Teacher's Guide for

Art History: A Century of Modern Art

Ten 15-minute programs in art history and art appreciation for intermediate, junior high, high school, and adult students

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Sandak, Ind., Stamford, Connecticut
Solomon R. Guggenheim Museum
Stephen Lawrence Company, Carlstadt, New Jersey
Tennessee Arts Commission
Terra Museum of American Art, Chicago
The Temple, Nashville
Toledo Museum of Art
Van Vechten Gallery, Fisk University
Virginia Museum of Fine Arts, Richmond
Whitney Museum of American Art, New York
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Introduction

Purpose of the Series

Art History: A Century of Modern Art is designed to make art history exciting for junior high, high school, and adult students of art, history, and the humanities. The objective of the series is to help students recognize and appreciate the work of sixty modern artists.

Art History was designed to meet the National Art Education Association’s guidelines for a quality art program, which emphasize the importance of art history in the curriculum.

The series presents famous modern European and American artists through works available for television: some notable artworks had to be omitted because of unavailability. Other works were purposely omitted because the series is limited conceptually to the introduction of art history, aesthetics, and criticism. For instructional purposes, characteristics of style and subject matter choices of the artists have been generalized.

Program Format

Each program illustrates a modern American or European art movement through a selection of works by several major artists. Host Denice Hicks encourages students to look carefully and critically at style and subject matter and to distinguish both similarities and differences among the featured artists. Hicks discusses the selected works with humor and enthusiasm, relating the artists’ personal histories and cultural and historical influences.

Each program ends with a review of the featured artists during which Hicks offers quick clues—characteristic brush work, favored colors and subjects—for identifying their styles. At the end of each program, students are challenged to identify each artist through one work. Teachers may wish to elicit verbal or written responses at that time.

Teachers should view the programs before showing them—if possible—to familiarize themselves with appropriate pauses for discussion, clarification, and reinforcement.

Guide Format

Along with program objectives, summaries, and lists of featured artists and their works, this teacher’s guide contains a variety of opportunities for related discussions and classroom activities. Pre- and post-discussion questions serve to prepare students to view the program and to reinforce and review its content. For each program, the guide contains a student summary sheet, which could be given to students directly after the program for review, or withheld until after the discussion questions have been answered. The guide also contains activities for each program expressly designed to extend the program content into both art analysis and art making.

The series overview chart on page 3 enables teacher’s to see at a glance which artists are featured in each program.

The textbook correlation on pages 58–59 relates each Art History program to appropriate sections and related activities in 13 widely used art history, art appreciation, or art making texts.

The resources on page 60 offer additional well known texts and educational packages for enhancing, extending and reinforcing program content.
European Artists
Program

1

Impressionism

Objectives

After watching the program and participating in post-viewing discussion and related activities, students should be able to

- recognize the styles of five Impressionists: Manet, Monet, Renoir, Degas, and Cassatt; and two Post-Impressionists: Seurat and Toulouse-Lautrec

- understand that the shift to an emphasis on spontaneity and technique rather than lofty subject matter signaled the beginning of modern art

Before the Program

1. The program title and artists’ names should be listed on the board.

2. Ask students to describe what they know about or associate with Impressionism. What particular artists, paintings, images, colors, ideas, or places—if any—do they associate with the movement? Record these on the chalkboard and refer to them in your post-viewing discussion. If the students are unfamiliar with Impressionism, ask them to look up the term in a dictionary.

3. Ask students to brainstorm some qualities or features that Impressionist art might possess. Write their ideas on the chalkboard. Ask students to listen and look for anything in the program that might support or contradict their ideas.

4. Tell students to pay close attention to the styles and favorite subjects of each artist presented. They will have an opportunity to test their ability to identify each artist’s style at the end of the program.

Program Summary

Manet is introduced as the Father of Modern Art and is credited with inspiring other nineteenth century artists to emphasize their talents and techniques, rather than lofty subject matter. Manet’s followers, the Impressionists, were painters who tried to render the play of light on the surfaces of objects with flickering touch and bright-colored dabs. Four Impressionist masters—Manet, Monet, Renoir, and Cassatt are presented. Post-Impressionism is explored through the works of Seurat and Toulouse-Lautrec. At the end of the program the narrator quickly reviews each artist before flashing a work by each on the screen for students to identify.

Presentation of Artists

In this program, artists and their paintings are discussed in the order that follows.

1. **Manet**
   - Bar at the Folies Bergère
   - The Guitarist
   - Mademoiselle Victorine
   - Woman with Parrot
   - Boating
   - The Balcony

2. **Monet**
   - La Grenouillère
   - Landscape Near Zaandam
   - Grand Canal (Venice)
   - Antibes
   - Rouen Cathedral
   - Bridge Over Waterlilies
   - Japanese Bridge

3. **Renoir**
   - Madame Renoir
   - Mademoiselle Samary
   - Two Young Girls
   - Two Girls Reading
4. **Degas**  
Dancers Practicing at the Bar  
Rehearsal of Ballet on Stage  
Dancers at Their Toilet  
The Dancing Class  
Two Dancers

5. **Cassatt**  
In the Garden  
Women Admiring a Child

6. **Seurat**  
Sunday Afternoon on the Island of La Grande Jatte  
La Parade

7. **Toulouse-Lautrec**  
Englishman at the Moulin Rouge  
Le Divan Japonais  
Jane Avril  
At the Nouveau Cirque  
At the Moulin Rouge

**Short Review of Artists**

Using the following paintings to illustrate their styles, the narrator provides a brief review of each artist.

1. **Manet**—Young Man in Costume  
2. **Monet**—Haystacks in Snow  
3. **Renoir**—In the Meadow  
4. **Degas**—Dancers in Rehearsal  
5. **Cassatt**—Mother and Child  
6. **Seurat**—La Chahut  
7. **Toulouse-Lautrec**—In a Private Room at the Rat Mort

**Student Challenge**

At the conclusion of the program, students are invited to identify the artists who created the following works.

1. Dancer with Fan (Degas)  
2. A Sunday Afternoon on the Island of La Grande Jatte (Seurat)  
3. By the Seashore (Renoir)  
4. San Giorgio Maggiore-Venice (Monet)  
5. At the Moulin Rouge (**Toulouse-Lautrec**)  
6. Sketch of Mother and Daughter Looking at the Baby (**Cassatt**)  
7. The Fifer (**Manet**)  

**After the Program**

Distribute the student summary sheet on page 8. Use the summary sheet as a means to review with students the artists and their styles. The glossary will help students identify unfamiliar terms, places, and people.

**Discussion Questions**

1. What painter is generally recognized as the “Father of Modern Art”? (**Manet**)  
2. How were the paintings Manet displayed before the French Academy of Art in 1863 different from the accepted paintings of the period? (**Manet’s subjects were everyday people, not kings and queens, or figures from mythology. He emphasized and displayed his technical skill, rather than focusing on subject matter.**)  
3. What technique of composition did Manet and the Impressionists borrow from Japanese artists? (**the arrangement of subjects on the diagonal; “the slant”**)  
4. Why did Monet frequently paint the same subject more than once? (**He was fascinated by changes of atmosphere and of time upon his subjects.**)  
5. Which Impressionist said, “Skin is never yellow, black, red, or white, but blue, orange, and lavender”? (**Renoir**)  
   Do you agree?  
6. Why do you think Degas used dancers as a frequent subject for his paintings? (**possible answers: He was interested in the human form. The ballet dancers gave him an opportunity to study the human form in movement and at rest.**?) Why did he make little or no attempt to conceal the original sketch marks in his paintings? (**Degas, like Manet, wanted viewers to see his technical skill. He wanted viewers**
to appreciate his technique—the process of drawing and painting itself—as part of the finished work.)

7. What did Mary Cassatt have in common with many other Impressionists? (Cassatt worked to infuse light into her canvases and used bright pigments.)

8. What is Pointillism? (the scientific juxtaposition of dots of pure color to induce involuntary optical mixing—the brain blends the colors) In the program, which Post-Impressionist painter was characterized as a Pointillist? (Seurat)

9. Which Post-Impressionist painter was also a master of poster design? (Toulouse-Lautrec)

Activities

Analyzing Art

1. Have students construct a visual file for each artist. The files could include reproductions from postcards, old calendars, and art magazines. Write the artist’s name and the title of the work on the back of each reproduction. Use these files to create bulletin board displays, or to play recognition games. Set aside time for students to work with the files. For example, you might create games that require students to organize the images by artist, subject matter, technique, and compositional elements.

2. Show students a series of Impressionist and non-Impressionist works. Ask them to identify which are Impressionist works and which are not. During this process, encourage students to formulate a definition of Impressionism based on their decisions. Write their ideas on the board as the discussion develops.

3. Ask students to take an imaginary journey into a painting. Select one painting for the entire class from the visual files, or let each student choose one. Ask students to “enter the painting” and to write a story or poem about who they meet and what they see, hear, and do there. Encourage them to write about colors and forms as descriptively as possible. Option: Have each student read his or her story or poem to the class. If each student chose a painting, ask the class to try to guess—based on their readings—which painting each student chose.

4. Explore color theory. Cut a variety of shapes from colored paper. Place two sheets of different-colored paper next to each other. Cut two paper circles of identical color and place one in the center of each sheet. Compare the circles. Do they look the same? Does one appear lighter? Darker? Ask students to discuss the changes they perceive. Try this experiment with other colors and with various shades of grey.

5. Have students look for the influences of Impressionism on contemporary visual arts, particularly in magazine illustrations and television advertisements. Ask students to write a verbal description of a magazine illustration or television ad, identifying and explaining the Impressionist influences they discover.

Art Making

1. Ask each student to paint a landscape or still life using the brush strokes, color scheme, and other techniques of the Impressionist painter of his or her choice.

2. Have each student make a sketch journal of a nearby outdoor scene. Ask students to draw the scene at different times of the day. Encourage them to use both written and visual notes to document the changing light.
Impressionism was a nineteenth-century French art movement that emphasized capturing the first impression of light at a given moment. The eye—not the brush—mixes the paint.

<table>
<thead>
<tr>
<th>Artist</th>
<th>Major Work</th>
<th>Clues</th>
</tr>
</thead>
<tbody>
<tr>
<td>Manet</td>
<td>The Fifer</td>
<td>the stare</td>
</tr>
<tr>
<td>Monet</td>
<td>Sunrise</td>
<td>mist, shimmering water</td>
</tr>
<tr>
<td>Renoir</td>
<td>Luncheon of the Boating Party</td>
<td>pretty girls having fun</td>
</tr>
<tr>
<td>Degas</td>
<td>The Dance Studio</td>
<td>dancers on the diagonal</td>
</tr>
<tr>
<td>Cassatt</td>
<td>Women Admiring a Child</td>
<td>mothers and children</td>
</tr>
<tr>
<td>Seurat</td>
<td>Sunday Afternoon on the Island of La Grande Jatte</td>
<td>dots-Pointillism</td>
</tr>
<tr>
<td>Toulouse-Lautrec</td>
<td>At the Moulin Rouge</td>
<td>cabaret scenes</td>
</tr>
</tbody>
</table>

Glossary

**Giverny**—small town in France northwest of Paris, where Monet spent his last twenty years.

**Paris**—capital of France.

**Pointillism**—an outgrowth of Impressionism based on the scientific juxtaposition of dots of pure color. The brain blends the colors automatically in the involuntary process of optical mixing.

**Rouen**—city in France, northwest of Paris. Site of famous Gothic cathedral.

**Salon**—annual exhibition of painting and sculpture in France, dating from the seventeenth through the nineteenth century.

**Salon des Refusés**—the exhibition promoted by Napoleon III in 1863 to show works rejected by the Paris Salon.

**Santa Maria Della Salute**—Italian Baroque church in Venice, masterpiece of Baldassare Longhena (1598–1682).

**Venice**—A seaport in northeast Italy, built on numerous small islands.
Program 2: The Fauves

Objectives
After watching the program and participating in post-viewing discussion and activities, students should be able to

- recognize the styles of van Gogh, Gauguin, and four Fauves: Matisse, Derain, Vlaminck, and Dufy
- understand that van Gogh’s tantalizing complementary colors and Gauguin’s arbitrary use of color freed other artists to assign any color to any object

Before the Program
1. The program title and artists’ names should be listed on the board.
2. Ask students to describe what they know about or associate with the Fauves or Fauvism. What particular artists, paintings, images, colors, ideas, or places—if any—do they associate with the movement? Record these on the chalkboard and refer to them in your post-viewing discussion. If your students are unfamiliar with the Fauves, have them look up the term in a French/English dictionary or encyclopedia.
3. Discuss the meaning of fauve (wild beast). Ask students to imagine what kind of artists might earn such a nickname. Write their ideas on the chalkboard. Ask students to listen and look for anything in the program that might support or contradict their ideas.
4. Tell students to pay close attention to the styles and favorite subjects of each artist presented. They will have an opportunity to test their ability to identify each artist’s style at the end of the program.

