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# Meet the Masters

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## *III. Presentation of Prints* Grade Three

### Portfolio A

**BRUEGHEL - THE HARVESTERS**  
**CHAGALL - I AND THE VILLAGE**

### Portfolio B

**EVERGOOD – SUNNY SIDE OF THE STREET**  
**HOPPER - APPROACHING A CITY**

### Portfolio C

**van GOGH - STARRY NIGHT**  
**VERMEER - LITTLE STREET**

### Portfolio D

**BEARDEN - SUMMERTIME**  
**MONET - BEACH AT TROUVILLE**

### Portfolio E

**BONNARD - THE ROSE ROAD**  
**UTRILLO - STREET IN MONTMARTRE**

### Portfolio F

**BOUDIN - FAIR IN BRITTANY**  
**LAWRENCE - PARADE**

### Portfolio G

**PISSARRO - THE VILLAGE MARKET**  
**WILLIAMS - POULTRY MARKED**

<p><b>Prints are not presented in the order listed above.</b> <b>Check at your school for the specific order of print presentations.</b></p>
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# Meet the Masters

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550 BRUEGHEL, PIETER  
*The Harvesters*

Metropolitan Museum of Art  
New York



1214 CHAGALL, MARC  
*I and the Village*

Museum of Modern Art  
New York

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# Meet the Masters

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Grade Three

**ARTIST:** BRUEGHEL, PIETER (Broo-gl, Pee-ter) (1525-1569)

**PRINT:** *HARVESTERS*  
METROPOLITAN MUSEUM OF ART  
NEW YORK CITY

Northern Renaissance  
Date: 1565  
Size: 46 1/8" x 63"  
Medium: Oil on Wood

**ARTIST** - Pieter Brueghel, The Elder, was a Flemish artist of the sixteenth century. He studied in Antwerp and was a registered member of the Antwerp Guild. In 1563, he moved to Brussels, married, and began raising a family. He had a successful life as a painter and was a member of a distinguished group of humanists. His favorite subjects were peasants and country scenes. His paintings are often called 'genre' (daily life) paintings. He painted peasants merrymaking, feasting, and working and because of this people sometimes think of him as one of the Flemish peasants. He was even nicknamed "Peasant Brueghel." He believed that peasant life was rough and saw it in relationship to the background of nature. Brueghel's peasants are stolid, hearty members of the community. He portrayed them in broad, flat areas of color, with structural perspective and grandeur of composition. His two sons, (Pieter, The Younger, and Jan, called Velvet), both became painters. The name Brueghel is also spelled Bruegel depending on the reference book used, particularly for Pieter, The Elder.

**PRINT** - The *Harvesters*, was originally named *August*. It depicts peasants in their daily activities in the fields. Like most of Brueghel's work, this painting tells a story. The work, customs and dress of the workers are clearly seen. The figures are solid and rounded. Most of their activity is in the foreground, or front of the picture. Brueghel achieves depth by painting an area of hills and trees in the middle ground. Behind it the fading background is almost hidden in a mist of atmosphere. The large tree in the foreground serves to unite the whole picture. As with most of his works, humans and nature are bound together in the composition.

PORTFOLIO A

PAIRED WITH: CHAGALL  
*I AND THE VILLAGE*

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# Meet the Masters

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Grade Three

**ARTIST:** CHAGALL, MARC (Shah-gohl, Mark) (1887-1985)

**PRINT:** *I AND THE VILLAGE*  
MUSEUM OF MODERN ART  
NEW YORK CITY

School of Paris  
Date: 1911  
Size: 63 5/8" x 59 5/8"  
Medium: Oil on Canvas

**ARTIST** - Marc Chagall was born and spent his childhood in a small humble village in Russia. He was one of nine children in a poor family. His parents recognized his art talent and made sure he had art lessons. He studied in St. Petersburg, Russia before he moved to Paris in 1910. He was soon a member of a group of artists living in Montmartre, France.

Chagall has a personal style using a bright range of colors and portraying his childhood memories. They do not look realistic because they are in a free-floating composition. There is a fantasy quality to his painting. His paintings show fanciful scenes and simple folk-life scenes.

**PRINT** - In *I and the Village*, reality is mixed with happy remembrances and the result is a delightfully personal style. The surface is based somewhat on Cubism, because it has fractured planes. The images and presentation are solely Chagall's. The cow dreams happily of a milkmaid, lovers are on their way to the field, (one right-side up, and the other upside down). The village street has some upside down houses, and a green-faced man holds a fantastic plant as he views the entire scene. Chagall himself says of his paintings, "I do not understand them at all. They are not literature. They are only pictorial arrangements of images that obsess me."

PORTFOLIO A

**PAIRED WITH:** BRUEGHEL  
*HARVESTERS*

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# Meet the Masters

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Grade Three

**BRUEGHEL - HARVESTERS**  
**CHAGALL - I AND THE VILLAGE**

## QUESTIONS FOR DISCUSSION

1. What is alike in both pictures?
2. What is different in both pictures?
3. Which picture contains larger shapes?  
What kind are they?
4. Can you find any objects that overlap? (One object placed on top of the other.)
5. Can you tell me a story about the dream in *I and the Village* ?
6. Can you tell me a story about what the people are doing in *The Harvesters* ?
7. Can you show me objects that are far away in each picture?  
Can you show me objects that are close to you in each picture?

