simple pleasures of an earlier bygone lifestyle. Grandma Moses continued to paint until her death at age 101.

Directions: Answer the questions in Google Docs and submit in Google Classroom or turn in at the ACMS office.

Michael Naranjo

b. 1944

United States



Art is by its nature a visual medium. Yet, sight is not the only sense through which all art is appreciated. For Michael Naranjo, sight is not the sense through which art is created, either.

Naranjo, a Tewa Indian of the Santa Clara Pueblo, was born in Santa Fe in 1944. Native traditions had a profound impact on him. He knew from early on that he wanted to be a sculptor.

All seemed lost when Michael was injured by a grenade in Vietnam at age 22. The blast left him permanently blind and severely damaged his right hand. While others may have given up on their dreams, Michael pursued his with renewed passion. Working mainly with bronze, he learned to sculpt by feel, “seeing” with his hands.

The subject matter of his art is based largely on his own experiences. His frequent subjects include animals, native dancers, and soldiers. He also frequently draws from his imagination. Since he is unable to use conventional sculpting tools, he etches details with his fingernails. This unique process gives his sculptures a unique style.

1. Why does Michael Naranjo etch details with his fingernails rather than with conventional sculpting tools?

2. Naranjo has said, “Many people buy my pieces without knowing anything about me. The work stands on its own.” Why would this be important to him?

Directions: Answer the questions in Google Docs and submit in Google Classroom or turn in at the ACMS office.

BEARCAT DAY 11

FRIDA KAHLO

[1907-1954]

Frida Kahlo was a Mexican painter, known for mixing traditional Mexican folk art with surrealism. Surrealism is a form of painting that is inspired by dreams and uses images that are symbolic of other things.

When Frida was young, she was enrolled in a prestigious school where she was studying medicine. While there, she was in a terrible trolley accident that broke nearly all of her bones. She healed and was able to walk again, but the pain remained with her for the rest of her life. After the accident she decided to devote herself to painting, which was what she loved to do.

At a young age she married the already famous painter Diego Rivera. His work was usually large painted murals that depicted the struggle of the working class in Mexico.

Frida's paintings, however, were much more personal. She painted many self-portraits, and also many works about her heritage. After becoming famous, she spent most of her time in the U.S. She valued the traditional Mexican way of life, but was living in a heavily industrialized country. In one of her self-portraits she is painted in the middle of the canvas; in one half the scenery behind her are metal tubes and smoke stacks, on the other there are scenes of traditional Mexican life and ancient relics.

Many of Frida's paintings have symbols in them that are used repeatedly. One of the symbols she often used was a monkey that is native to Mexico. Christian symbols, such as the crucifix and the crown of thorns, are used in her work as well. The use of symbols, and the theme of identity in her work, is what caused many people to consider it surrealism. However, it is sometimes called magic realism, which is a style that shows very realistic things in unlikely situations. Many South American writers around Frida's time used this name to describe the work they were doing.



Self-Portrait Dedicated to Dr. Eloesser



Self-Portrait on the Border Between Mexico and the United States



Self-Portrait with Thorn Necklace and Hummingbird

Directions: Most of Frida's work was about her identity and where she was from. She created many paintings about it, but also did a lot of writing. Write a paragraph about where you are from. Write your paragraph in Google Docs and submit to Google Classroom or turn in at the ACMS office.

BEARCAT DAY 12

Directions: Sketch a picture to go along with your paragraph from yesterday. Submit a picture of your drawing on Google Classroom or turn in at the ACMS office.

BEARCAT DAY 13

Robert Silvers

b. 1968

United States

The late twentieth century witnessed a marriage between art and technology. Nowhere is this bond more evident than in the art of Robert Silvers.

Silvers received his bachelor's degree from the University of Massachusetts at Lowell. He then went on to do graduate work in the Media Lab at Massachusetts Institute of Technology. It was there that he developed the software behind his unique artworks. The program divides the surface of a scanned photograph into as many as 500,000 squares. Each square is analyzed in terms of color, shape, brightness, and texture. Finally, the program replaces the image in each square with a miniature that shares the same properties. The result is amazing *photomosaics*, like the one in Figure 15–1 on page 264.