Program Summary
Van Gogh and Gauguin are presented through some of their most colorful works. Selections of their paintings reveal how both used color to express emotions, memories, moods, and fantasies, rather than to represent objects precisely as they appear in nature. Exhilarated by this exciting new art, the Fauves brought new life through color to French painting. The Fauves, or “Wild Beasts” represented here are Matisse, Derain, Vlaminck, and Dufy. Viewers see how van Gogh’s influence appears in the work of Vlaminck and how Matisse adopted some of the qualities of his line from Gauguin. At the end of the program, the narrator quickly reviews each artist before flashing a work by each on the screen for students to identify.

Presentation of Artists
In this program, artists and their paintings are discussed in the order that follows.

1. Van Gogh
   - Self-Portrait
   - Arles: View from the Wheatfields
   - Olive Trees
   - View of Arles with Irises in the Foreground
   - Still Life with Fruit
   - Van Gogh’s Chair
   - Sunflowers
   - Self-Portrait with Bandaged Ear and Pipe

2. Gauguin
   - Self-Portrait with Halo
   - Par啊i Te Marae (There Is the Temple)
   - La Orana Maria (Ave Maria)
   - Tahitian Landscape
   - Street in Tahiti
3. **Matisse**  
Travaux Pond  
A Glimpse of Notre Dame in the Late Afternoon  
Still Life with Geraniums and Fruit  
Still Life  
Interior, Nice, 1918  
Music  
Breakfast  
Purple Robe and Anemones  
Sorrow of the King

4. **Derain**  
Matisse  
Matisse  
Road in the Mountain  
The Trees  
Port Le Havre  
St. Paul’s from the Thames  
House at Chatou

5. **Vlaminck**  
Sailboats on the Seine  
Village

6. **Van Gogh**  
The Langlois Bridge

7. **Vlaminck**  
View of the Seine

8. **Dufy**  
Villerville  
Chaumont  
Saumur  
Beach at Le Havre  
Nice  
Chateau and Horses  
The Opera, Paris

**Student Challenge**

At the conclusion of the program, students are invited to identify the artists who created the following works:

1. I RaRo Te Oviri (Under the Pandamus) *(Gauguin)*
2. The Pool of London *(Derain)*
3. The Sower-detail *(van Gogh)*
4. Versailles *(Dufy)*
5. The Moorish Screen *(Matisse)*
6. The Blue House *(Vlaminck)*

**After the Program**

Duplicate and distribute the student summary sheet on page 13. Use the summary sheet as a means to review with students the artists and their styles. The glossary will help students identify unfamiliar terms, places, and people.

**Discussion Questions**

1. Why might it be said that the Fauves “scandalized with color the whole of Europe”? *(Some critics found the Fauves’ use of bright and arbitrary colors uncontrolled, wild, and barbaric.)*

2. Van Gogh was a forerunner of the Fauves. How did he express turbulent, sometimes violent emotions in his paintings? *(He used color and broad, bold brush work to show emotions. Sometimes he used colors in complementary arrangements, or juxtaposed color opposites to evoke terrible emotions.)*

3. What forerunner of the Fauves was known for his exotic paintings of Tahitian life? *(Gauguin)*

**Short Review of Artists**

Using the following paintings to illustrate their styles, the narrator provides a brief review of each artist.

1. **Van Gogh**  
The Olive Grove

2. **Gauguin**  
Te Tamari No Atua (Son of God)

3. **Matisse**  
Woman Seated in Armchair

4. **Derain**  
House of Parliament at Night
4. How did Gauguin’s use of color differ from the way artists had traditionally used color in the nineteenth century? (Gauguin used arbitrary colors—colors that don’t correspond to nature. For example, he may have painted a mauve mountain, or a turquoise tree, not because they appeared that way in nature, but because he saw them that way in his imagination or memory.)

5. What did the narrator mean when she said van Gogh and Gauguin liberated with color the work of their successors—Matisse, Derain, Vlaminck, and Dufy? (van Gogh and Gauguin began to use color as a means of expressing and evoking emotions, ideas, and fantasies rather than as a means of depicting objects as they appear in nature. The Fauves adopted these color experiments and carried them on in a variety of styles.)

6. Who is known as “King of the Fauves”? (Matisse) Why? (Matisse was magnificently trained, a skillful practitioner who knew the color theories of all of the past masters. His inventiveness with color and his curving lines profoundly influenced the course of modern art.)

7. Describe a scene that Matisse might have enjoyed painting and explain why. (many possible answers)

8. Which Fauve painted several portraits of Matisse and many landscapes and riverscapes of England and France? (Derain) How was he influenced by Gauguin? (Like Gauguin, Derain often used pure zones of color juxtaposed against each other, or outlined in black.)

9. What earlier painter was Vlaminck most influenced by? (van Gogh) Compare and contrast his style with van Gogh’s. (Both Vlaminck and van Gogh used black as an actual color, not just as a means of shading and toning. Both depicted turbulent emotion in their landscapes. Vlaminck’s brush work is wilder and wider than van Gogh’s, his colors more Fauve and often darker—black skies.)

10. Why did the narrator characterize Dufy as “the gentle Fauve”? (Dufy’s brush work is usually lighter and softer than the brush work of Vlaminck, Derain, or Matisse. His work is more lyrical and charming than intensely emotional. He used black sparingly and often painted first and drew last. He drew to accent his forms rather than to heavily outline them, as some Fauves did.)

Activities

Analyzing Art

1. Have students construct a visual file for each artist. The files could include reproductions from postcards, old calendars, and art magazines. Write the artist’s name and the title of the work on the back of each reproduction. Use these files to create bulletin board displays, or to play recognition games. Set aside time for students to work with the files. For example, you might create games that require students to organize the images by artist, subject matter, technique, and compositional elements.

2. Show students a series of Fauvist and non-Fauvist works. Ask them to identify which are Fauvist works and which are not. During this process, encourage students to formulate a definition of Fauvism based on their decisions. Write their ideas on the board as the discussion develops.

3. Ask students to take an imaginary journey into a painting. Select one painting for the entire class from the visual files, or let each student choose one. Ask students to “enter the painting” and to write a story or poem about who they meet and what they see, hear, and do there. Encourage them to write about colors and forms as descriptively as possible. Option: Have each student read his or her story or poem to the class. If each student chose a painting, ask the class to try to guess—based on their readings—which painting each student chose.
4. Show students an early work and a later work by Matisse. In class discussion, compare and contrast the two paintings. Possible questions: Did his style change? How? What elements are different in the later work? Option: You may choose to have several students research the two works and share their findings with the class.

**Art Making**

1. Have students study several Matisse paintings that feature patterns. Bring to class samples of patterns (fabric or wallpaper samples). Have each student make a painting of the classroom incorporating many of these patterns into walls, desks, floor, etc. Ask students to share and discuss their paintings.

2. Show students some works by Gauguin and other Fauves that feature the use of arbitrary color. Ask students to paint a still life using arbitrary colors. Afterward, ask students to show and explain their choice of colors.
The Fauves (Wild Beasts) were a group of French painters who exhibited their work at the *Salon d’Automne* (Autumn Salon) in 1905. They were called wild beasts because of their use of harsh, arbitrary color, violent distortion, and broad, bold brush work.

<table>
<thead>
<tr>
<th>Artist</th>
<th>Major Work</th>
<th>Clues</th>
</tr>
</thead>
<tbody>
<tr>
<td>Van Gogh</td>
<td>Starry Night</td>
<td>violent strokes</td>
</tr>
<tr>
<td>Gauguin</td>
<td><em>La Orana Maria</em></td>
<td>Tahiti</td>
</tr>
<tr>
<td>Matisse</td>
<td><em>Open Window</em></td>
<td>patterns and cut-outs</td>
</tr>
<tr>
<td>Derain</td>
<td><em>London Bridge</em></td>
<td>“Duran Duran”</td>
</tr>
<tr>
<td>Vlaminck</td>
<td><em>Fauve Landscape</em></td>
<td>“violent Vlaminck thanks van Gogh”</td>
</tr>
<tr>
<td>Dufy</td>
<td>Nice, La Promenade des Anglais</td>
<td>painted first, drew later</td>
</tr>
</tbody>
</table>

**Glossary**

- **arbitrary color**—color from the imagination.
- **casbah**—Algerian quarter with booths.
- **celadon**—a pale gray-green.
- **cerulean**—deep blue; sky blue; azure.
- **dénouement**—unfolding.
- **heliotrope**—light purple; reddish lavender.
- **juxtaposed**—placed close together, or side by side for comparison or contrast.
- **Marquesas**—a group of French islands in the South Pacific.
- **Riviera**—the Mediterranean coastline of France.
- **spontaneous**—resulting from a natural impulse.
- **Tahiti**—the principal island of the Society Islands in the South Pacific.
- **vermillion**—scarlet red.
- **Versailles**—in northern France, a palace of the French kings.
Program 3: Expressionism

Objectives
After watching the program and participating in post-viewing discussion and activities, students should be able to

- recognize the styles of six Expressionist painters: Munch, Kirchner, Kandinsky, Marc, Jawlensky, and Beckmann
- understand that external forces such as cold weather, unemployment, and political unrest influenced the styles of northern artists

Before the Program
1. The program title and artists’ names should be listed on the board.

2. Ask students to describe what they know about or associate with the Expressionists or Expressionism. What particular artists, paintings, images, colors, ideas, or places—if any—do they associate with the movement? Record these on the chalkboard and refer to them in your post-viewing discussion.

3. If the students are not familiar with Expressionism, ask them to make some speculations based on their understanding of the word “expression.” Ask them to brainstorm some qualities or features that an art focused on expression might possess. Write their ideas on the chalkboard. Ask students to listen and look for anything in the program that might support or contradict their ideas.

4. Tell students to pay close attention to the styles and favorite subjects of each artist presented. They will have an opportunity to test their ability to identify each artist’s style at the end of the program.

Program Summary
Expressionism in art is the communication of feelings. Northern artists, in general, adopted eerie forms and colors that were dictated by cold weather, isolation, and the struggle to make a living. Their feelings regarding these circumstances are seen through works by the Norwegian Munch; the Russians Kandinsky and Jawlensky; and the Germans Kirchner, Marc, and Beckmann. Expressionist works date from the turn of the century to the post-war years of the 1940s. Two major Expressionist groups are discussed. The first is Die Brücke (The Bridge), a band of artists including Kirchner that formed around 1905 and sought to unite a new generation of northern artists.

Der Blaue Reiter (The Blue Rider), which formed around 1911, was a more intellectual and experimental group including Kandinsky, Marc, and Jawlensky. The program describes the Expressionist’s—particularly Kandinsky’s—gradual movement toward abstraction. Paintings by Marc and Beckmann demonstrate how social and political factors also influenced these artists. At the end of the program, the narrator quickly reviews each artist before flashing a work by each on the screen for students to identify.

Presentation of Artists
In this program, artists and their paintings are discussed in the order that follows.

1. Munch
   The Scream
   Moonshine
2. **Dufy**  
   La Promenade Des Anglais

3. **Monet**  
   Antibes

4. **Munch**  
   Anxiety  
   Self-Portrait  
   Man in Cabbage Patch  
   The Dance of Life  
   Girls on a Bridge  
   Two Girls by An Apple Tree

5. **Kirchner**  
   Wrestlers in Circus  
   Seated Woman  
   Woman in Street  
   Women in Street

6. **Kandinsky**  
   Landscape with Two Poplars  
   Study for Improvisation #5  
   Autumn  
   Fragment 2 for Composition #7  
   Composition Storm  
   Landscape  
   Circles in a Circle  
   Violet (poster)

7. **Marc**  
   Blue Horses  
   Deer in the Forest  
   The Red Deer  
   Cattle  
   The Wolves (Balkan War)

8. **Jawlensky**  
   Head of Woman  
   Girl with Green Face  
   Head of Woman

9. **Beckmann**  
   Self-Portrait  
   Beginning  
   Blindman’s Buff  
   Aerial Acrobat

10. **Munch**  
    The Scream

11. **Beckmann**  
    Carnival in Naples

**Short Review of Artists**

Using the following paintings to illustrate their styles, the narrator provides a brief review of each artist.

1. **Munch**  
   Ashes

2. **Kirchner**  
   (Unknown)

3. **Kandinsky**  
   Improvisation 1914

4. **Marc**  
   The Mandrill

5. **Jawlensky**  
   Seated Woman

6. **Beckmann**  
   Self-Portrait

**Student Challenge**

At the conclusion of the program, students are invited to identify the artists who created the following works.

1. Improvisation #29 (**Kandinsky**)
2. (Unknown) (**Kirchner**)
3. Animals in Landscape (**Marc**)
4. (Unknown) (**Jawlensky**)
5. Self-Portrait (**Beckmann**)
6. The Voice (**Munch**)

**After the Program**

Duplicate and distribute the student summary sheet on page 18. Use the summary sheet as a means to review with students the artists and their styles. The glossary will help students identify unfamiliar terms, places, and people.

**Discussion Questions**

1. What do you think Norwegian master Edvard Munch meant by his statement “I hear the scream in Nature”? What aspects of his artistic style or subject matter support your ideas? *(many possible answers)*
2. What environmental factors influenced Munch’s painting? (harsh, cold weather; barren landscapes; darkness, isolation) Imagine that you are an artist. What aspects of your environment might be reflected in your art? (many possible answers)

3. Why did Munch's style of painting inspire German artists in the early years of this century? (Many artists were disgusted and disappointed with their government and with the authoritarian attitudes prevalent in German society. Munch's tragic subject matter and bleak palette inspired them to develop styles that expressed their own anxiety, anger, and despair.)