## RELATED ACTIVITIES

1. You know about geometric shapes such as circles, squares, rectangles, triangles and ovals.  
Natural shapes are shapes found in nature such as the shape of a leaf, flower, bird or fish.

Use construction paper to tear and cut geometric and natural shapes in a variety of sizes.  
Design a composition using these shapes. You may overlap some. Place smaller ones on top of larger ones. Fill your page just like the two artists did. Add details with colored pencils, crayons or marker.

2. Pretend you live in a small village. There are animals, small houses and farms.  
Draw a picture about living there.

## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Uses elements and principles of art.  
Visual Arts: Understand similarities and differences among different genres of art.  
Mathematics: Makes two-dimensional shapes.  
Language Arts: Comprehends visual communication.

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# Meet the Masters

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871 EVERGOOD, PHILIP  
*Sunny Side of the Street*

Corcoran Gallery  
Washington, D.C.



1734 HOPPER, EDWARD  
*Approaching a City*

Phillips Collection  
Washington, D.C.

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# Meet the Masters

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Grade Three

**ARTIST:** EVERGOOD, PHILLIP (1901-1973)

**PRINT:** *SUNNY SIDE OF THE STREET*  
CORCORAN GALLERY  
WASHINGTON, D.C.

20th Century American  
Date: 1950  
Size: 50" x 36 1/4"  
Medium: Egg-oil Varnish  
Emulsion with Marble Dust  
and Glass on Canvas

**ARTIST** - Philip Evergood was born in New York, but educated primarily at Eton and Cambridge in England. His education included music lessons, and he became a good enough musician to play, in concert, with his teacher. In 1921, he decided to study art and went to London to study with Tonks at the Slade School.

Recognition of his talent was sporadic and slow in coming. He taught both music and art to make a living. In 1952, he moved to Southbury, Connecticut.

Evergood is noted for his deliberately awkward drawing and spontaneous bold lines.

**PRINT** - In this scene of a New York City street, we can almost hear the noise that never stops. In the background, we can see the towers of a bridge that crosses New York's East River. The buildings are lined with fire escapes and television aerials that pierce into the sky, forming a design made of spiky lines. Many people are outside to escape the indoor heat. We see a blind man with a cane; the people sitting on their stoops, or leaning out of windows. We also see children playing hockey in the street. In the distance, almost unnoticed, there are two ambulance attendants placing a patient on a stretcher. The overall feeling of this painting is one of constant activity on the crowded street.

PORTFOLIO B

PAIRED WITH: HOPPER  
*APPROACHING A CITY*

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# Meet the Masters

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Grade Three

**ARTIST:** HOPPER, EDWARD (1882-1967)

**PRINT:** *APPROACHING A CITY*  
PHILLIPS COLLECTION  
WASHINGTON, D.C.

20th Century American  
Date: 1946  
Size: 27" x 36  
Medium: Oil on canvas

**ARTIST** - Edward Hopper was born in Nyack, New York and initially studied art in New York. In 1906, he studied art in Paris but kept to himself, seldom entering art circles. Returning to America, he sold a canvas at the 1913 Armory Show. He abandoned painting for ten years and devoted his time to commercial illustration. When he took up painting again at age 43, he approached it as a mature man with a definite viewpoint.

Hopper was preoccupied with loneliness. He found it everywhere and painted it. A stillness and vague emptiness are present in his works. A single house or isolated people remind the viewer of a suddenly remembered moment. His 'remembered moments' were gathered traveling about the country throughout his life. He ignored nature and focused on man-made objects.

**PRINT** - In *Approaching a City*, Hopper gives us his interpretation of city life. He paid attention to the details of the buildings. They are constructed solidly. The same feeling is there for the tunnel and railroad tracks in the foreground of the painting. The obvious absence of people and the activity of a city give us an eerie feeling of loneliness and desertion. Adding to this is the train tracks leading into the darkness of the tunnel. It could almost be a pre-dawn scene, but the small patch of blue sky tells us a different story.

PORTFOLIO B

PAIRED WITH: EVERGOOD  
*SUNNY SIDE OF THE STREET*



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# Meet the Masters

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Grade Three

**EVERGOOD – *SUNNY SIDE OF THE STREET***  
**HOPPER - *APPROACHING A CITY***

## QUESTIONS FOR DISCUSSION

1. Do the places in these paintings look like places in your neighborhood? Why?
2. What shapes are repeated in both pictures?  
Where are these shapes?
3. Can you estimate how many people live here?
4. Does your neighborhood have that many people?
5. Why do you think people choose to live in a city or in the country?
6. Can you find lines in the *Sunny Street* ?
7. What do you think happened to the people in Hopper's picture?
8. What colors make *Sunny Street* look sunny?
9. Where does the road take you in each picture?