In 1996, Silvers started his own company, Runaway Technology. In the years since, he has been commissioned to create covers for national magazines. He has also done photomosaics for a wide range of celebrities.

Silvers recently published a collection of his work titled simply *Photomosaics*. In its review of the book, one newspaper included the following comment: "Sometimes people are criticized for not seeing the forest for the trees, but in Silvers' *Photomosaics*, the trees are often as fascinating as the forest."

Directions: Answer the questions on Google Docs and submit on Google Classroom or turn in at the ACMS office.

1. What art elements are central to Robert Silvers's photomosaic process? Explain how these elements are used.
2. Reread the quote that ends the biography of Silvers. Restate this quote in your own words, explaining how it sums up his art.

Drawing on Both Halves of the Brain

Directions: Did you know that you have two brains—a “right” and “left” brain? That’s what many scientists call the two hemispheres, or halves, of the brain. In this activity, you’ll read about a remarkable discovery made by one such scientist. You’ll also learn how this amazing finding was applied to art.








In the early 1960s, Roger W. Sperry received a Nobel Prize. The award was for research in the field of neurobiology. This is a branch of science that studies the workings of the human brain. Sperry demonstrated that the two sides of the brain seem to control different powers. The left brain (which affects the right side of the body) is the logical side. It is the side that controls speech, reasoning, and mathematical ability. The right brain is the visual side. It is the side that recognizes patterns and images.

Although this breakthrough discovery was important, at first it had little real-world application. Then in 1979, Dr. Betty Edwards, an educator, found one. She realized that the theory could be used to improve perception and teach drawing. She published her findings in the book *Drawing on the Right Side of the Brain*. The book explains that most people approach the task of drawing as a left-brain activity. She provides exercises that can train a person to use the right side of the brain. The results are often astounding.

Directions: Here is your chance to try one of Dr. Edward’s experiments. On a sheet of paper, draw the object below exactly as it appears. Focus on the shapes, spaces, and their relationships. When you have finished, flip your drawing so that the bottom side is up. Create your drawing on your own paper. Submit a picture of it to Google Classroom or turn it in at the ACMS office.








The Elements of Design

(the tools to make art)

Line		Horizontal, vertical, diagonal, straight, curved, dotted, broken thick, thin.
Shape		2D (two dimensional)/ flat Geometric (square, circle, oval, triangle) Organic (all other shapes)
Form		3D (three dimensional), Geometric (cube, sphere, cone), Organic (all other forms such as: people, animals, tables, chairs, etc).
Colour		Refers to the wavelengths of light. Refers to hue (name), value (lightness/darkness), intensity (saturation, or amount of pigment), and temperature (warm and cool). Relates to tint, tone and shade.
Value		The lightness or darkness of an image (or part of an image).
Texture		The feel, appearance, thickness, or stickiness of a surface (for example: smooth, rough, silky, furry).
Space		The area around, within, or between images or parts of an image (relates to perspective). Positive and negative space.

The Principles of Design

(how to use the tools to make art)

<p>Pattern</p>		<p>A regular arrangement of alternated or repeated elements (shapes, lines, colours) or motifs.</p>
<p>Contrast</p>		<p>The juxtaposition of different elements of design (for example: rough and smooth textures, dark and light values) in order to highlight their differences and/or create visual interest, or a focal point.</p>
<p>Emphasis</p>		<p>Special attention/importance given to one part of a work of art (for example, a dark shape in a light composition). Emphasis can be achieved through placement, contrast, colour, size, repetition... Relates to focal point.</p>
<p>Balance</p>		<p>A feeling of balance results when the elements of design are arranged symmetrically or asymmetrically to create the impression of equality in weight or importance.</p>
<p>Proportion/ Scale</p>		<p>The relationship between objects with respect to size, number, and so on, including the relation between parts of a whole.</p>
<p>Harmony</p>		<p>The arrangement of elements to give the viewer the feeling that all the parts of the piece form a coherent whole.</p>
<p>Rhythm/ Movement</p>		<p>The use of recurring elements to direct the movement of the eye through the artwork. There are five kinds of rhythm: random, regular, alternating, progressive, and flowing. The way the elements are organized to lead the eye to the focal area. Movement can be directed for example, along edges and by means of shape and colour.</p>