4. To what group of Expressionist painters did Kirchner belong? (Die Brücke—The Bridge) What was the significance of their name? (They tried to “bridge the gap” between French and German art and to unite northern Expressionist artists from Berlin, Munich, Austria, and Russia.)

5. What shape did Kirchner often use repeatedly in his paintings to express a sense of anxiety and nervousness? (v-shape) Why is it effective in creating these emotions? (many possible answers)

6. At the beginning of his career Kandinsky painted predictable, traditional landscapes. What style did he gradually adopt? (abstraction)

7. What is abstract art? (Art in which elements of form, not surface appearance, have been stressed in handling subject matter, which may or may not be recognizable. An abstract painting may possess no visible subject or recognizable objects, but it may express the artist's emotions, moods, and ideas through line and color.)

8. Are Kandinsky’s abstract paintings meaningless? (Kandinsky’s abstract canvases reflect his interest in the idea that, like music, form and color can stir our emotions and make us think. Abstract art is not always de-void of meaning simply because it is abstract.)

9. Which member of Der Blaue Reiter (The Blue Rider) created what might be described as a “shelter of color” for the animals he painted? (Marc) Why did Marc’s paintings gradually become more fragmented and his animals more tormented? (His later paintings were an expression of his growing dissatisfaction with the political situation in Germany. Also, he was influenced by the Cubists.)

10. What personal experience may be reflected in Max Beckmann’s scenes of people packed into suffocatingly tight spaces? (Beckmann spent time in the trenches as a medical orderly during World War I) What emotions do you feel when you look at his paintings? (many possible answers)

Activities

Analyzing Art

1. Have students construct a visual file for each artist. The files could include reproductions from postcards, old calendars, and art magazines. Write the artist's name and the title of the work on the back of each reproduction. Use these files to create bulletin board displays, or to play recognition games. Set aside time for students to work with the files. For example, you might create games that require students to organize the images by artist, subject matter, technique, and compositional elements.

2. Show students a series of Expressionist and non-Expressionist works. Ask them to identify which are Expressionist works and which are not. During this process, encourage students to formulate a definition of Expressionism based on their decisions. Write their ideas on the board as the discussion develops.

3. Ask students to take an imaginary journey into a painting. Select one painting for the entire class from the visual files, or let each student choose one. Ask students to “enter the painting” and to write a story or
poem about who they meet and what they see, hear, and do there. Encourage them to write about colors and forms as descriptively as possible. Option: Have each student read his or her story or poem to the class. If each student chose a painting, ask the class to try to guess—based on their readings—which painting each student chose.

4. Show students an improvisation by Kandinsky and a work by Kirchner. In class discussion, compare and contrast the two paintings. How are they different? How are they alike in expression? Option: You may choose to have several students research the two works and share their findings with the class.

Art Making

1. Have each student paint a self-portrait that expresses an exaggerated emotion. Encourage them to choose a color scheme that helps express the emotion.

2. Ask each student to choose an extreme weather condition (blizzard, hurricane, wind storm, etc.) and paint a landscape that reflects the condition through exaggeration.

3. Show students several of Kandinsky’s abstract paintings and discuss the different brush techniques he used. Using watercolor, have each student paint an abstract, exploratory composition using a variety of brush techniques.

4. Show students some of the animal compositions of Kandinsky and Marc. Have each student paint a portrait of a favorite animal using colors, lines, and a composition that characterizes the animal. Or have students draw an animal or object in motion using line and shape repetition to express energy and rhythmic motion.
Expressionism is art in which the emotions of an artist take precedence over a realistic rendering of subject matter. Expressionist compositions and forms tend toward distortion and exaggeration. In modern art, Expressionism is associated with the German movements Die Brücke (The Bridge) and Der Blaue Reiter (The Blue Rider) and with the period between the turn of the century and the post-war years of the 1940s.

<table>
<thead>
<tr>
<th>Artist</th>
<th>Major Work</th>
<th>Clues</th>
</tr>
</thead>
<tbody>
<tr>
<td>Munch</td>
<td>The Scream</td>
<td>the wail; the cry; wavy lines in the sky</td>
</tr>
<tr>
<td>Kirchner</td>
<td>The Street</td>
<td>v-shapes; angularity; street scenes</td>
</tr>
<tr>
<td>Kandinsky</td>
<td>Improvisation</td>
<td>abstraction; horseback riders</td>
</tr>
<tr>
<td>Marc</td>
<td>Blue Horses</td>
<td>hidden animals; Cubist landscapes</td>
</tr>
<tr>
<td>Jawlensky</td>
<td>Head of Woman</td>
<td>rainbow faces; heavy lashes</td>
</tr>
<tr>
<td>Beckmann</td>
<td>Blindman’s Buff</td>
<td>heavy outlines; mouths like gashes</td>
</tr>
</tbody>
</table>

**Glossary**

**abstract art**—art in which elements of form, not surface appearance, have been stressed in handling subject matter, which may or may not be recognizable.

**anxiety**—distress or uneasiness caused by fear of danger or misfortune.

**Berlin**—city in East Germany.

**Der Blaue Reiter**—(German, The Blue Rider) a group of Munich-based artists who came together in 1911 to bear witness to modern art.

**Die Brücke**—(German, The Bridge) a group of German Expressionist painters associating in Dresden about 1905. The counterpart to the Fauves, Die Brücke used strong color, broad forms, and hard outlines.

**fiord**—long, narrow arm of the sea formed by glacial erosion.

**marzipan**—German almond candy molded into fruits and other whimsical shapes.

**Munich**—city in southwest Germany.

**Norway**—kingdom in northern Europe, in the west part of the Scandinavian peninsula.

Program 4: Cubism

Objectives

After watching the program and participating in post-viewing discussion and activities, students should be able to

- recognize the styles of eight Cubist painters: Cézanne, Picasso, Braque, Gris, Delaunay, Léger, Duchamp, and Mondrian
- understand that the Cubists took Cézanne’s geometrical forms and re-organized them imaginatively into various contexts

Before the Program

1. The program title and artists’ names should be listed on the board.

2. Ask students to describe what they know about or associate with the Cubists or Cubism. What particular artists, paintings, images, colors, ideas, or places—if any—do they associate with the movement? Record these on the chalkboard and refer to them in your post-viewing discussion. If the students are unfamiliar with Cubism, have them look up the term in a dictionary or encyclopedia.

3. Ask students to brainstorm some qualities or features that Cubist art might possess. Write their ideas on the chalkboard. Ask students to listen and look for anything in the program that might support or contradict their ideas.

4. Tell students to pay close attention to the styles and favorite subjects of each artist presented. They will have an opportunity to test their ability to identify each artist’s style at the end of the program.

Program Summary

In abbreviated terms, Cubism is a style composed of cubes, cones, and cylinders. It is presented here as the blockbuster of modern art. Picasso is hailed as the genius behind Cubism. “His name alone sums up the century in art,” the narrator says. The program describes how Cézanne’s paintings, with their architectural and geometrical qualities, inspired Picasso, Braque, and Gris to create a new art capable of interpreting the new ideas of the century.

Selections from these artists’ works illustrate some characteristics of Cubism: multiple and mixed perspectives, emphasis on multi-dimensions, abstraction, and monochromatic palettes. The works of Delaunay, Léger, Duchamp, and Mondrian demonstrate the breadth of the movement and illustrate how it reflected the upheavals of the twentieth century.

Presentation of Artists

In this program, artists and their paintings are discussed in the order that follows.

1. **Picasso**
   - (Unknown)
   - (Unknown)
   - Woman Weeping

2. **Cézanne**
   - Self-Portrait in Bowler Hat
   - Mont Sainte-Victoire #1
   - Mont Sainte-Victoire #2
   - The Card Players #1
   - Man in a Straw Hat
   - Madame Cézanne in the Conservatory
   - Still Life
   - Oranges on a Plate
3. **Picasso**
   - Study for Les Demoiselles d'Avignon
   - The Lovers
   - (Unknown)
   - Mother and Child
   - The Coiffer
   - Girl Ironing
   - The Actor
   - Gertrude Stein
   - Half-Length Nude
   - Violin and Compote
   - Three Musicians
   - Woman by the Sea
   - The Red Arm Chair
   - Still Life with Glass and Lemon

4. **Braque**
   - Flute and Harmonica
   - Basket with Fish
   - Still Life (Guitar)
   - Still Life (Vin)
   - Still Life on Table (Café Bar)
   - Musical Forms
   - Still Life (Reverse on Table)

5. **Gris**
   - The Table
   - La Place Ravignan
   - Abstraction: Still Life with Guitar

6. **Delaunay**
   - (Unknown)
   - (Unknown)
   - Eiffel Tower #1
   - Eiffel Tower #2
   - Sun, Tower, Airplane

7. **Léger**
   - The Yellow Stair
   - The City
   - Smoke
   - The Mechanic
   - Contrast of Forms

8. **Duchamp**
   - Nude Descending a Staircase #2
   - Nude Descending a Staircase #1

9. **Mondrian**
   - Red Mill
   - Yellow Mill
   - Blue Pot

---

**Short Review of Artists**

Using the following paintings to illustrate their styles, the narrator provides a brief review of each artist.

1. **Cézanne**
   - Lake Annecy

2. **Picasso**
   - (Unknown)

3. **Braque**
   - Still Life

4. **Gris**
   - Still Life with Guitar

5. **Delaunay**
   - (Unknown)

6. **Léger**
   - Man with Dog

7. **Duchamp**
   - Nude Descending a Staircase #2

8. **Mondrian**
   - Composition with Blue and Yellow

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**Student Challenge**

At the conclusion of the program, students are invited to identify the artists who created the following works.

1. (Unknown) **(Delaunay)**
2. Mont Sainte-Victoire #3 **(Cézanne)**
3. Musical Forms **(Braque)**
4. Portrait of Chess Players **(Duchamp)**
5. The Open Window **(Gris)**
6. Cow with Red, Yellow, and Blue **(Mondrian)**
7. Mother and Child—study **(Léger)**
8. (Unknown) **(Picasso)**
After the Program

Duplicate and distribute the student summary sheet on page 23. Use the summary sheet as a means to review with students the artists and their styles. The glossary will help students identify unfamiliar terms, places, and people.

Discussion Questions

1. How did Cézanne’s paintings influence the development of Cubism? (Cézanne emphasized the architectural and geometrical qualities of his subjects. His landscapes and still lifes have angularity, mass, volume, and weight; even his people are squared off. The Cubists were inspired by his work and continued his experiments with form.)

2. Cézanne’s paintings became more abstract toward the end of his life. Why do you think he became less interested in depicting his subjects as they might be seen through a camera lens? (many possible answers) Note to teacher: Cézanne discovered that by probing and searching his subjects he could discern qualities of structure beyond visible reality. He literally looked for the “cylinder, sphere, and cone” within his subjects. He realized that painting could do more with a subject that just reproduce it.

3. What do you think Picasso meant when he said “I paint objects as I think them, not as I see them”? (many possible answers)

4. What were some of the artistic, social, or scientific influences that led to the development of Cubism? (Cézanne’s paintings: non-European art, especially African masks; the development of new mechanical and electrical technologies such as the airplane and the radio; Freudian theory.)

5. What do you think Picasso and Braque were trying to achieve or realize in their Cubist canvases? (many possible answers) Note to teacher: Picasso wanted to show all sides of a subject at once, perhaps to suggest different or multidimensional personalities, or to suggest shifting time and space. He also wanted to de-emphasize subject and color and to emphasize form.)

6. How were Picasso’s and Braque’s Cubist paintings like modern jazz? (Just as the melody of a jazz piece is frequently fragmented or taken apart and explored musically, Braque and Picasso fragmented and explored their subjects by breaking them down into pieces [Analytical Cubism], or by putting elements together in collage form [Synthetic Cubism].)

7. What favorite subject did Joan Gris frequently paint? (cafés, café tables, Café Ravignan)

8. What artist attempted to free Cubism from its original palette of browns, blues, and grays with “stained glass colors”? (Robert Delaunay)

9. What themes and images appear in both Léger’s and Duchamp’s paintings? (mechanization, robots and the mechanization of the human figure; industrial settings; the dehumanizing qualities of the mechanical age)

10. Which Cubist painted highly abstract, seemingly aerial views of Holland and New York City? (Piet Mondrian)

Activities

Analyzing Art

1. Have students construct a visual file for each artist. The files could include reproductions from postcards, old calendars, and art magazines. Write the artist’s name and the title of the work on the back of each reproduction. Use these files to create bulletin board displays, or to play recognition games. Set aside time for students to work with the files. For example, you might create games that require students to organize the images by artist, subject matter, technique, and compositional elements.
2. Show students a series of Cubist and non-Cubist works. Ask them to identify which are Cubist works and which are not. During this process, encourage students to formulate a definition of Cubism based on their decisions. Write their ideas on the board as the discussion develops.

3. Ask students to take an imaginary journey into a painting. Select one painting for the entire class from the visual files, or let each student choose one. Ask students to “enter the painting” and to write a story or poem about who they meet and what they see, hear, and do there. Encourage them to write about colors and forms as descriptively as possible. Option: Have each student read his or her story or poem to the class. If each student chose a painting, ask the class to try to guess—which painting each student chose.