## RELATED ACTIVITIES

1. Use many shapes to draw a map of your neighborhood. Ask yourself: How many houses are there? Are there any stores, churches, police stations, fire houses, or other special buildings?
2. Is your school in your neighborhood? You may add trees, people, signs, animals, mailboxes and any other details you can remember. Fill your page.

## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Creates work of art from personal experience.  
Mathematics: Uses estimation strategies in real world problems  
Language Arts: Understands use of maps to gather information  
Social Studies: Understands why certain areas are more densely populated.

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# Meet the Masters

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1399 VAN GOGH, VINCENT  
*Starry Night*

Metropolitan Museum of Art  
New York



534 VERMEER, JOHANNES  
*Little Street*

Rijksmuseum  
Amsterdam

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# Meet the Masters

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Grade Three

**ARTIST:** van GOGH, VINCENT (Go, Vin-sent Van) (1853-1890)

**PRINT:** *THE STARRY NIGHT*  
MUSEUM OF MODERN ART  
NEW YORK CITY

Post-Impressionism  
Date: 1889  
Size: 29" x 36 1/4"  
Medium: Oil on Canvas

**ARTIST** - Vincent van Gogh was Dutch by birth and the son of a Protestant pastor. He believed that he had a religious calling and for many years did missionary work in the slums and the mining districts of Belgium. He was sensitive and gentle by nature. He longed to be of humble service, but he failed in everything that he tried to do for these poor people. After repeated failures, he was exhausted and close to despair. Vincent van Gogh turned to art. He had a will to create and share. He was determined to give happiness by creating beauty.

Vincent van Gogh's life was full of heartbreak, loneliness and poverty. He sold almost none of his paintings and depended on his brother Theo completely for his support. Vincent van Gogh was known to have violent mood swings, thus making himself very unpopular and even mocked. It was in one of these violent moods that he cut off his own ear and sent it to an old girlfriend. For several years he was put in a mental institution where he continued painting. It wasn't until later in his life that it was discovered he suffered from epilepsy, which explained his moodiness. Vincent van Gogh died alone, when he was only 37 years old.

**PRINT** - *The Starry Night* is one of Vincent van Gogh's finest paintings. He liked to use bright colors, particularly blue and yellow. He was known for his thick, heavily applied paints. In many of van Gogh's paintings you can see the brush strokes in the paint. The strokes create a texture, a pattern, or an emotional impact that is so common in his works.

In *The Starry Night* Vincent van Gogh did not paint the sky as a calm dark blue background with small twinkling stars. He created a universe filled with whirling and exploding stars, full of movement and emotion. The wavy, curved cypress tree in the foreground is often found in van Gogh's paintings. His use of thick paint and brush strokes is seen in the tree as well as the sky. Vincent van Gogh said that he sought to give comfort and consolation in his painting. He once explained, "instead of trying to reproduce exactly what I have before my eyes, I use color more arbitrarily so as to express myself forcibly."

PORTFOLIO C

PAIRED WITH: VERMEER  
*LITTLE STREET*

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# Meet the Masters

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Grade Three

**ARTIST:** VERMEER, JOHANNES (VER-meer, Yo-hahn) (1632-1675)

**PRINT:** *LITTLE STREET*  
RIJKSMUSEUM  
AMSTERDAM, HOLLAND

Dutch and Flemish Masters  
Date: circa - 1659-1660  
Size: 21 3/8" x 17 1/4"  
Medium: Canvas

**ARTIST** - Johannes Vermeer was born in Delft, Holland where his father was an art dealer and innkeeper. An Italian painter, Caravaggio, who used light and shade in paintings, influenced him. When Vermeer was 21, he was received as a master painter in the guild of St. Luke. Vermeer and his fellow artists painted men, women and children engaged in household tasks or some little recreation. They reflect the values and activities of the simple domestic life style. Vermeer was married at the age of 20 and was the father of 8 children. He died at 43, leaving behind only 39 or 40 canvases that are known to be genuine Vermeers. These paintings represent Dutch genre (daily life) painting at its climax.

**PRINT** - Vermeer's paintings show us a shining world of calmness and order. Common items stand out in fresh beauty. Simple human scenes have a quiet charm in the homes of the Holland of his day. In *Little Street*, Vermeer paints such a scene. Here is a typical home scene of women going about their daily tasks. As one woman sits in her doorway serving, two others are in the front appearing to wash the walkway. A fourth woman is seen in the alley attending to another housekeeping task. The scene has a quiet restfulness to it.

Vermeer uses perspective to draw us into the picture. The warm, calm colors he used to paint the building and ground add to the tranquil and calm feeling. He has preserved for us a moment in time during the daily life of the Dutch people.

PORTFOLIO C

PAIRED WITH: van GOGH  
*STARRY NIGHT*

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# Meet the Masters

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Grade Three

**van GOGH - *STARRY NIGHT***  
**VERMEER - *LITTLE STREET***

## QUESTIONS FOR DISCUSSION

1. What is the same about these two paintings? What is different?
2. Can you find objects that are close and some that are far away in each picture?
3. Can you show me the movement in the sky in each picture?
4. Can you show me textures (rough or smooth) in each picture?
5. What time of day does each picture take place?
6. Which picture looks warm, which picture looks cool?
7. Can you show me objects that are far away in each picture?
8. What do you think the women are doing in *Little Street*?

