

**The Artist**

Raphael Sanzio, known as Raphael, was a master painter during the **Renaissance**. With Leonardo da Vinci and Michelangelo, he is considered one of the three great masters of the Renaissance.

Raphael was born in Urbino, Italy in 1483. (He was a young boy about the time Columbus sailed to America in 1492). His mother died when he was only 8 years old. His father, Giovanni, was a painter and poet for the local Duke and taught Raphael a great deal about art. As a small boy, he did artwork in his father's studio. Sadly, he died only three years after Raphael's mother. Raphael was just 11 years old.

He lived with his uncle for a while and then with his stepmother. Soon he became the apprentice to a famous artist named Pietro Perugino. He worked for him and learned from him for four years. He continued to improve his painting during this time period but also developed his own style. Raphael was a fully trained master by 1501 when he was just 18 years old.

When he was 21 years old, Raphael moved to Florence. In Florence, he met Michelangelo and Leonardo da Vinci. He studied the work of many masters and improved his own art. By the age of 26, Raphael was considered one of the most important painters in Italy. At the time, Florence was the center of the art world. Raphael painted portraits of many famous and wealthy people.

When Raphael was not painting portraits, he painted group scenes. He created many of these paintings for the Vatican in Rome. In group scenes, Raphael often used people he knew as models.

He died in 1520, leaving a large number of paintings, many of which were at the Vatican. Raphael died at the young age of 37.

**The Art**Sample Guided Questions

- Can you name some details that shows this picture was painted in the 1500's and not in the 300's when St. George actually lived? (Armor, clothing, Italian town.)
- Was the painting made at the scene of the action or in the artist's studio?

- How does he show depth, or distance?
- Can you see where he divided the “action” and the calm background?
- What parts might he have drawn from real models and what parts are from his imagination?

St. George and The Dragon was commissioned by the Duke of Urbino and given as a gift to Henry VII of England. It was handed down to various English royalty and eventually given to Catherine II of Russia where it was displayed in a museum. Eventually an American art collector bought it and it is now in the National Gallery of Art in Washington DC.

St George is a tiny picture only about 11x 8 (the size of this paper). It is done with oils on wood. This painting is recognized as a master work of its time, but not considered so great by today’s standards. There is a lot of detail in the picture, and the brushstrokes are not visible – it’s smooth – like the wood it’s painted on.

It tells the story of St. George, the saint of soldiers, who saved the daughter of a pagan king by slaying a dragon; the princess then led the dragon to the city, where the saint killed it with his sword, prompting the king and his subjects to convert to Christianity. This is a combination of fantasy and real-looking landscape.

### **Art Project:** Clothespin Dragon

**Materials:** Clothespins, green paint, paint brushes, green paper, googly eyes, red paper, glue

### **Instructions**

Have children paint clothespins with a thin layer of green paint. Ask them to cut zig-zag cut outs from the green paper, fold the cut outs, and glue onto the top of the clothes pin. Then glue on 2 googly eyes on the front of the top of the clothespin. Finally, cut red paper in ‘fire’ shape and stick inside the ‘mouth’ of the clothespin by pressing down to open it. Now they have their very own animated DRAGON!





### The Artist

Carlos Merida was born in 1891 in Guatemala. His style blended elements of ancient Mayan art and modern **abstract** art. He was a descendant of the Mayan Indians, so this was often an inspiration in his art.

At first, he wanted to be a jazz musician, but his hearing was bad. He always loved jazz music as a hobby and sometimes it comes out of his artwork. He began painting at age 12 and studied art in Guatemala. Then he lived in Paris for 4 years and traveled around Europe. He studied with Pablo Picasso. He moved to Mexico and lived there until he died.

He eventually developed his characteristic **abstract** style of geometric figures and forms. In his later works he combined European modern art influences of Cubism and Surrealism with aspects of Mayan art. He was the first in Mexico to paint in an abstract style. He is best known for his murals (wall paintings) done on public buildings in Mexico and Guatemala. His murals show scenes of Indian culture and Mexican themes.