4. Show students a reproduction of Picasso’s Les Demoiselles d’Avignon and several examples of African masks. In class discussion, compare and contrast the painting and the masks. Possible questions: What shapes are common to both? How would you describe these shapes? What effect does the influence of African carving have on the painting? Option: You may choose to have several students research the history of Les Demoiselles d’Avignon and share their findings with the class.

5. Explore the influence of Cubism upon successive twentieth century artists. Show students some examples of the work of Stuart Davis, an American painter (1894–1964). Have students identify and discuss Cubist influences in his work.

Art Making

1. Show students a reproduction of Duchamp’s Nude Descending the Staircase and discuss how Duchamp achieved a sense motion in the subject. Ask students to draw a series of five gesture drawings in which a subject completes an action in five steps (throwing a ball, walking while swinging arms, etc.). If students are sufficiently advanced, ask them to overlap each successive gesture drawing so that their figures appear to move across the page.

2. Show students works by Braque, Picasso, and Gris that feature multiple perspectives of objects. Ask each student to draw a simple still life that includes more than one view of an object. Objects may also be split in half in the drawings to create visual interest. The drawings could be completed in oil pastels, charcoal, or pencil.

3. Show students several examples of Synthetic Cubism and discuss the use and effect of collage in the paintings. Ask each student to create a Cubist drawing that incorporates collage elements (letters or patterns). Encourage them to keep their shapes and forms simple and to concentrate on the unique surface qualities of each object.
Cubism was in 1907 a new art that took up Cézanne’s search for basic geometric forms in nature. Cubism was mainly concerned with the liberation of form; color played a secondary role. Some characteristics of Cubism included multiple and mixed perspectives, multiple dimensions, abstraction, and monochromatic palettes.

<table>
<thead>
<tr>
<th>Artist</th>
<th>Major Work</th>
<th>Clues</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cézanne</td>
<td>Mont Sainte-Victoire</td>
<td>cubes, cones, cylinders; Cézanne-Cubism</td>
</tr>
<tr>
<td>Picasso</td>
<td>Les Demoiselles d'Avignon</td>
<td>faces seen simultaneously from front and side views</td>
</tr>
<tr>
<td>Braque</td>
<td>Still Life with Violin</td>
<td>brown and blue still lifes</td>
</tr>
<tr>
<td>Gris</td>
<td>La Place Ravignan</td>
<td>v-shaped spotlights on still lifes</td>
</tr>
<tr>
<td>Delaunay</td>
<td>Circular Forms</td>
<td>“round Cubism”</td>
</tr>
<tr>
<td>Léger</td>
<td>Three Women</td>
<td>tin men, “Tubism”</td>
</tr>
<tr>
<td>Duchamp</td>
<td>Nude Descending a Staircase</td>
<td>“explosion in a shingle factory”</td>
</tr>
<tr>
<td>Mondrian</td>
<td>Broadway Boogie Woogie</td>
<td>red, white, blue, and yellow tulip fields</td>
</tr>
</tbody>
</table>

**Glossary**

- **Aix-en-Provence**—city in northeastern France, north of Marseilles.
- **classical**—pertaining to Greek and Roman antiquity.
- **cylindrical**—shaped like a tin can.
- **Freud**—(Sigmund. 1856–1939) Austrian neurologist and founder of psychoanalysis.
- **geometrical**—resembling the lines of figures used in Geometry.
- **Holland**—a kingdom in western Europe, bordering on the North Sea, West Germany, and Belgium. Also called The Netherlands.
- **intellectual**—possessing or showing mental capacity to a high degree; brainy, cerebral.
- **monochromatic**—consisting of one color. Possessing tones of one color in addition to the ground hue.
- **nostalgic**—reminiscent of one’s home, family, friends, and former times.
- **psychoanalysis**—a technical procedure for investigating unconscious mental processes.
Program 5
Surrealism

Objectives
After watching the program and participating in post-viewing discussion and activities, students should be able to

- recognize the styles and subject matter of six Surrealist painters: Dalí, Miró, Rousseau, Magritte, de Chirico, and Chagall
- understand that Surrealism in art can be best appreciated when individual artist’s symbols and subject matter choices are revealed

Before the Program

1. The program title and artists’ names should be listed on the board.

2. Ask students to describe what they know about or associate with the Surrealists or Surrealism. What particular artists, paintings, images, colors, ideas, or places—if any—do they associate with the movement? Record these on the chalkboard and refer to them in your post-viewing discussion.

3. If the students are not familiar with Surrealism, ask them to look up the term in a dictionary. Encourage them to make some speculations about Surrealist art based on the definition. Have them brainstorm some qualities or features that Surrealist art might possess. Write their ideas on the chalkboard. Ask students to listen and look for anything in the program that might support or contradict their ideas.

4. Tell students to pay close attention to the styles and favorite subjects of each artist presented. They will have an opportunity to test their ability to identify each artist’s style at the end of the program.

Program Summary
Surrealism is the name given to the exploration of dreams, thought, and the unconscious mind through art. It is a kind of “dictation of the imagination” in which the undeniable and the unbelievable coexist. The lush fantasy paintings of the French artist Rousseau—an important early fore-runner of the Surrealists—show the beginnings of fantasy and of inner and other reality in Surrealist paintings. Through the works of the Spaniards Dalí and Miró, the program demonstrates how the Surrealists developed original and often highly personal vocabularies of imagery.

The program illustrates the variety of styles and concerns of the Surrealists through the provocative canvases of Magritte, de Chirico, and Chagall. The narrator suggests that Surrealism reflects an early twentieth century obsession with the unconscious mind and psychology, and with the absurdity and irrationality of war.

Presentation of Artists
In this program, artists and their paintings are discussed in the order that follows.

1. Dalí
   (Unknown)
   Banquet in the Sun
   The Last Supper
   Sleep
   Self-Portrait
   Mae West
2. **Miró**
The Farm
Self-Portrait
Man with Pipe
Woman
Night Guided by Snails
(unknown)
Head of Woman

3. **Rousseau**
Self-Portrait
Repast of the Lion
Young Girl
Landscape with Cattle
Carnival
Notre Dame

4. **Magritte**
Rêve (Dream)
The Surprise Answer
Liberator
Not to Be Reproduced
Promenade
Time Transfixed

5. **De Chirico**
The Philosopher
(unknown)
Self-Portrait
Departure
Peasant Life

6. **Chagall**
Red Rooster
Then the Old Woman Mounted on the Lriri’s Back
The Poet

**Student Challenge**
At the conclusion of the program, students are invited to identify the artists who created the following works.

1. Waterfall (**Rousseau**)
2. The Dance and the Circus (**Chagall**)
3. Self-Portrait (**De Chirico**)
4. (unknown) (**Miró**)
5. Desire (**Dali**)
6. (unknown) (**Magritte**)

**After the Program**
Duplicate and distribute the student summary sheet on page 28. Use the summary sheet as a means to review with students the artists and their styles. The glossary will help students identify unfamiliar terms, places, and people.

**Discussion Questions**

1. Why can Surrealism be characterized as a kind of “dictation of the imagination”? *(Many Surrealists drew upon personal fantasies and dreams for their subjects—they dictated these images onto canvas, allowing others to experience them.)*

2. What social, scientific, or political factors influenced the Surrealists? *(Freud’s and Jung’s investigations into the nature of the unconscious; the shocking and frequently irrational brutality of World War I)*

3. The Surrealists frequently used symbols as a kind of shorthand for ideas and hidden meanings. What are some of the frequently recurring symbols in the paintings of Dali? *(insects, melting watches) Of Miró? *(asterisks stand for stars; scribbles for birds)*

4. Why is Rousseau considered an important artist even though he was not formally trained and did not conform to traditional rules of scale and
perspective? (Rousseau’s art was spontaneous. Spontaneity of expression was highly regarded by the Surrealists, who surmised that Rousseau’s fantasy jungles and animals were connected to our primitive, un-conscious memories, magical beliefs, and fantasies, and therefore closer to the essential mysteries of existence than academic, overly intellectualized art.)

5. What effect do you think Magritte was trying to achieve through his use of “dislocation” (taking an object out of its usual context and putting it in an unfamiliar one—as in the train in the fireplace in Time Transfixed)? (many possible answers) Note to teacher: Magritte, like other Surrealists, used techniques to create visual jolts intended to shock viewers into seeing objects and their hidden relationships with fresher and more penetrating vision.

6. Why can de Chirico’s work be characterized as “vacant vistas where time is layered”? (many possible answers: the emptiness of the courtyards, piazzas, and other open spaces in his paintings seems to signify timelessness. His juxtaposition of old towers and sculptures with modern trains and vehicles suggest layers of history—the past and present fused into eternity.)

7. What Surrealist created a joyful, sometimes mournful dream imagery in which figures frequently float through the air? (Chagall) What did the narrator mean when she said Chagall “favors irrational arrangements of natural objects”? (The subjects Chagall frequently chose to paint—animals, peasants, and villages—are real, but the scenarios he created on canvas have a dreamlike irrationality.)

Activities

Analyzing Art

1. Have students construct a visual file for each artist. The files could include reproductions from postcards, old calendars, and art magazines. Write the artist’s name and the title of the work on the back of each reproduction. Use these files to create bulletin board displays, or to play recognition games. Set aside time for students to work with the files. For example, you might create games that require students to organize the images by artist, subject matter, technique, and compositional elements.

2. Show students a series of Surrealist and non-Surrealist works. Ask them to identify which are Surrealist works and which are not. During this process, encourage students to formulate a definition of Surrealism based on their decisions. Write their ideas on the board as the discussion develops.

3. Ask students to take an imaginary journey into a painting. Select one painting for the entire class from the visual files, or let each student choose one. Ask students to “enter the painting” and to write a story or poem about who they meet and what they see, hear, and do there. Encourage them to write about colors and forms as descriptively as possible. Option: Have each student read his or her story or poem to the class. If each student chose a painting, ask the class to try to guess—based on their readings—which painting each student chose.

4. Show students a work by Rousseau and a work by Dali. In class discussion, compare and contrast the two paintings. After comparing the two paintings, ask students what they can surmise about the inner worlds of Rousseau and Dali. What personal dreams or fantasies are reflected in their work? Options: You may choose to ask the students to write a short essay based on the previous question. Or you may elect to have students research the two works and share their findings with the class.
Art Making

1. With student input, make a list of places or locations on the chalkboard. Make a list of common items next to it. Choose one location (bus, kitchen) and two or three objects (snake, flagpole, engine) that don’t ordinarily go together. Ask each student to make a drawing or painting that incorporates all of the objects into a single composition. Encourage them to share their paintings and to discuss their creative thought processes with the class.

2. Ask each student to draw an illustration of a recent nightmare, or of a particularly vivid nightmare from early childhood.

3. Show students several works by Dali, and discuss his use of symbols. Ask each student to create a symbol system to represent various important aspects of his or her life. Then ask each student to create a drawing or painting incorporating the symbols. The drawing may be illogical, but the symbols should be in sharp detail. Conduct a class discussion in which students share and explain their drawings.

4. Have each student make a collage of an imagined “dreamscape” using images from magazines. Pick a theme, such as a childhood memory or a story from literature (Gulliver’s Travels, Alice in Wonderland).
Surrealism, a Western art movement that prevailed in the first quarter of the twentieth century, sought to reveal the inner reality behind outward appearances. It drew heavily on dreams, Freudian and Jungian theories of the unconscious, the irrational, and fantasy.

<table>
<thead>
<tr>
<th>Artist</th>
<th>Major Work</th>
<th>Clues</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dali</td>
<td>Persistence of Memory</td>
<td>beaches; bugs; melting watches</td>
</tr>
<tr>
<td>Miró</td>
<td>Harlequin's Carnival</td>
<td>stars and birds</td>
</tr>
<tr>
<td>Rousseau</td>
<td>The Virgin Forest</td>
<td>dream jungles</td>
</tr>
<tr>
<td>Magritte</td>
<td>Golconda</td>
<td>booby traps; dislocation</td>
</tr>
<tr>
<td>De Chirico</td>
<td>The Anguish of Departure</td>
<td>“TNT” (Trains ’n Towers)</td>
</tr>
<tr>
<td>Chagall</td>
<td>I and My Village</td>
<td>people flying through the air</td>
</tr>
</tbody>
</table>

Glossary

**Barcelona**—city and port in northeastern Spain.

**Belgium**—country in Western Europe, bordering on the North Sea.

**Cataluña**—region in northeastern Spain, bordering on France and the Mediterranean.

**dislocation**—displacement (Magritte takes objects from their usual places and puts them in unfamiliar ones).

**Douanier**—(French) customs officer.


**marionette**—a wooden puppet with jointed limbs that is moved from above with strings.

**medieval**—characteristic of the Middle Ages, a period of European history from 500 to 1500.

**melancholy**—depression of spirit; a pensive mood.

**Notre Dame**—a famous early (1163) Gothic cathedral in Paris.

**piazza**—an open square in an Italian or other European town.

**Poe**—(Edgar Allan. 1809–1849) American poet and story writer.

**Polynesia**—islands of the central and South Pacific.

**Vitebsk**—city in western Russia.
Objectives
After watching the program and participating in post-viewing discussion and activities, students should be able to

- recognize the styles of six independent European artists: Klimt, Klee, Rouault, Modigliani, Balla, and Kokoschka

- understand that the works of these six “mavericks” reflect and influence not only the styles of other Europeans, but also those of American artists who follow

Before the Program

1. The program title and artists’ names should be listed on the board.

2. Ask students to define the word maverick. Discuss why it might be said that the featured painters are mavericks among their peers.