## RELATED ACTIVITIES

1. Make a list of things that are alike and different about the two pictures.
2. Use your list to write an explanation of why you like one better than the other.
3. Have you ever been out on a starry night with a big moon? Draw a picture about the sky on a night like this.
4. Draw a picture about people who work outside on your street; mowing lawns, hanging laundry, washing cars, or another activity of your choice.

## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Describes, analyzes and makes judgments about a work of art.

Language Arts: Writes notes, comments and observations that reflect comprehension of content.

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# Meet the Masters

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925 BEARDEN, ROMARE  
*Summertime*

Shanok Collection  
New York



1713 MONET, CHARLES  
*Beach at Trouville*

Wadsworth Atheneum  
Hartford, Connecticut

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# Meet the Masters

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Grade Three

**ARTIST:** BEARDEN, ROMARE (1912-1988)

**PRINT:** *SUMMERTIME*  
SHANOK COLLECTION  
NEW YORK

20th Century American  
Date: 1967  
Size: 56" x 44"  
Medium: Collage on Paper  
and Synthetic Polymer paint,  
on Composition Board

**ARTIST** - Romare Bearden was born in Charlotte, North Carolina and grew up in New York and Pittsburgh. He was educated at New York University, the Art Students' League and the Sorbonne in Paris. His art is the blending of his two passions - telling about the Black culture and giving his viewpoint using new and challenging art forms. Black artists who ignored their own feelings, circumstances and heritage in their work disturbed him. He wrote, "I am trying to find out what there is in me that is common to, or touches, other men." He explored many techniques to achieve his goals. At one point he limited his palette to black and white. Later he stopped painting realistically to study structure and form. He explored Cubism and Surrealism and the medium of collage. His success as an American artist is supported by the many honors and awards he has received, including five honorary Doctorates. He died from bone cancer.

**PRINT** - *Summertime* is done in a technique known as collage. The word collage comes from the French word 'coller' which means to glue or to paste. Bearden uses pieces of paper, photographs, cloth and other materials combined with painting to achieve his final work. In this collage, Bearden combines several images to show his feelings and experiences in the city during the summer. Figures and objects are treated as flat geometric shapes - taken apart and reassembled in the Cubist style. Notice the open windows with Black faces behind them and the two figures in the street area in the foreground. These images combined with the textures and patterns of the city add to the strong feeling of this work.

PORTFOLIO D

PAIRED WITH: MONET  
*BEACH AT TROUVILLE*

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# Meet the Masters

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Grade Three

**ARTIST:** MONET, CLAUDE (moh-NAY, KLOAD) (1840-1928)

**PRINT:** *BEACH AT TROUVILLE*  
WADSWORTH ATHENEUM  
HARTFORD, CONNECTICUT

Impressionism  
Date: 1870  
Size: 20 1/2" x 23 1/4"  
Medium: Oil on Canvas

**ARTIST** - Claude Monet, the leader of the Impressionist movement, was born in Paris. His father was a grocer. The family moved to Le Havre on the coast of Normandy where Monet spent his youth. Here, his interest in light, water and atmosphere became intense. Monet loved to work outdoors and to paint directly from the environment. Between 1865 and 1871, he developed the luminous style associated with Impressionism.

For years Monet knew horrible poverty. To read his letters is to understand a life of hardship and hunger. It never occurred to him to put down his brushes and earn money for his family by some other means. When his son was born in 1867, he wrote, "Camille has given birth to a fine big boy...I am tortured knowing that his mother has nothing to eat." About 1900, he received the fame that was so rightfully his. When he died in 1928 the Premier of France gave the eulogy. The Premier ordered that the coffin be draped in brilliant colors instead of the traditional black, because of Monet's love of color and light.

**PRINT** - Monet studied with a fine outdoor landscape painter, Eugene Boudin, and learned the basics of realistic painting. His early work, *Beach at Trouville*, reflects this training but also shows a fascination with light. Monet, introduces light by using a high key (white added to colors) palette, particularly in the beach boardwalk and architectural details. In the foreground, rather than copy all the textures, he uses flat patches of color. The darker masses on the left give the painting a feeling of heavy visual weight. This was a device Monet used often in his early outdoor paintings to give his unbalanced compositions a sense of balance.

PORTFOLIO D

PAIRED WITH: BEARDEN  
*SUMMERTIME*



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# Meet the Masters

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Grade Three

**BEARDEN - *SUMMERTIME***  
**MONET - *BEACH AT TROUVILLE***

## QUESTIONS FOR DISCUSSION

1. Where do the people in these pictures live?
2. What do you think the weather is like in each picture?
3. What do you think is the central idea in each picture? Explain.
4. What do you see in the summertime? How does that compare to these pictures?
5. Can you find different materials (photos, cloth) in Bearden's picture?
6. Can you find far away objects or people in one picture?
7. Can you find shapes in each picture?