Mérida died in 1984 at age of 93 in Mexico City, Mexico. Today, the artist's works are held in the collections of the Art Institute of Chicago, the Art Museum of the Americas in Washington, D.C., the Los Angeles County Museum of Art, and the Philadelphia Museum of Art, among others.

### The Art

#### Sample Guided Questions

- What types of shapes does this painting show?
- Are the lines straight? Can anyone show me some horizontal lines? Can anyone show me some vertical lines? Where do you see diagonal lines?
- Do the lines seem to be in front of or behind the colors?
- Where do you look first at the picture?
- Can you find the “eye” shape that the title suggests? (upper left)

Done in 1980 when he was 89 years old. It is a type of print called a **serigraph**. A **Serigraph** is a print made by “squeegeeing” paint through a cloth screen that has some parts blocked to create a stencil. Paint goes through some parts of the stencil but not others. Colors are applied one at a time with several screens as the paint builds up on the paper. The prints are made in editions, meaning that more than one is created. Each one is numbered and signed by the artist. This one had 100 created of it, then the screens were destroyed, so there are 100 originals. Usually, prints with lower numbers are a bit more valuable because the colors are clearer, and the screens are sharper before a lot of use. This one is #40. It’s not very big: 24” x 43”.

Even with the Cosmic Eye title, the artwork is not meant to be a picture of an eye. Merida thought that a work of art should be valued for its pleasing artistic qualities alone, without having to be a picture of something.

He showed powerful geometric shapes; many believe this picture shows his love of jazz and intrigue – that it looks like “the sound” of jazz musicians or looks like a puzzle or a maze of black line. Meant to be representational – not “look” like anything specific.

**Art Project:** Abstract paper art

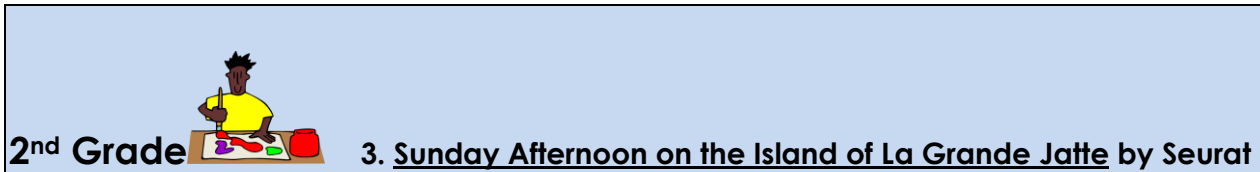
**Materials:** Colored construction paper, black and colored paper strips, black cutouts of geometric shapes. Glue sticks can be found in the classroom (optional: sponge brushes and paint)

### **Instructions**

- 1) Pre-cut strips and different shapes of black and colored paper before the lesson. You may use the paper cutter in the AE supply area for this.
- 2) Have kids arrange the strips and shapes on the colored construction paper to create an abstract design focusing on the lines they are creating: horizontal, vertical, diagonal
- 3) Instruct the students to include a hidden eye like Merida, or they can be creative and add a different shape of their choice in their project.

Optional: Have kids paint background piece of construction paper by dabbing sponges over surface (resembling the screen-printing process) FIRST. THEN cover in strips and/or shapes of pre-cut paper.





### The Artist

Georges Seurat was born in Paris in 1859. Studied at art school there and became an established artist. He led a movement called neo-impressionism about 120 years ago. Impressionism was a type of art that was begun when artists first left their studios to paint what they saw outdoors. They tried to capture light and movement and a “moment in time.”

He was an art scientist who studied optics and spent a lot of time searching for how different colors and effects would change the look of a picture. Seurat developed a technique called Pointillism. He created it using small dots of unmixed color. Instead of green, he would place tiny dots of blue and yellow next to each other and when you see these small dots from a distance it looks green. When you don’t mix the colors together they appear brighter. This technique took a long time. One large painting took him a whole year.

Seurat died suddenly at age 31 of Meningitis (infection in brain).