3. Ask students if they are familiar with any of the artists listed on the chalkboard. What paintings, ideas, images, places, colors—if any—do they associate with these artists? Re-cord this information on the chalk-board and refer to it in your post-viewing discussion.

4. Tell students to pay close attention to the styles and favorite subjects of each artist presented. They will have an opportunity to test their ability to identify each artist’s style at the end of the program.

Program Summary
Many European artists are overlooked because they do not fall under specific categories. Often these artists are left out because they belong to bizarre, or brief movements. “Modern Mavericks” examines six such Europeans through artistic style and influence. In this program, Klimt’s unique decorative Expressionist figure paintings and portraits are compared to works of Art Noveau, Munch, Gauguin, and Matisse. Paul Klee’s gift of innovation and his role in every major twentieth century art movement is discussed.

Selected paintings of Rouault depict the hideousness of his early works and the more compassionate, religious spirit of his later ones. Balla’s Futurist paintings suggest the importance of the machine in twentieth century art. Modigliani’s elegant portraits and Kokoschka’s expressionistic city portraits are also featured.

Presentation of Artists
In this program, artists and their paintings are discussed in the order that follows.

1. Klimt
   - Water Nymphs
   - Elisabeth
   - Fulfillment
   - The Kiss
   - (Unknown)
   - (Unknown)
   - Hygieia
   - Fritza
   - Emilie Flöge
   - Hope
2. **Klee**
   - Demon as a Pirate
   - Before the Town
   - Movement of Vaulted Chambers
   - Glance of Landscape
   - Howling Dog
   - Couch, Still Life II
   - Village Carnival
   - House with Gardens
   - Scarecrow
   - Temple Gardens

3. **Rouault**
   - The Three Judges #1
   - Circus Trio
   - The Three Judges #2
   - (Unknown)
   - Mother and Child
   - Still Life

4. **Rouault**
   - The Three Judges #1
   - Circus Trio
   - The Three Judges #2
   - (Unknown)
   - Mother and Child
   - Still Life

5. **Modigliani**
   - Mademoiselle Brunet
   - Joan Gris
   - Jacques Lipchitz and His Wife
   - The Polish Woman
   - Madame Pompadour
   - Madame Hebuterne
   - Max Jacob

6. **Balla**
   - Hands of the Violinist
   - Flight of Swifts
   - Mercury Passing before the Sun as Seen through a Telescope

7. **Kokoschka**
   - Venice
   - The Duomo, Florence
   - Vienna
   - Dresden
   - Prague
   - Stockholm
   - Lyon
   - London
   - New York

**Student Challenge**

At the conclusion of the program, students are invited to identify the artists who created the following works.

1. Clown **(Rouault)**
2. Hamburg **(Kokoschka)**
3. Mada Primaves **(Klimt)**
4. (Unknown) **(Modigliani)**
5. (Unknown) **(Balla)**

**After the Program**

Duplicate and distribute the student summary sheet on pages 33–34. Use the summary sheet as a means to review with students the artists and their styles. The glossary will help students identify unfamiliar terms, places, and people.

**Discussion Questions**

1. Why does the narrator characterize all of these artists as mavericks? *(They don’t conform to one particular artistic movement or trend. Their work is either highly original, or separate from the mainstream art movements of their time.)*

2. What are some of the characteristics of Klimt’s style? *(decorations of flowing plant forms, whiplash lines, water lily stems; intricate designs; use of gilding and mosaic)* What do Klimt and Matisse have in common stylistically? *(Both used elaborate abstract patterns in a decorative manner—Matisse’s carpets and wall-papers; Klimt’s mosaics.)*

**Short Review of Artists**

Using the following paintings to illustrate their styles, the narrator provides a brief review of each artist.

1. **Klimt**
   - Expectancy

2. **Klee**
   - Weimar Bauhaus Auseilung
3. What did the narrator mean when she said that Klee’s paintings were “simple in appearance, but complicated in their inner meaning”? (Klee’s art was deliberately childlike. He used simple images as symbols and metaphors to evoke complex ideas about human existence.)

4. How did Rouault’s art change over the course of his life? (His earlier works depicted the corrupt and evil aspects of society—miserable clowns, leering judges, corrupt politicians—with “slashes of hot, dark paint.” Later, when his work began to sell, his paintings took on a more compassionate tone. He painted mostly religious images in a stained-glass style—heavily outlined in black.)

5. What Italian artist’s “elegant, sinuous line produced slender, oval heads, sloping shoulders, and necks with swan-like grace”? (Modigliani) What seems to have been Modigliani’s most obvious influence? (artists of the Italian Renaissance tradition)

6. What factors caused many twentieth century Italian artists to embrace Futurism? (Italy had not progressed technologically as rapidly as the rest of Europe. Many artists felt that this was due to an unremitting worship of past Italian masters and heroes. They hoped to free themselves and Italy from the past through Futurism.)

7. What did Futurist Giacomo Balla attempt to convey through simultaneous views and multiplication of objects, as in the painting Hands of the Violinist? (motion)

8. Why can Kokoschka be described as an “expressionistic-impressionistic” painter? (Kokoschka used impressionistic techniques, such as the application of brilliant colors applied in bands, to create his city portraits. But Kokoschka never merely captured a scene, he imbued it with his own emotional responses and experiences—an Expressionist method of painting.)

**Activities**

**Analyzing Art**

1. Have students construct a visual file for each artist. The files could include reproductions from postcards, old calendars, and art magazines. Write the artist’s name and the title of the work on the back of each reproduction. Use these files to create bulletin board displays, or to play recognition games. Set aside time for students to work with the files. For example, you might create games that require students to organize the images by artist, subject matter, technique, and compositional elements.

2. Select two of the featured artists and show students several works by each. Conduct a discussion in which you lead students in comparing and contrasting these works. Encourage them to analyze subjects, colors, shapes, and techniques. Then ask students to select one work of art from the visual files and write a short descriptive essay about their response to the painting. To help students structure their essays, you might want to write questions on the chalkboard such as “What is the subject of this painting? How does this painting make me feel when I look at it? How does the artist create this feeling?”

3. Ask students to take an “imaginary group journey” through a Klee painting. Show the painting—preferably a slide so that the entire class can see and participate together. Ask students to “enter the painting” and to discuss who they meet and what they see, hear, and do there. Encourage them to talk about colors and forms as descriptively as possible.

4. Show students The Kiss and several other works by Klimt. Explain Klimt’s role as the leader of the Art Nouveau (Jugendstill) movement in Austria. Discuss the stylistic characteristics of Art Nouveau. With this background,
assign students to work in small groups to research various aspects of Art Nouveau in Europe: architecture, illustration, the historical and cultural context for the movement, and other Art Nouveau artists, illustrators, and designers such as Aubrey Beardsley, Alphose Mucha, Walter Crane, and Jules Chéret.

Options: You might ask each group to write a short report summarizing their findings. Each report could be presented to the class along with a slide show of illustrations, which you help the groups obtain and organize. Students could also create their own Art Nouveau-inspired poster illustrations or clay sculptures. Or students could create a museum-style or poster display of reproductions of significant Art Nouveau art and architecture, annotated with their re-port. Students from other classes could be invited to view the display.

**Art Making**

1. Show students a reproduction of Klee’s *Twittering Machine*, a fanciful drawing using watercolor wash and pen and ink. Using this work as a model, have each student create his or her own “contraption” in a similar medium, if possible.

2. Show students several examples of Rouault’s work and discuss how he used intense colors and thick paint (impasto) to achieve a stained-glass effect. Have students create or copy a simple drawing or design and experiment with impasto to create a similar effect. Impasto can be made from melted crayons, or by mixing dry tempera with wheat paste.

3. Show students several of Modigliani’s portraits and review how he achieved dignity and elegance through simplicity and distortion. Working with charcoal or pencil, have each student draw a portrait or self-portrait in which they consciously strive to reduce details and develop graceful, simple shapes. En-courage them to try to preserve the unique identity of the person while reducing detail.

4. Collect a large number and variety of color swatches from magazines. Have each student find and bring to class a full-length photograph of a person from a magazine article or advertisement. To begin the activity, show students Klimt’s *The Kiss*, in which mosaic-like shapes produce a rich texture. Discuss how he achieved this texture by using colors of different intensities and values. Have each student select swatches in a range of color values and hues. Next, have students cut their swatches into small, mosaic-like bits. Using these bits, have each student create a collage directly over a section of his or her photo. The final piece could be mounted on cardboard, or students could cut away the background of their pieces and recreate them in neutral tones.
The artists featured in this program are six European turn-of-the-century artists who do not fit into specific categories, yet are unique and significant.

<table>
<thead>
<tr>
<th>Artist</th>
<th>Major Work</th>
<th>Clues</th>
</tr>
</thead>
<tbody>
<tr>
<td>Klimt</td>
<td>Adele Bloch-Bauer</td>
<td>curves; patterns; gold</td>
</tr>
<tr>
<td>Klee</td>
<td>La Belle Jardinière</td>
<td>primitive; child-like; cryptic</td>
</tr>
<tr>
<td>Rouault</td>
<td>Three Judges</td>
<td>“stained-glass” people</td>
</tr>
<tr>
<td>Modigliani</td>
<td>Head of a Woman</td>
<td>long necks; oval faces</td>
</tr>
<tr>
<td>Balla</td>
<td>Dynamism of a Dog on a Leash</td>
<td>wheels in motion; Futurism</td>
</tr>
<tr>
<td>Kokoschka</td>
<td>The Tempest</td>
<td>Impressionistic-Expressionistic; city portraits</td>
</tr>
</tbody>
</table>

**Glossary**

**Byzantine**—art of the East Roman Empire (fifth through fifteenth century) that frequently exhibits stylized, oriental components, or Greek classical realism.


**Caricature**—a picture that exaggerates the peculiarities or defects of persons or things.

**Caruso**—(Enrico. 1873–1921) Italian operatic tenor.

**Compassionate**—showing deep sympathy and sorrow for another who is stricken by suffering or misfortune.

**Dresden**—a city in East Germany, on the Elbe River.

**Fascism**—a governmental system led by a dictator having complete power, forcibly suppressing opposition and criticism, regimenting all industry, commerce, etc., and emphasizing an aggressive nationalism and often racism.


**Futurism**—an Italian style that stressed the dynamism of machine motion.

**Galileo**—(Galileo Galilei. 1564–1642) Italian physicist and astronomer.

**Jugendstil**—Art Nouveau; a northern European and American style (1895–1905) characterized by flowing plant forms.


**Marconi**—(Guglielmo Marchese. 1874–1937) Italian electrical engineer and inventor, especially in the field of wireless telegraphy. Won the Nobel Prize for Physics, 1909.

*Continued on page 34*
Michelangelo—(Michelangelo Buonarroti. 1475–1564) Italian sculptor, painter, architect, poet.

Mosaic—a picture or decoration made of small pieces of inlaid stone, glass, etc.


Prague—capital of Czechoslovakia—western part, on the Moldau River; also the capital of Bohemia.

Renaissance—the activity, spirit, or time of the great revival of art, literature, and learning in Europe beginning in the fourteenth century and extending to the seventeenth century, marking the transition from the medieval to the modern world.

Sinuous—winding or crooked. Serpentine in form.

Sonny Corleone—hot-tempered son in Mario Puzo’s novel and movie The Godfather.

Stockholm—chief seaport and capital of Sweden—southeast part.

Verdi—(Giuseppe. 1813–1901) Italian composer.

Vivaldi—(Antonio. 1675–1741) Italian violinst and composer.
American Artists
Objectives

After watching the program and participating in post-viewing discussion and activities, students should be able to

- recognize the styles of six American painters who revealed the new spirit of America through city and country panoramas: Stella (Joseph), Demuth, Sheeler, O'Keeffe, Dove, and Marin
- understand that some American landscapes and cityscapes depict the character of people as well as regions

Before the Program

1. The program title and artists’ names should be listed on the board.

2. Ask students to describe what scenes and images they imagine when they think of landscape painting. What are the typical subjects they associate with it? Write their ideas on the chalkboard and refer to it in your post-viewing discussion.

3. Ask students if they recognize any of the artists listed on the chalkboard. What paintings, ideas, images, places, colors—if any—do they associate with these artists? Record this information on the chalkboard and refer to it in your post-viewing discussion.

4. Tell students to pay close attention to the styles and favorite subjects of each artist presented. They will have an opportunity to test their ability to identify each artist’s style at the end of the program.