## RELATED ACTIVITIES

1. Draw a picture of yourself doing something you like to do in the summer. You may add other people, objects and details to your picture.
2. Find pictures in a magazine about something you like. Cut them out and paste them on your paper. Use paint to add some people or objects to your paper.
3. Draw a picture about the beach you go to. Show the sand, water and some trees or nearby buildings in your picture.

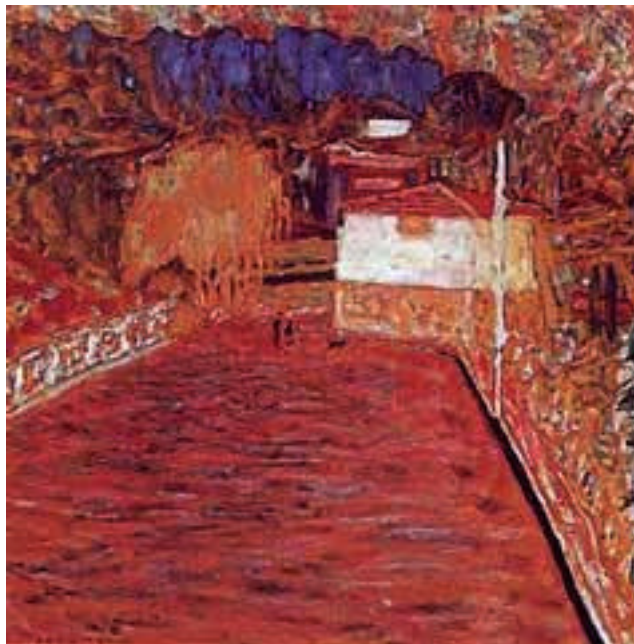
## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Uses two dimensional techniques to produce art based on personal experience.  
Language Arts: Identifies main idea.  
Social Studies: Uses a variety of resources to understand history.

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# Meet the Masters

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1278 BONNARD, PIERRE  
*The Rose Road*

Annonciade Museum  
St. Tropez



1044 UTRILLO, MAURICE  
*Street in Montmartre*

Musee d'Art Moderne  
Paris, France

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# Meet the Masters

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Grade Three

**ARTIST:**    **BONNARD, PIERRE** (Boh-Nahr, Pee-air) (1867-1947)

**PRINT:**     ***THE ROSE ROAD***  
ANNONCIACADE MUSEUM  
ST. TROPEZ, FRANCE

Post Impressionism  
Date: 1934  
Size: Unknown  
Medium: Unknown

**ARTIST** - Pierre Bonnard lived quietly and unobtrusively. Very early in his life, he met the young woman whom he married in 1925. She appears in many of his paintings, as a nude, combing her hair, or as a shadowy figure at a table, window or in a boat.

At first Bonnard was destined for a career in law. However, he turned to painting professionally after having sold a poster to advertise champagne. He gradually became successful by selling lithographs, posters and illustrations. Occasionally, he designed for Louis Tiffany.

**PRINT** - *The Rose Road* is a beautiful example of Bonnard's love for texture. His intense reds and blues painted in broken brush strokes create an overall feeling of pattern and texture on his canvas. We can see the Impressionist influence in the use of light in the colors and forms. Although we only see the light worked into the roads and shrubs, we can see its full intensity on the front of the house. The house also serves as a counterpoint to the broken brush strokes of the road and landscape.

PORTFOLIO E

PAIRED WITH:    **UTRILLO**  
*STREET IN MONTMARTRE*

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# Meet the Masters

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Grade Three

**ARTIST:** UTRILLO, MAURICE (you-TRILL-oh, Maw-reez) (1883-1955)

**PRINT:** *STREET IN MONTMARTRE*  
MUSEE d'ART MODERNE  
Paris, France

School of Paris  
Date: 1910  
Size: 70 7/8" x 124 7/16"  
Medium: Oil on Cardboard

**ARTIST** - Maurice Utrillo was born in Paris on Christmas Day to an artist's model, Suzanne Valadon. He was a dreamy boy, sometimes timid, sometimes fearless. He was an average student attracted by the risks of truancy. In view of this, his mother's first husband put him into an unsuccessful apprenticeship in 1899. This began a series of failures that affected Utrillo's health and character development. Utrillo lived with the reputation of a madman. He struggled with bouts of alcoholism and was confined to sanitariums many times. A doctor first suggested to his mother that he try drawing or painting as a cure for his alcoholism.

Utrillo's mother was a model for Toulouse-Lautrec, Renoir, and Degas. They all encouraged her and taught her to paint. She, in turn, taught her son what she had learned. Utrillo was an artist endowed with a talent for solid composition and a true sense of color.

**PRINT** - *Street in Montmartre* is an example of Utrillo's ability to combine perspective with Parisian architecture. Although some of Utrillo's streets are bathed in rich colors, here he has given us an almost white street. We find a faint hint of blue in the sky. On the left and right of the canvas, there are greens and yellows in the trees. These same greens and yellows are used for the shadings and details on the buildings. With these limited colors, the eye is drawn to the patterns in the windows and on the roofs. The brush strokes in the trees and on the road add texture to the 'white' mood.