### The Art

#### Sample Guided Questions

- Is the park large or small? What are they wearing? How is the style of the 1800's clothing different than today?
- Can you find the woman holding flowers? Can you find the man playing the trumpet and the girl jumping rope?
- What types of sporting activities are going on in this painting? Hint — sailing, fishing, canoeing, swimming, etc. Is this lake in this painting a good place for swimming?
- What sounds would you hear in the park on a Sunday afternoon? How would they be different on a Monday morning?
- How has the artist used **perspective**? Do you notice the detail of the people/objects that are closer to you? (Near objects are big, far objects are small, artists place things near to us low on the canvas, and far things higher on the canvas.)
- Can you tell how the shape of the curved umbrella is repeated throughout the painting? Where else do you see curves?
- Can you see the small dots? What colors do you see? Do you see the orange and blue dots and dashes of paint?

- Do you think that this type of painting is easy or difficult to do? Do you think this painting took a long time to do? (This painting is huge, about the size of a wall. Much of the work was done at night with the use of a gas lantern, because electricity was no available.)

This is a famous masterpiece done in oils that hangs in the Art Institute of Chicago. It is very large, 7 x 10 feet. The picture is framed with 2 frames...one, a painted dot frame, and the other a pure white painted wood frame. It shows a park on an island in the Seine River (NW of Paris). It was fashionable to go there for picnics, walks, or sailing. Seurat visited it every day for 6 months to do drawings/sketches. It took 2 years to complete this painting. He did 200 oil sketches for it and 23 pencil drawings.

His painting shows that he liked order and structure. Arrangement of all the figures is well thought out, posed, and balanced. The trees and people are all vertical, and the shadows are all horizontal.

When *Grand Jatte* was first exhibited, people didn't like it, they thought it was comical. But as time went on, they realized his ideas about color were ahead of their time. He used some of the same ideas that are the basis of digital technology today (TV projection, for example)

**Art Project:** Pointillism color wheel

**Materials:** Paper plates; red, yellow, blue tempera paints; q-tips; pencils (students have in classroom); rulers

### Instructions

- 1) Have students draw lines to divide their plates into 6 pie-like sections using rulers.
- 2) Ask them to fill the "pie" sections with dots using q-tips and paints to create a color wheel. Only allow them to use primary colors.
- 3) Begin with the primary colors (dots of red, blue, yellow). Leave the pie pieces between each of these colors blank white.
- 4) Add the secondary colors in the blank white pie pieces between the primary colors (yellow+blue dots for green across from red, red+yellow dots for orange across from blue, and red+blue dots for purple across from yellow)







### The Artist

Georgia O'Keeffe was an American artist who painted nature in a way that showed how it made her feel. She played an important part in the development of **modern art** in America, becoming the first female painter to gain respect in New York's art world in the 1920s. She was called a pioneer of **modern art** due to her unique way of painting nature, simplifying its shapes and forms. She has been recognized as the "Mother of American **Modernism**".

Georgia O'Keeffe was born in a farmhouse near Sun Prairie, Wisconsin on November 15, 1887. She grew up on a farm where she helped her family by cooking, sewing, and growing vegetables. When she was five, O'Keeffe went to school at a one-room schoolhouse. She didn't like school, but she did enjoy the private art lessons she took after school, and she knew she wanted to be an artist. When she was in high school, her family moved to Virginia. Everyone at her school loved her drawings.

After high school, O'Keeffe began her serious formal art training at the School of the Art Institute of Chicago and then the Art Students League of New York, but she felt constrained by her lessons that focused on recreating or copying what was in nature. In 1908, unable to fund further education, she worked for two years as a commercial illustrator, and then spent seven years between 1911 and 1918 teaching in Virginia, Texas, and South Carolina. She studied art during the summers between 1912 and 1914 and was introduced to the ideas of Arthur Wesley Dow, who emphasized the importance of **composition** – how you arrange shapes and colors. He made works of art based upon personal style, design, and interpretation of subjects, rather than trying to copy or represent them. As O'Keeffe explained: 'His idea was, to put it simply, fill a space in a beautiful way'. This was a light-bulb moment for her, and from then on, she began to experiment with shapes, colors, and marks. This caused a major change in the way she felt about and approached art, that led to total **abstraction**. Georgia met other artists, who, like her, were experimenting with **abstract art**. Art in the 1920s was exciting. Artists didn't just want to show how something looked but were using colors, shapes, and brush-marks in unexpected ways to express meanings, ideas, and feelings. This encouraged Georgia to develop her own unique style – hers was a combination of **abstract** and **realistic** art.