Program Summary

Not the usual amber waves of grain, purple mountains majesty, and fruited plains, "American Landscapes” features seascapes, skyscapes, and cityscapes from Maine to Manhattan to New Mexico. Viewers see how Cubism influenced Stella through examples of his vertical abstract paintings of the Brooklyn Bridge. The factories, grain elevators, and warehouses of Precisionists Demuth and Sheeler illustrate their interest in America’s new industrial landscape. The more abstract and organic aspects of the landscape are seen in the paintings of O'Keeffe and Dove. Marin, a New England painter whose expressionistic images are compared to “painted music,” is also featured.

Presentation of Artists

In this program, artists and their paintings are discussed in the order that follows.

1. Stella
   - American Landscape
   - The Brooklyn Bridge
   - Factories
   - The Bridge
   - Tropical Sonata

2. Demuth
   - Apples and Green Glass (detail)
   - I Saw the Figure 5 in Gold
   - Buildings, Lancaster
   - Buildings, Abstraction
   - And the Home of the Brave
   - My Egypt
   - Lancaster
   - Pears (detail)
   - Eggplants (details)
3. **Sheeler**  
   Interior 1926  
   Home Sweet Home  
   Staircase, Doylestown  
   American Frontier  
   River Rouge Plant  
   Upper Deck  
   Offices

4. **O’Keeffe**  
   Cow’s Skull  
   The Mountain, New Mexico  
   Abstractions  
   Ranchos Church

5. **Lachaise**  
   Georgia O’Keeffe

6. **O’Keeffe**  
   The White Flower  
   Two Jimson Weeds with Green Leaves, Blue Sky  
   Peach and Glass  
   The Mountain, New Mexico  
   Waterfall #1  
   (Unknown)

**Short Review of Artists**

Using the following paintings to illustrate their styles, the narrator provides a brief review of each artist.

1. **Stella**  
   The Brooklyn Bridge

2. **Demuth**  
   Machinery

3. **Sheeler**  
   (Unknown)

4. **O’Keeffe**  
   Perdenal

5. **Dove**  
   Cars in Sleet Storm

6. **Marin**  
   Pertaining to Stonington Harbor, Maine

**After the Program**

Duplicate and distribute the student summary sheet on page 41. Use the summary sheet as a means to review with students the artists and their styles. The glossary will help students identify unfamiliar terms, places, and people.

**Discussion Questions**

1. The narrator compares Stella’s image of the Brooklyn Bridge in his painting *American Landscape* with what other object? *(a giant cathedral)* How do the two compare? *(The bridge’s Gothic-style arches and towers form stained-
glass window shapes; cables and skyscrapers form organ pipes. The two objects also compare in stature, and as examples of human technological achievement.)

2. Why might Demuth be referred to as a Precisionist? (He drew and painted clean, clear, crisp forms and smooth geometric shapes in brilliant white.)

3. In what ways are Demuth’s and Sheeler’s visions of America similar? (Both were primarily interested in the American architectural landscape, particularly industrial sites—warehouses, factories, smoke stacks, and grain elevators. Both favored clean, clear, crisp lines.)

4. Which of the landscape painters featured in the program was referred to as the “Daughter of the American Prairie”? (Georgia O’Keeffe) Why? (She is well-known for her landscapes of the American west: bad-lands, prairies, desert scenes.)

5. What are some of the stylistic characteristics of O’Keeffe’s landscape paintings? (They emphasize open spaces, emptiness. She favored diamond-hard surfaces and explored the architectural side of nature.)

6. Who was America’s first full-fledged abstract painter? (Dove)

7. What subjects did Marin typically paint? (New England landscapes: sea, sky, and sun) In what way were his canvases expressionistic? (He imposed his own emotional and intellectual spirit on the landscapes he painted. They convey his personal vision of the explosive forces of nature.)

8. Most of the paintings featured in the program capture a distinctly American scene or place. Could it be said that these artists describe or express more than their obvious subject matter? If so, what else? Give an example using one of the paintings in the program. (many possible answers)

Activities

Analyzing Art

1. Have students construct a visual file for each artist. The files could include reproductions from postcards, old calendars, and art magazines. Write the artist’s name and the title of the work on the back of each reproduction. Use these files to create bulletin board displays, or to play recognition games. Set aside time for students to work with the files. For example, you might create games that require students to organize the images by artist, subject matter, technique, and compositional elements.

2. Select two of the featured artists and show students several works by each. Conduct a discussion in which you lead students in comparing and contrasting these works. Encourage them to analyze subjects, colors, shapes, and techniques. Then ask students to select one work of art from the visual files and to write a short descriptive essay about their response to the painting. To help students structure their essays, you might want to write questions on the chalkboard such as “What is the subject of this painting? How does this painting make me feel when I look at it? How does the artist create this feeling?”

3. Ask students to take an imaginary journey into a painting. Select one painting for the entire class from the visual files, or let each student choose one. Ask students to “enter the painting” and to write a story or poem about who they meet and what they see, hear, and do there. Encourage them to write about colors and forms as descriptively as possible. Option: Have each student read his or her story or poem to the class. If each student chose a painting, ask the class to try to guess—based on their readings—which painting each student chose.
**Art Making**

1. Have each student make a sketch journal of a landscape near his or her home. Ask students to draw the scene at different times of the day or in different kinds of weather. Encourage them to capture a variety of moods.

2. Have each student choose a photograph of a landscape. Glue the photographs onto a piece of drawing paper. Have each student continue to extend or expand the landscape out onto the drawing paper. Help students choose a medium that harmonizes best with their photograph.

3. Take students to a nearby scenic area and have them draw a landscape. Later, in the classroom, have them draw the same landscape from memory. Encourage students to compare and contrast these drawings and to discuss the similarities and differences.
Student Summary Sheet 7: American Landscapes

From 1900 to 1950 (and, in the case of O’Keeffe, through the 1980s), American artists painted brave urban and rural vistas. The painters featured in this program did more than just capture a scene with paint; they revealed new insights about America, and about the character of its people.

<table>
<thead>
<tr>
<th>Artist</th>
<th>Major Work</th>
<th>Clues</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stella</td>
<td>The Brooklyn Bridge</td>
<td>Cubist searchlights</td>
</tr>
<tr>
<td>Demuth</td>
<td>I Saw the Figure 5 in Gold</td>
<td>fruit, flowers, factories, grain elevators</td>
</tr>
<tr>
<td>Sheeler</td>
<td>Abandoned Mill</td>
<td>frozen, silent architecture</td>
</tr>
<tr>
<td>O’Keeffe</td>
<td>Ranchos Church</td>
<td>giant flowers; painted prairies</td>
</tr>
<tr>
<td>Dove</td>
<td>Ferry Boat Wreck</td>
<td>abstract sirens</td>
</tr>
<tr>
<td>Marin</td>
<td>Maine Island</td>
<td>frame within a frame</td>
</tr>
</tbody>
</table>

Glossary

**concatenation**—linkage in a series.

**contemporary**—marked by characteristics of the present period.

**Crane**—(Hart. 1899–1932) American poet.

**Cultural Literacy**—E. D. Hirsh, Jr.’s, 1987 book and coined phrase alluding to the knowledge and understanding of cultural references and the pleasure of applying them in the mind’s eye.

**depression**—a period of low economic activity marked by ongoing levels of unemployment.

**Guggenheim Museum**—a New York museum of contemporary art.

**labyrinth**—a place constructed of intricate passageways and blind alleys.

**Manhattan**—borough of New York City comprising Manhattan Island and several small adjacent islands.

**mocha**—a color resembling coffee with cream.


**Patrician**—aristocratic.

**Precisionists**—a group of American artists interested in cold, scrupulous realism.

**predella**—the base of an altarpiece, often decorated with small paintings or reliefs.

**serendipitous**—characterized by the finding of agreeable things not sought.


**subterranean**—lying under the surface.

**Taos**—an art colony and resort town in northern New Mexico.


**Wright**—(Frank Lloyd. 1869–1959) American architect.
Objectives

After watching the program and participating in post-viewing discussion and activities, students should be able to

- recognize the styles of eight American realist painters: Hopper, Shahn, Levine, Pippin, Avery, Wyeth, Wood, and Benton
- understand that American artists portrayed the Post-Depression struggle through a regional, romantic realism that haunts and saddens, amuses and encourages

Before the Program

1. The program title and artists’ names should be listed on the board.

2. Ask students to describe what they know about or associate with American Realism. What particular artists, paintings, images, colors, ideas, or places—if any—do they associate with the movement? Record these on the chalkboard and refer to them in your post-viewing discussion.

3. If students are not familiar with Realism, ask them to look up the term in a dictionary. Encourage them to make some speculations about Realism based on the definition: what qualities might Realist art possess? Write their ideas on the chalkboard. Ask students to listen and look for anything in the program that might support or contradict their ideas.

4. Tell students to pay close attention to the styles and favorite subjects of each artist presented. They will have an opportunity to test their ability to identify each artist’s style at the end of the program.

Program Summary

The 1930s and 1940s were troubling decades for America. Beginning with the stock market crash of 1929, savings were lost, jobs were scarce, and people were without hope. American artists portrayed this struggle in regional paintings that are not only realistic, but also romantic in their mystery, exoticism, and nostalgia.

Hopper’s stark, brooding paintings reveal the isolation of life in the inner cities. Shahn drew upon German Expressionism to make his artistic commentary on the political and social injustices of the day. Levine, a social satirist, pokes fun at government officials and mobsters alike, using distortion and exaggeration. Pippin’s interiors reflect his black rural heritage; he strikes a balance between primitivism and sophistication. The influence of Matisse is obvious, yet thoroughly re-worked in Avery’s unique abstract landscapes. The landscapes and portraits of Wyeth, Wood, and Benton illustrate their unique and separate, yet related visions of rural American life—a kind of new regional realism.

Presentation of Artists

In this program, artists and their paintings are discussed in the order that follows.

1. **Hopper**
   - Approaching a City
   - Early Sunday Morning
   - First Row Orchestra
   - People in the Sun
   - Night hawks
   - Tables for Ladies
   - Lighthouse at Two Lights
Short Review of Artists

Using the following paintings to illustrate their styles, the narrator provides a brief review of each artist.

1. **Hopper**
   - Seven A.M.

2. **Shahn**
   - Conversation

3. **Levine**
   - (Unknown)

4. **Pippin**
   - Saturday Night Bath

5. **Avery**
   - Girl in a White Dress

6. **Wyeth**
   - Coon Hunter

7. **Wood**
   - Dinner for Threshers

8. **Benton**
   - The Lord is My Shepherd

**Student Challenge**

At the conclusion of the program, students are invited to identify the artists who created the following works.

1. Domesticity (**Pippin**)
2. Second Story Sunlight (**Hopper**)
3. Dinner for Threshers (detail) (**Wood**)
4. Swimmers (**Avery**)
5. July Hay (**Benton**)
6. Everyman (**Shahn**)
7. Waiting for McGinley (**Wyeth**)
8. Welcome Home (**Levine**)

**After the Program**

Duplicate and distribute the student summary sheet on page 46. Use the summary sheet as a means to review with students the artists and their styles. The glossary will help students identify unfamiliar terms, places, and people.

**Discussion Questions**

1. Describe the atmosphere Hopper created in many of his paintings. *(stifling, stagnant, claustrophobic, brooding)* How did he achieve this atmosphere? *(by creating stark, cold light and by isolating his subjects: buildings are often deserted, isolated,*
as though abandoned. Hopper’s people seem detached—they never move or talk to each other, creating an atmosphere of detachment.)

2. Which American Realist was heavily influenced by German Expressionism? (Shahn)

3. How did Levine reveal his attitudes toward society through his paintings? (Through his choice of subject matter and style. Levine painted government officials, small-time hoodlums, the mob, and the clergy. He used a satirical approach, poking fun at his subjects through the use of distortion and exaggeration—“taffy-pull faces.”)

4. Why can Pippin’s style be characterized as primitive? (His style was simple and uncomplicated, naive but charming. He possessed a sophisticated sense of color and pattern, and imagination.) Note to teacher: you might want to discuss primitivism in more depth. Are painters with primitive or naive styles less important than other artists? Why or Why not? If students are familiar with Rousseau, ask them to compare his art with Pippin’s.

5. What twentieth century French painter’s influence is evident in Avery’s paintings? (Matisse) How so? (Avery incorporated Matisse’s drawing technique and flattened color masses into his own fresh style.)

6. What vision of America does Wyeth portray in his wind blown, brown landscapes and portraits? (The toughness of the Great Depression: the isolation and difficulty of life in rural America)

7. Like Wyeth, Grant Wood’s art also dealt with the Depression in an oblique way. In what way were his paintings a reaction to the Great Depression? (Wood reacted to the Depression by painting what people needed and wanted most: nostalgia, reassurance, clean fields, pure atmosphere.)

8. What is the name of Wood’s best-known painting? (American Gothic) What conclusions might you draw about American life in the 1930s and 1940s from this painting? (many possible answers)

9. What technique did Benton frequently use in his paintings to emphasize his ideas and emotions about the American experience? (Extreme exaggeration and distortion) Can you give an example of exaggeration in one of the Benton paintings featured in the program? (tilting railroad tracks, rearing horse, billowing smoke, writhing people in The Wreck of the Ole ’97; other possible answers)

10. Which of these painters do you think presents the most compelling or interesting vision of America in the 1930s and 1940s? Why? (many possible answers)

Activities

Analyzing Art

1. Have students construct a visual file for each artist. The files could include reproductions from postcards, old calendars, and art magazines. Write the artist’s name and the title of the work on the back of each reproduction. Use these files to create bulletin board displays, or to play recognition games. Set aside time for students to work with the files. For example, you might create games that require students to organize the images by artist, subject matter, technique, and compositional elements.