PORTFOLIO E

PAIRED WITH: BONNARD  
*THE ROSE ROAD*

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# Meet the Masters

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Grade Three

**BONNARD - THE ROSE ROAD**  
**UTRILLO - STREET IN MONTMARTRE**

## QUESTIONS FOR DISCUSSION

1. Which painting is lighter?
2. Which painting has brighter colors?
3. Which painting has more far away objects?
4. Where does the road take us in each picture?
5. Can you show me the different textures you see?
6. What do you think the blue in *The Rose Road* is?

## RELATED ACTIVITIES

1. Can you tell a story about the things you would see if you walked down one of these roads?
2. Have the class make an A to Z list of things they would see. See how many letters you can use. (Example: Architecture, blue, chimney, doors, evergreen, fences...)
3. From your class list, use the words to write a description of your walk down the road. Add adjectives to your description.
4. Draw or paint a picture with a road or street that takes you somewhere. Use bright colors like Bonnard did in his picture.
5. Using lines draw a city street with lots of buildings. Remember to put lots of windows in your buildings, like Utrillo did on his.

## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Understands similarities and differences in works of art.  
Language Arts: Generates a glossary of theme based words.

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# Meet the Masters

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1305 BOUDIN, EUGENE  
*Fair in Brittany*

Corcoran Gallery  
Washington, D.C.



912 LAWRENCE, JACOB  
*Parade*

J. H. Hirschhorn Collection  
New York

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# Meet the Masters

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Grade Three

**ARTIST:** BOUDIN, EUGENE (Boo-deen, Oo-Jeen) (1824-1898)

**PRINT:** *FAIR IN BRITTANY*  
CORCORAN GALLERY

19th Century Realism  
Date: 1874  
Size: 10 1/2" x 18"  
Medium: Oil on Canvas

**ARTIST** - Eugene Boudin was a direct forerunner of Impressionism. He was born in Honfleur, France, son of a harbor pilot. He was destined for a life at sea until he fell overboard and his mother decided he had better work on land. Boudin worked as a clerk in an art supply store. He began to paint seascapes and harbor scenes. A French artist, Millet, bought art supplies at the shop and gave the young man criticism on his drawings. Boudin's art was not appreciated by the public but was admired by other artists. His favorite subjects were charmingly dressed ladies and gentlemen promenading on Normandy beaches. He also painted still lifes, landscapes and a few portraits.

**PRINT** - In the *Fair in Brittany*, Boudin painted a country fair in the province of Brittany, a farming area in northwestern France. If we look closely, we can see the white caps and collars that mark the costumes of women of this time and region. We can also see thatched cottages and a church spire in the distance which tell us about the architecture of this part of France.

PORTFOLIO F

PAIRED WITH: LAWRENCE  
*PARADE*

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# Meet the Masters

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Grade Three

**ARTIST:** LAWRENCE, JACOB (1917 - 2000)

**PRINT:** *PARADE*  
HIRSHHORN COLLECTION  
NEW YORK

20th Century American  
Date: 1960  
Size: 23 7/8" x 30 1/8"  
Medium: Tempera on Fiberboard

**ARTIST** - Jacob Lawrence, a Black American artist, was born in Atlantic City, New Jersey. His family moved shortly after his birth to Philadelphia. When he was twelve, the nation plunged into the Depression and his family moved to New York City. The young Lawrence worked on odd jobs to help his struggling family. Even at that young age, he knew he wanted to be an artist.

Fortunately for Jacob, the government had set up the WPA/Federal Arts Project to help artists during the depression. Fine artists were employed as teachers in community centers. Jacob lived near the Harlem Community center, where he had excellent teachers who took an interest in him and he learned quickly. This led to an art scholarship and his first art exhibit. He became interested in history and painted several series of paintings on such subjects. He is a compassionate, hopeful storyteller. His style is expressionistic, with strong composition, movement and rich color.

**PRINT** - The strong warm colors - red, orange and yellow - are in contrast with the accents of black in Jacob Lawrence's *Parade*. Positioning the blacks between and beside the warm colors creates a rhythmical color pattern. Lawrence has added to this rhythm with the repeated diagonal movement of the people in the parade.

Lawrence's treatment of the people in *Parade* is characteristic of his angular, hard edged style. This style adds to the movement and rhythm and gives an overall festive feeling. The viewer can almost feel the music and the involvement of the crowd. People in the street are dressed for the event. Neighborhood people are alive with excitement and practically bursting out of their apartment windows.

PORTFOLIO F

PAIRED WITH: BOUDIN  
*FAIR IN BRITTANY*



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# Meet the Masters

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Grade Three

**BOUDIN - FAIR IN BRITTANY**  
**LAWRENCE - PARADE**

## QUESTIONS FOR DISCUSSION

1. What are the people in each picture doing?
2. Do you think the fair in Boudin's picture happened recently or long ago? Explain.
3. Which picture has the same shape and color repeated? Which color and shape are repeated?
4. How is this fair the same, or different, from fairs you have been to?
5. Can you tell me something about where the people in each picture live?