O'Keeffe taught and continued her studies at the Teachers College, Columbia University in 1914 and 1915. Then, in 1917, Alfred Stieglitz, an art dealer and

photographer, held an exhibit of her works. She moved to New York in 1918 at Stieglitz's request and began working seriously as an artist. They developed a professional relationship; he promoted and exhibited her works. They also developed a personal relationship that led to their marriage in 1924. She and Stieglitz lived together in New York until 1929, when O'Keeffe began spending part of the year in the Southwest, which served as inspiration for her paintings of New Mexico landscapes and images of animal skulls. After Stieglitz's death, she lived permanently in New Mexico at her home and studio in Abiquiu, until the last years of her life when she lived in Santa Fe. She died at the age of 98 on March 6, 1986 in Santa Fe, New Mexico. Today, she is considered one of the most influential and famous female artists in American history. She is sometimes called the "Mother of American modernism." In 2014, O'Keeffe's 1932 painting *Jimson Weed* sold for \$44,405,000, more than three times the previous world auction record for any female artist. After her death, the Georgia O'Keeffe Museum was established in Santa Fe.

### **The Art**

O'Keeffe created many forms of abstract art, including close-ups of flowers. Some of her most famous paintings were large-scale impressions of flowers and plants. Her paintings of flowers were very colorful and often showed details of the flower while also giving the impression of feminism. The most striking feature of these paintings was the size of the flower and the vivid colors.

O'Keeffe painted *Oriental Poppies* in 1927. This stunning work was declared a groundbreaking art masterpiece. In *Oriental Poppies*, O'Keeffe painted two giant poppy flowers. It is an oil painting using dazzling red and orange as the main colors of the petals. The hollowed center and inner contours of the flowers are painted in black. The skillful shading and velvety finish of the petals makes the flowers seem more vibrant. It almost looks like a close-up photograph. O'Keeffe didn't give any background to the painting to draw focus on the flowers. It fills a nearly four-foot-wide canvas, without a background, so that the flowers "explode" on the canvas and direct the eye to the center of the flowers. Despite the size of the subject, there is not a lot of detail. Instead, by exploring depth of color and shape, O'Keeffe presents the flowers almost in abstract form, preferring to show their joy and exuberance rather than small floral detail. *Oriental Poppies* is now a part of a collection at the Weisman Art Museum of the University of Minnesota. It is one of her most famous works of art.



## **Art Project:** Tissue Paper Flowers

**Materials:** Elmer's glue, paper bowls, paint brushes, construction paper, pencil (students have in classroom), bright colored tissue paper

### **Instructions**

Before you begin, pour glue in bowls for each group of desks/tables and thin with water.

- 1) Have students draw a “zoomed in” flower on a piece of paper. Start with the center, add petals, add stem and leaves if desired. Challenge them to have their flowers extend off of the paper in at least two places.
- 2) Have them paint sections of the drawing with brushes dipped in glue and apply to paper ONE SECTION AT A TIME (petals, center, stems & leaves if they included any, background).
- 3) They can tear or cut the pieces of tissue paper to fill the sections if needed. They can lay the paper flat or crumble the paper onto the glue. The more variation in application of the paper, the better! Encourage them to cover every spot on the paper until none of the original paper remains, even the background. They can define the lines in one color and fill with another to create a more realistic look, or they can fill and outline all in the same color for a more abstract look.
- 4) Stress that no wet or sticky hands should touch the nice new tissue paper piles, so you don't end up with sticky, crumbled pieces of paper all stuck together that no one can work with.