2. Show students a series of Realist and non-Realist works. Ask them to identify which are Realist works and which are not. During this process, encourage students to formulate a definition of Realism based on their decisions. Write their ideas on the board as the discussion develops.

3. Ask students to take an imaginary journey into a painting. Select one painting for the entire class from the visual files, or let each student choose one. Ask students to “enter the painting” and to write a story or poem about who they meet and what
they see, hear, and do there. Encourage them to write about colors and forms as descriptively as possible. Option: Have each student read his or her story or poem to the class. If each student chose a painting, ask the class to try to guess—based on their readings—which painting each student chose.

4. Ask each student to decide which of the featured artists they find most interesting. Have them research and write a short biography of the artist’s early life. With the class, brainstorm a series of questions that will help to structure their essays such as Where was the artist born? Did he grow up in the city or country? What were his parents’ occupations? Encourage them to find out as much as they can about the artist’s early experiences. Students should present these brief biographies to the class. After each report, conduct a class discussion in which—based on the evidence the student collects—the class suggests how these early experiences may have influenced the artist in his or her choice of subject matter and style.

Art Making

1. During the 1930s Thomas Hart Benton, like many artists, found work through government programs. He painted murals depicting historical themes of a regional nature in post offices and other public buildings. Show students some examples of these murals. Have the class identify several important events in the history of their community or school and create a mural to illustrate them. The mural could be sketched and painted on sections of poster board and fastened together when it is finished.

2. Show students several examples of Realism. Explain that Realist painters did not always feel that their paintings should be “pretty” or “beautiful.” Explain that many Realists used local color (the actual color of an object when seen up close), which is generally muddy rather than bright. Conduct a discussion in which the students explore why many Realists chose local color as a means to convey their ideas. Ask students to use local color to create a simple still life drawing in oil pastel. Help students mix several colors to create “muddy” realistic colors.

3. Show students several images of buildings and houses painted by Realists and discuss their value as historical artifacts. Locate a Victorian or 1930s vintage home or building in your community, preferably one that is run down or has been modernized. On a field trip to the building, have students draw or paint the house as they imagine it might have looked when new. Option: To complete the project, you might also have students paint the structure as it appears today in a realistic style. Students might also research the history of the structure. Possible questions. Who were its original owners? What was its original purpose? How has it been used over the years?

4. Show and discuss Grant Wood’s painting, American Gothic. The painting has been called an American icon. Wood sketched the woman, the man, and the house at different times and in different places. Later, these images were combined into one visual image by the artist—the scene never really existed. Each element in the painting represents some aspect of the typical way of life in the rural Midwest of the 1930s. Have students develop some symbols that represent their way of life, culture, and interests. Then ask them to incorporate these into one visual image. This could be done by drawing or by selecting images from magazines or scrapbooks and using a collage technique.
Student Summary Sheet 8: Realism

In American art, Realism is an effort by painters to depict—by region and through actual rather than ideal scenes—the American struggle after the 1929 stock market crash and ensuing depression.

<table>
<thead>
<tr>
<th>Artist</th>
<th>Major Work</th>
<th>Clues</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hopper</td>
<td>Early Sunday Morning</td>
<td>claustrophobic isolation</td>
</tr>
<tr>
<td>Shahn</td>
<td>Miners' Wives</td>
<td>delicate line</td>
</tr>
<tr>
<td>Levine</td>
<td>Gangster Funeral</td>
<td>taffy-pull faces</td>
</tr>
<tr>
<td>Pippin</td>
<td>Christmas Morning Breakfast</td>
<td>sweet domestic scenes</td>
</tr>
<tr>
<td>Avery</td>
<td>Seated Girl with Dog</td>
<td>brightly colored, flat, faceless people</td>
</tr>
<tr>
<td>Wyeth</td>
<td>Christina's World</td>
<td>dry, brown landscapes</td>
</tr>
<tr>
<td>Wood</td>
<td>American Gothic</td>
<td>table-top Corn-Belt scenes</td>
</tr>
<tr>
<td>Benton</td>
<td>July Hay</td>
<td>exaggeration; distortion</td>
</tr>
</tbody>
</table>

Glossary

antimacassar—a cover used to protect the back or arms of furniture.

chic—cleverly stylish.

claustrophobia—abnormal dread of being in closed or narrow spaces.

Gothic—relating to twelfth century European architecture; desolate, remote, macabre, mysterious.

Lithuania—country in northern central Europe, bordering on the Baltic (since 1940, a republic of Russia).

monochromatic—consisting of one color. Possessing tones of one color in addition to the ground hue.

oblique—indirectly stated or expressed. Not straightforward.

poignant—touching; deeply affecting.

pristine—fresh and clean.

stagnant—motionless, stale; dull, inactive.


veneration—respect or awe inspired by dignity.

Victorian—prim; stiff; stuffy; relating to the nineteenth century reign of Queen Victoria of England.
Program 9

Abstract Expressionism

Objectives
After watching the program and participating in post-viewing discussion and activities, students should be able to

1. recognize the styles of four Action painters, Pollock, Kline, de Kooning, and Gottlieb; three Color Field painters, Rothko, Frankenthaler, and Louis; and one Hard-Edge painter, Stella (Frank)

2. understand that Abstract Expressionism was an attempt by New York artists to break away from traditional, conventional, and derivative styles

Before the Program
1. The program title and artists' names should be listed on the board.

2. Ask students to describe what they know about or associate with Abstract Expressionism. What particular artists, paintings, images, colors, ideas, or places—if any—do they associate with the movement? Record these on the chalkboard and refer to them in your post-viewing discussion.

3. If the students are not familiar with Abstract Expressionism, ask them to look up the term in a dictionary. Encourage them to make some speculations about Abstract Expressionism based on the definition. Have them brainstorm some qualities or features that Abstract Expressionist art might possess. Write their ideas on the chalkboard. Ask students to listen and look for anything in the program that might support or contradict their ideas.

4. Tell students to pay close attention to the styles and favorite subjects of each artist presented. They will have an opportunity to test their ability to identify each artist's style at the end of the program.

Program Summary
Post-World War II painters communicated their frustrations and struggles through a new, underivative art that usually did not portray recognizable forms. It got across feelings through gestures, motion, and a graphic shorthand in a "knock-em-dead style" that outraged the public. Abstract Expressionism, sometimes called "Action Painting," or "The New York School," led to Color Field and Hard-Edge painting. Examples of these phases of the movement are also presented.

The bold, gestural paintings of Pollock, Kline, de Kooning, and Gottlieb demonstrate the early movement's preoccupation with automatic writing, motion, and chaos. Pollock's technique of spattering paint with brushes and dribbling it from pails is presented. The importance of color as a powerful emotive element that can stand on its own is demonstrated through works by Rothko, Frankenthaler, and Louis. The precise, hard, and immaculate shaped canvases of Stella suggest a reaction to the emotional outbursts of Abstract Expressionism.

Presentation of Artists
In this program, artists and their paintings are discussed in the order that follows.

1. Pollock
   Yellow Islands
   Autumn Rhythms
   (Unknown)
Tiger
Grayed Rainbow

2. **Kline**
   - Buttress
   - (Unknown)
   - Delaware Gap
   - Crossways
   - Dahlia

3. **De Kooning**
   - Door to the River
   - (Untitled)
   - Gotham News
   - Woman and Bicycle

4. **Gottlieb**
   - Frozen Sounds
   - Excaliber
   - (Unknown)
   - Two Disks
   - Rising

5. **Rothko**
   - Orange and Yellow
   - Brown, Blue, Brown on Blue
   - Black, Ochre, Red over Red
   - Orange Brown
   - Blue Orange Red
   - (Untitled)

6. **Frankenthaler**
   - White Sage
   - Blessing of the Fleet
   - Flood

7. **Louis**
   - TeT
   - Beth
   - Alpha
   - Color Line

8. **Stella**
   - Agbatana
   - Half Moon
   - (Unknown)
   - Lac L’Orange III
   - Tahkt-I-Sulayman, Variation II

**Student Challenge**
At the conclusion of the program, students are invited to identify the artists who created the following works.

1. Line through White (**Kline**)
2. Damascus Gate, Stretch Variation (**Stella**)
3. Delta (**Louis**)
4. Number 27 (**Pollock**)
5. Rock Pond (**Frankenthaler**)
6. Woman (**De Kooning**)
7. Black on Dark Sienna (**Rothko**)
8. Spray (**Gottlieb**)

**After the Program**
Duplicate and distribute the student summary sheet on page 51. Use the summary sheet as a means to review with students the artists and their styles. The glossary will help students identify unfamiliar terms, places, and people.

**Discussion Questions**

1. Which artists presented in the program can be characterized as Action painters? (Pollock, Kline, de Kooning, Gottlieb) Why? (The techniques used to apply paint to the canvas required grand gestures of motion and energy, which are reflected in the paintings themselves.)
2. How did Pollock create his paintings? (He swirled and dribbled paint with brushes and pierced paint cans directly onto large canvases placed on the floor. The size of his canvases and their placement on the floor allowed him literally to enter a painting as he created it.)

3. What did the narrator mean when she said that Kline’s paintings dramatized the conflict of positive and negative? How did he do this? (Kline used black and white as if to represent opposing forces, which collide and interlock on his canvases as though caught up in battle. The severity of his palette and his use of swift, dramatic gestures suggest the interplay of powerful opposites: black and white; good and evil; left and right, etc.)

4. De Kooning is probably best known for painting what images? (the image series called Woman—humorous and disturbing images of leering women)

5. Which Abstract Expressionist’s works frequently featured red bursts and black explosions? (Gottlieb) What do his images call to mind? (many possible answers: power of the bomb; the beginning of the Nuclear Age; Hiroshima)

6. Describe some of the typical characteristics of a Rothko painting. (roughly rectangular canvas; delicate bands of horizontal color sandwiched together; color is most important in his paintings in expressing ideas and emotions)

7. Why can it be said that Rothko’s canvases represent experiences? (Rothko wanted people to be moved by his canvases as they might be moved by other kinds of human experiences. He understood that color, independent of other elements, could evoke human emotions. He manipulated colors with the intention of creating paintings that express tragedy, doom, ecstasy, and subtle emotions.)

8. Rothko, Frankenthaler, and Louis are described as Color Field Painters. Can you speculate why? (Color is predominantly important in their canvases. For example, large unbroken “color fields” form the shapes in Rothko’s and Frankenthaler’s canvases, rather than linear details. Louis used bands of color on white grounds to create huge chromatic fantasies. With these artists, color is celebrated for its capacity to evoke human emotions and ideas.)

9. How is Frank Stella’s work different from the work of the other artists featured in this program? (many possible answers: He used shaped canvases. He favored clean, immaculate geometric shapes. His work is formal and mathematically calculated.) Compare your emotional re-action to a Stella painting with your reaction to a Rothko. (many possible reactions)

Activities

Analyzing Art

1. Have students construct a visual file for each artist. The files could include reproductions from postcards, old calendars, and art magazines. Write the artist’s name and the title of the work on the back of each reproduction. Use these files to create bulletin board displays, or to play recognition games. Set aside time for students to work with the files. For example, you might create games that require students to organize the images by artist, subject matter, technique, and compositional elements.

2. Show students a series of Abstract Expressionist and non-Abstract Expressionist works. Ask them to identify which are Abstract Expressionist works and which are not. During this process, encourage students to formulate a definition of Abstract Expressionism based on their decisions. Write their ideas on the board as the discussion develops.

3. Ask students to take an imaginary journey into a painting. Select one painting for the entire class from the visual files, or let each student choose one. Ask students to “enter the painting” and to write a story or poem about who they meet and what
they see, hear, and do there. Encourage them to write about colors and forms as descriptively as possible. Option: Have each student read his or her story or poem to the class. If each student chose a painting, ask the class to try to guess—based on their readings—which painting each student chose.

4. Show students a work by Pollock and a work by Kline. In class discussion, compare and contrast the two paintings. After comparing the two paintings, ask students what they can surmise about the artistic visions of Pollock and Kline. What ideas and emotions did they express through their art? Option: You may choose to ask the students to write a short essay based on the previous question. Or you may elect to have several students research the two works and share their findings with the class.

Art Making

1. Play a selection of instrumental music (jazz, classical, swing). Have each student construct a collage of colored paper expressing the mood of the music. Encourage them to use a variety of construction techniques (cutting, tearing, etc.) to create their designs. Afterward in class discussion ask students to share their collages and explain what techniques they used to reflect the music.

2. Show students a selection of Abstract Expressionist art that illustrates the use of gesture as an expressive technique. Have students explore gesture. Discuss the difficulty of expressing gesture and the importance of quick observation. Ask one student to model an active pose. Through either drawing or clay modeling, have students create a full action figure in a short period of time. A limit of two minutes for drawing and five minutes for clay would be appropriate.