## RELATED ACTIVITIES

1. Advertisers are artists and writers who sell a product, service or event. Design a poster advertising an outdoor event such as a fair, art show or parade. Use bright colors and patterns in your design. Add words to complete your poster. Include information such as: name of the event, date, time, price, location, etc.

## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Understands that people create art for various reasons.  
Visual Arts: Knows various careers that are available to artists.  
Mathematics: Describes a wide variety of patterns.  
Language Arts: Includes central and related ideas.

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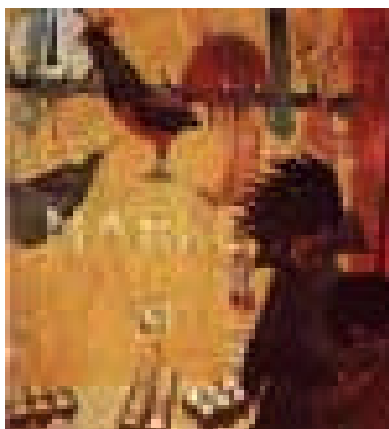
# Meet the Masters

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1231 PISSARRO, CAMILLE  
*The Village Market*

Kramarsky Collection



926 WILLIAMS, WALTER  
*Poultry Marked*

Whitney Museum  
New York

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# Meet the Masters

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Grade Three

**ARTIST:**     **PISSARRO, CAMILLE** (pah-Sahr-o, Cah-MEAL) (1830-1903)

**PRINT:**     ***THE VILLAGE MARKET***  
                  **KRAMARSKY COLLECTION**

Impressionism  
Date: 1882  
Size: Unknown  
Medium: Unknown

**ARTIST** - Camille Pissarro worked both in Paris and the surrounding countryside. He was born in the West Indies. He came to Paris when he was 25, determined to be an artist. He was a bit older, but a good friend of the other Impressionists. He often bought their work to keep them from starving. He also let many of the young, struggling artists live on his property in the country. He was especially helpful to the young Paul Cezanne. Pissarro was highly skilled at capturing the feeling of a place through color and mood. He could make one sense the atmosphere, the time of day and season of the year. Unfortunately after 1895, his eye trouble forced him to give up working out of doors. After that, he painted many town views from windows in Paris. He was blind when he died in 1903.

**PRINT** - In *The Village Market*, Pissarro gives us a busy scene of village life. The viewer's eye is led through the busy crowd by the use of light and color. The eye first focuses on the woman in the foreground, then moves to the woman with her back to the viewer, then on to the seated woman. All these women are bathed in the same yellow light. The light takes the eye all the way to the buildings in the background. Pissarro contrasts the warm lights with cool shadowy blues. The quiet man in the foreground, almost oblivious to the bustle of the crowd, is a good contrast to the light and the movement. The figures form an overall pattern of movement through the use of light yellows, cool blues, shadowy browns and accents of red.

PORTFOLIO G

PAIRED WITH:     **WILLIAMS**  
                      ***POULTRY MARKED***

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# Meet the Masters

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Grade Three

**ARTIST:** WILLIAMS, WALTER (1920 - )

**PRINT:** *POULTRY MARKED*  
WHITNEY MUSEUM  
NEW YORK

20th Century American  
Date: 1953  
Size: 46" x 38"  
Medium: Unknown

**ARTIST** - Walter Williams is an American painter, print-maker and sculptor. He was born in Brooklyn, New York where he attended public schools. His art education included studying at the Brooklyn Museum and a scholarship to the Skowhegan Art School in Maine. He received a Whitney Fellowship that permitted him to travel and work in Mexico. He has had many one-man shows, participated in many group shows, and won many awards. When Williams' name is mentioned the word nature comes to mind. Although raised in New York City, he remembers when part of the city was a tree-lined area and children could escape the hard pavement and enjoy the sights and sounds of birds and summer evenings.

**PRINT** - Williams has painted this window display as a colorful part of a city street. The small neighborhood poultry store window presents a striking contrast between the highly colored rooster and the eggs and the dead chickens behind the glass. Note the repetition of shapes in the rooster's tail and the wind blown hair. The two figures outside look at coins in the younger child's hand. Perhaps they are wondering whether or not they have enough money to make their purchase. Are they contemplating a purchase here or somewhere else on this street? The artist leaves this question unanswered. Did they stop for another reason? Did the contrast of dark and light, catch William's eye?

PORTFOLIO G

PAIRED WITH: PISSARRO  
*THE VILLAGE MARKET*

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# Meet the Masters

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Grade Three

**PISSARRO - *THE VILLAGE MARKET***  
**WILLIAMS - *POULTRY MARKED***

## QUESTIONS FOR DISCUSSION

1. What is the difference between the shoppers at each market?
2. Can you tell me about where each market is located?
3. Can you tell me about the pointed shapes the artist uses in the *Poultry Market* ?
4. Can you find the round shapes in *The Village Market* ?
5. Can you find light and dark areas in each picture?
6. There is a person in the corner of each picture. Can you tell a story about what they are thinking or doing?