### The Artist

Hiroshige (pronounced heer-oh-**shee**-gey) was a famous Japanese artist who lived in Tokyo from 1797-1858. He learned mostly through self-study, practice, and intuition. Hiroshige is considered to be one of the last great masters of ukiyo-e (pronounced yoo-**kee**-oh-ey), color woodblock prints.

At the young age of 12, Hiroshige inherited the position of warden for firefighters of the royal Edo Castle when his father became ill. He used his free time on the job to work on his sketching. While keeping his day job, Hiroshige enrolled in the school of the ukiyo-e master Utagawa Toyohiro. The delicate and refined style of his teacher greatly influenced him.

At 15 years old, Hiroshige received his degree. He did simple painting work for pay and spent his free time studying Chinese-influenced Kano style and the impressionistic Shijo style. By 33 years old, and after the death of his mentor, his ideal of landscape and bird-and-flower prints garnered interest and popularity.

When he was 35 years old, he took a long trip on the famous highway called the Tokaido, which had 53 overnight stations. He sketched everything he saw. He published 55 landscape prints of the countryside, cities, harbors, bridges, and personalities of people he experienced, which made him an overnight success. It was a new genre of landscape composition. Hiroshige was talented at capturing the simple beauty of nature, particularly during rain, snow, or mist. He used unusual vantage points and striking colors.

Hiroshige's work had a big influence on the Impressionists and Post-Impressionists of Europe. They studied his daring diagonal compositions and creative use of perspective. Van Gogh literally copied two prints from Hiroshige.

### The Art

Hiroshige is one of two main ukiyo-e artists in the 1800's who popularized landscape art. Landscapes didn't become the subject of *ukiyo-e* until people became better off and could go on trips for leisure. They were used as today's equivalent of postcards.

Woodblock printing was a three-stage process: (1) painting a design with ink, (2) carving the design onto wooden blocks, and (3) applying colored ink to the blocks and pressing sheets of paper on them to print the design. There were specialists for each of these stages. The entire process took a lot of work, but once the blocks were completed, it

became much easier than before to make reproductions of the same design. The mass-produced prints were circulated widely among the public, so *ukiyo-e* developed into a popular art form.

**Flora and fauna** is a very common theme throughout Asia. In Asian art, many types of flowers have symbolic meaning. Bamboo is often depicted in art. Asian art reflects bamboo's multi-functionality; hollow yet strong. It is used to build homes, make roofs, beds, musical instruments, weapons, tools. It is like a grass yet has properties of a tree. It is gracefully tall and beautiful. A frequent combination in Japanese art is the sparrow together with the bamboo or other plants just like in this particular print.

**Art Project:** Create your own ancient Asian art print

**Materials:** Trim white construction paper to 10 inches by 7 inches (you can use the paper cutter in AE supply are for this), sturdy bowls, instant coffee (students will need to share bowls of coffee), plastic spoon, paint brushes, colored pencils (students may use their own)

### Instructions

Prepare the instant coffee in a few bowls. Measure out a teaspoonful of coffee into the bowl. (It must be INSTANT coffee. Regular coffee grounds will not get the same color effect.) Add a bit of water and stir well to dissolve. Sample small amount on any white paper to ensure the it's not too dark, if so add water.

Explain to students that most Japanese print sizes are small. The most popular is 'oban' (15 inches by 10 inches). Another popular size is 'chuban' (10 inches by 7 inches) sized paper.

- 1) With black pen, use large print with wispy fancy strokes to write your name in lower right corner vertically (up to down).
- 2) Next, draw any type of flora (plant, flower, tree) and small fauna such as a bird or insect. Use colored pencil to color in the drawing. \*Do NOT use markers, because they will bleed.
- 3) Gently crumple your picture into a ball. Carefully open up your picture. Run your hand over the picture to straighten out the paper.
- 4) Lightly brush over the entire picture with the coffee mixture. Let dry.