3. Through collage or drawing, have students create a work that employs organic shapes to express an emotion (calmness, anger, joy). Repeat the exercise with geometric shapes.
Abstract Expressionism was an American art movement of the 1940s and 1950s that manifested the creative feelings, frustrations, and struggles of painters through gestures and motion. Branches of the movement include Action Painting, Color Field Painting and Hard-edge Painting.

<table>
<thead>
<tr>
<th>Artist</th>
<th>Major Work</th>
<th>Clues</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pollock</td>
<td>Blue Poles</td>
<td>“Jack the Dripper”</td>
</tr>
<tr>
<td>Kline</td>
<td>Palladio</td>
<td>railroad tracks</td>
</tr>
<tr>
<td>De Kooning</td>
<td>Woman and Bicycle</td>
<td>nightmare ladies</td>
</tr>
<tr>
<td>Gottlieb</td>
<td>Blast</td>
<td>bursts and blasts</td>
</tr>
<tr>
<td>Rothko</td>
<td>Orange and Yellow</td>
<td>muted squares</td>
</tr>
<tr>
<td>Frankenthaler</td>
<td>Flood</td>
<td>soak and stain</td>
</tr>
<tr>
<td>Louis</td>
<td>Lambda</td>
<td>melted candy canes and stripes</td>
</tr>
<tr>
<td>Stella</td>
<td>Sinjerli Variation IV</td>
<td>rainbow protractors</td>
</tr>
</tbody>
</table>

Glossary

calligraphy—beautiful, elegant handwriting or penmanship.

chauvinist—person with an undue attachment to a group. Prejudiced devotion to any cause.

eccstatic—overwhelmed by emotion.

electrocardiogram—a tracing made by an instrument recording heartbeat.

equilibrium—a state of balance.

gargantuan—gigantic; colossal.

machete—a heavy knife used for cutting sugar cane, underbrush; sometimes used as a weapon.

manifesto—a public declaration of intentions, motives, or views.

Rorschach test—a personality test in which a person interprets inkblot designs to determine intellectual and emotional factors.

Stonehenge—a prehistoric monument on Salisbury Plain in Wiltshire, England, consisting mainly of a large circle of megalithic posts and lintels.

underivative—not having derived from something else; original.
Objectives
After watching the program and participating in post-viewing discussion and activities, students should be able to

- recognize the styles of six Pop artists: Lichtenstein, Warhol, Rosenquist, Thiebaud, Oldenburg, and Indiana
- understand that Pop artists satirized the superficiality of American pleasures and pastimes of the 1960s through tragicomic works

Before the Program
1. The program title and artists’ names should be listed on the board.

2. Ask students to describe what they know about or associate with Pop Art. What particular artists, paintings, images, colors, ideas, or places—if any—do they associate with the movement? Record these on the chalkboard and refer to them in your post-viewing discussion.

3. If the students are not familiar with Pop Art, ask them to look up the term in a dictionary. Encourage them to make some speculations about Pop based on the definition. Have them brainstorm some qualities or features it might possess. Write their ideas on the chalkboard. Ask students to listen and look for anything in the program that might support or contradict their ideas.

4. Tell students to pay close attention to the styles and favorite subjects of each artist presented. They will have an opportunity to test their ability to identify each artist’s style at the end of the program.

Program Summary
Pop is an art movement that satirizes American advertising, politics, movie stars, TV, magazines, billboards, soup cans, cosmetics, and fast foods. Painters and sculptors of the 1960s spoofed familiar people, pastimes, pleasures, and products. Pop artists shocked the public into seeing these subjects in a new way. They reprimanded the public for putting too much emphasis on money and material things. Lichtenstein’s comic book images, Warhol’s instantly recognizable faces, and Rosenquist’s day-glo canvases illustrate Pop’s spirit and typical subject matter. Thiebaud’s paintings of cakes and pies and Oldenburg’s burger sculptures emphasize Pop’s obsession with common place objects. Indiana’s work with letters, words, numbers, and signs is also featured.

Presentation of Artists
In this program, artists and their paintings are discussed in the order that follows.

1. Lichtenstein
   - As I Opened Fire
   - The Kiss
   - Forget It, Forget Me
   - Crying Girl
   - Cherry Pie
   - Still Life with Goldfish

2. Warhol
   - Marilyn
   - Coca Cola Bottles
   - Money
   - 100 Cans
   - Triple Elvis
   - Marilyn
   - Jackie
   - Ingrid
   - Mao
   - Pete
3. **Rosenquist**  
   Firepole  
   U-Haul-It  
   Fahrenheit  
   Early in the Morning

4. **Thiebaud**  
   Assorted Cakes  
   Cake  
   Pie Counter  
   Gumball Machine

5. **Oldenburg**  
   Hamburger with Pickle  
   Tray Meal  
   Ice Bag Scale C  
   Typewriter Eraser  
   White Gym Shoes

6. **Indiana**  
   Love  
   X-5  
   Beware-Danger, American Dream

### Short Review of Artists

Using the following paintings to illustrate their styles, the narrator provides a brief review of each artist.

1. **Lichtenstein**  
   M-Maybe He Became III

2. **Warhol**  
   Elvis

3. **Rosenquist**  
   Two 1959 People

4. **Thiebaud**  
   Candy Counter

5. **Oldenburg**  
   Giant Hamburger

6. **Indiana**  
   American Dream

### Student Challenge

At the conclusion of the program, students are invited to identify the artists who created the following works.

1. Various Cakes (**Thiebaud**)  
2. Whaam (**Lichtenstein**)  
3. Jackie (**Warhol**)  
4. (Untitled) (**Rosenquist**)  
5. The American Stock Company (**Indiana**)  
6. Hamburger (**Oldenburg**)  

### After the Program

Duplicate and distribute the student summary sheet on page 56. Use the summary sheet as a means to review with students the artists and their styles. The glossary will help students identify unfamiliar terms, places, and people.

### Discussion Questions

1. What are some of the typical subjects portrayed in Pop Art? *(movie stars and other famous people, products like Campbell’s Soup, everyday objects)*

2. Why do you think Pop artists were interested in these subjects? *(They were interested in the shock value of making common objects into high art as a means of making people see the objects—and themselves—in a fresh way. They were reacting to a society obsessed by consumerism, superficiality, the “package” rather than its contents.)*

3. Why don’t Lichtenstein’s images of romance and war cause us to be emotionally moved? *(His comic book style suggests that his characters are fictional—not to be taken entirely seriously. His use of speech balloons and written sound effects make his large, bright panels seem trivial or amusing.) What is Lichtenstein trying to convey with these large, impersonal images? (many possible answers)*

4. Why do you think Warhol frequently grouped multiple images of his subjects in one work (three images of Elvis, the grid of Jackie, etc.)? *(many possible answers: perhaps to reflect America’s obsession with mass production, with clichés like “bigger is better,” and “the more the better”)*

5. What images in Rosenquist’s paintings reveal his wanderlust? *(feet,
highway signposts, and other interstate images)

6. Which Pop artist is best known for his paintings of bakery counter cakes and pies? (Thiebaud) What thoughts, ideas, or emotions do you experience while looking at Thiebaud's Assorted Cakes? (many possible answers)

7. Which artist said "I'm for an art that spits and drips. For an art so big that nobody can possess it"? (Oldenburg) What do you think he meant? (many possible answers)

8. Indiana's best-known work appeared on postage stamps. What was it? (Love)

Activities

Analyzing Art

1. Have students construct a visual file for each artist. The files could include reproductions of postcards, old calendars, and art magazines. Write the artist's name and the title of the work on the back of each reproduction. Use these files to create bulletin board displays, or to play recognition games. Set aside time for students to work with the files. For example, you might create games that require students to organize the images by artist, subject matter, technique, and compositional elements.

2. Show students a series of Pop and non-Pop works. Ask them to identify which are Pop works and which are not. During this process, encourage students to formulate a definition of Pop based on their decisions. Write their ideas on the board as the discussion develops.

3. Ask students to take an imaginary journey into a painting. Select one painting for the entire class from the visual files, or let each student choose one. Ask students to "enter the painting" and to write a story or poem about who they meet and what they see, hear, and do there. Encourage them to write about colors and forms as descriptively as possible. Option: Have each student read his or her story or poem to the class. If each student chose a painting, ask the class to try to guess—based on their readings—which painting each student chose.

4. Show students a work by Lichtenstein and a work by Rosenquist. In class discussion, compare and contrast the two paintings. After comparing the two paintings, ask students what they can surmise about the artistic visions of Lichtenstein and Rosenquist. What ideas and emotions did they express through their art? Option: You may choose to ask the students to write a short essay based on the previous question. Or you may elect to have students research the two works and share their findings with the class.

Art Making

1. Have each student collect several advertisements that make use of cultural clichés or stereotypes to sell products. In class discussion, analyze how these images reflect societal values and attitudes. Possible questions: Why are they powerful enough to sell products? What target group do they appeal to? Have each student pick a common household object not usually advertised on television or in magazines (rubber bands, soap dishes, lamp shades, etc.) and create an advertisement that links the product to a popular cultural cliché or stereotype. Have each student share and discuss his or her ad with the class.

2. Have each student choose a magazine advertisement. By redrawing or through collage, recreate it in a satirical fashion.

3. Ask students to bring to class "junk" from home: pieces of broken radios and clocks, discarded clothing, toys, and parts of other common objects. Using these objects, have each student assemble a sculpture from discarded parts and pieces. Have
students title their sculptures. Afterward, in class discussion, have each student share and discuss the thought process he or she followed while assembling the sculpture. Ask them to explain the titles of their works and how they chose them.
Pop, a 1960s art movement in America, adopted its imagery from popular culture and commercial art and used techniques of commercial illustration. Pop artists satirized America’s obsession with television, fame, and material objects.

<table>
<thead>
<tr>
<th>Artist</th>
<th>Major Work</th>
<th>Clues</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lichtenstein</td>
<td>Live Ammo</td>
<td>Ben Day dots and comic strips</td>
</tr>
<tr>
<td>Warhol</td>
<td>Marilyn Monroe</td>
<td>people as products; electric lines; colored photographs</td>
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<tr>
<td></td>
<td>Campbell's Soup Cans</td>
<td></td>
</tr>
<tr>
<td>Rosenquist</td>
<td>F-111</td>
<td>billboards</td>
</tr>
<tr>
<td>Thiebaud</td>
<td>Quick Snack</td>
<td>fast foods; pretty pastries</td>
</tr>
<tr>
<td>Oldenburg</td>
<td>Giant Hamburger</td>
<td>huge, drippy foods; products</td>
</tr>
<tr>
<td>Indiana</td>
<td>Love</td>
<td>numbers; letters; slogans; signs</td>
</tr>
</tbody>
</table>

**Glossary**

**Ben Day**—a process that produces shading, texture, or tone in line drawings and photographs with a fine screen or a pattern of dots; used in the printing and engraving process.

**camp humor and reverse snobbery**—examples of irony: the tacky or commonplace becomes appealing (thirty-year-old cars; bathtubs with feet; pink flamingoes).

**cerebral**—smart; brainy; intellectual.

**epitomize**—to serve as the ideal or example of something.

**facsimile**—look-alike; replica.

**immortalized**—made everlasting.

**irony**—(in very simple terms) “the opposite is true; the joke is on you!”

**Leonardo**—(Leonardo da Vinci. 1452–1519) Painter, sculptor, architect, and engineer from Florence, Italy.

**manifest**—to make evident.

**manipulate**—to manage skillfully.


**melodramatic**—extremely dramatic; stagey.

**satirize**—pokes fun; spoof.

**trappings**—ornamental outward signs or decoration.

**wanderlust**—strong impulse to go from place to place.


# Textbook Correlation

<table>
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<th></th>
<th>Program 1 Impressionism</th>
<th>Program 2 The Fauves</th>
<th>Program 3 Expressionism</th>
<th>Program 4 Cubism</th>
<th>Program 5 Surrealism</th>
<th>Program 6 Modern Mavericks</th>
<th>Program 7 American Landscapes</th>
<th>Program 8 Realism</th>
<th>Program 9 Abstract Expressionism</th>
<th>Program 10 Pop</th>
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Additional Resources

Books


Educational Packages

1. History through Art and Architecture. Sound filmstrip and video series including student workbooks and charts: elementary through secondary levels. Available from Alarion Press, P.O. Box 1882, Boulder, CO 80306.

2. L.A. County Museum of Art. A series of teacher materials for classroom use with slides often included.
   - The Face Behind the Mask: German Expressionist Sculpture
   - Picasso’s Sculpture
   - Toulouse-Lautrec and His Contemporaries: Posters of the Belle Epoque
   - Jim Dine and Contemporary Prints
   - The Spiritual in Art: Abstract Painting, 1890–1985
   - Master Drawings from the Permanent Collection

   Available from: Education Department, L.A. County Museum of Art, 5905 Wilshire Boulevard, Los Angeles, CA 90036.

3. SWRL Comprehensive Art Program. Filmstrips and teacher’s guide: elementary through junior high school levels. Art making, art criticism and history, art perception. Available from Phi Delta Kappa, P.O. Box 789, Bloomington, IN 47402-0789.

   - Images of Fantasy
   - Images of Change I: Art and Society in Transition
   - Images of Nature
   - Images of Change II: Art, Science, and Technology
   - Images of Man