## RELATED ACTIVITIES

1. Draw a picture about where your family shops.
2. As a class project, the class could design a window display for a store to be set up in the classroom.

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# Meet the Masters

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## *III. Presentation of Prints* **Grade Four**

### **Portfolio A**

**CHAGALL - *THE ACROBAT***  
**DEGAS - *BALLET SCHOOL***

### **Portfolio B**

**GAINSBOROUGH - *BLUE BOY***  
**GAUGUIN - *THE POOR FISHERMAN***

### **Portfolio C**

**PICASSO - *ACROBAT ON A BALL***  
**LEE-SMITH - *BOY WITH A TIRE***

### **Portfolio D**

**BRUEGHEL - *THE HARVESTER'S MEAL***  
**TOYO HARU - *INTERIOR AND LANDSCAPE***

### **Portfolio E**

**HOMER - *FOG WARNING***  
**WYETH - *CHRISTINA'S WORLD***

### **Portfolio F**

**VILLAMIL - *THE BULLFIGHT***  
**PIPPIN - *THE DOMINO PLAYERS***

### **Portfolio G**

**RENOIR - *WASHERWOMEN***  
**SARGENT - *OYSTER GATHERERS AT CANCALE***

<p><b>Prints are not presented in the order listed above. Check at your school for the specific order of print presentations.</b></p>
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# Meet the Masters

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1145 CHAGALL, MARC  
The Acrobat

Musee d' Art Moderne  
Paris, France



1306 DEGAS, EDGAR  
*Ballet School*

Corcoran Gallery  
Washington, D.C.

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# Meet the Masters

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**Grade Four**

**ARTIST:** CHAGALL, MARC (shay-Gohl) (1887-1985)

**PRINT:** *THE ACROBAT*  
MUSEUM OF MODERN ART  
PARIS, FRANCE

Surrealism  
Date: 1930  
Size: 16 1/2" x 12 5/8"  
Medium: Oil on canvas

**ARTIST** - Marc Chagall was born and spent his childhood in a small humble village in Russia. He was one of nine children in a poor family. His parents recognized his art talent and made sure he had art lessons. He studied in St. Petersburg, Russia before he moved to Paris in 1910. He was soon a member of a group of artists living in Montmartre, France.

Chagall has a personal style using a bright range of colors and portraying his childhood memories. They do not look realistic because they are in a free-floating composition. There is a fantasy quality to his painting. His paintings show fanciful scenes and simple folk-life scenes.

**PRINT** - In *The Acrobat*, Chagall portrays a girl balancing herself on something with a man floating down from the sky. He looks as if he's whispering something to her. The figures look like they are floating through the air. The whole picture, because of the placement of the figures, takes on a dream-like quality. Even though Chagall worked in Paris, his paintings were able to maintain a child-like wonder of real folk art.

Chagall's paintings have a richness of color that he would call his "primordial palette," meaning the colors are in their original state. The girl has on a bright red outfit and the buildings are painted in bright blues and greens.

Chagall was one of the first artists to capture in paint the fairy tale wonders of his memories. His canvases are filled with glowing colors showing men and beasts that hover in a world between dream and reality.

PORTFOLIO A

PAIRED WITH: DEGAS  
*BALLET SCHOOL*



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# Meet the Masters

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Grade Four

**ARTIST:**    **DEGAS, EDGAR**    (da-GAW, ed-GAHR)    (1834-1917)

**PRINT:**    *BALLET SCHOOL*  
CORCORAN GALLERY  
WASHINGTON, D.C.

Impressionism  
Date: circa 1873  
Size: 19" x 24 5/8"  
Medium: Oil on Canvas

**ARTIST** - Degas was born in Paris, France, the son of a banker. When he was starting his career as a painter, Ingres, a famous painter, advised him. "Draw lines, young man, many lines, from memory or from nature. It is in this way that you will become a good painter." Degas took this advice and became a master of line drawing.

Degas was mainly interested in painting two subjects: women and horses. He liked to take note of women in many different poses and painted them in many occupations. His favorites were ballerinas. He was not interested in the ballerinas because they were pretty girls, nor in telling a story in his painting. He was interested in the way light and shade affected the human form. He was also interested in the way he could suggest movement and space in his art.

Degas' horses were usually drawn from models, but he also drew horses at the racetrack. Besides being a painter, Degas was also a sculptor.

Degas, born in Paris was an unusual man. He was near-sighted from birth and his eyesight got worse as he got older. He spent much of his time alone. He never married, and devoted himself to his art. When Degas got older he could no longer see fine pencil lines. He switched to using charcoal, crayon and chalk. His favorite medium was pastels, because of their fresh and bright colors. Later, he did mostly sculpture, which he could feel with his hands.

When Degas' father died, he left Degas a small inheritance. This money kept Degas from having to sell his paintings unless he so desired. He did not care to impress anyone, or sell to anyone. His finished paintings were stacked and piled around his studio.

**PRINT** - In the painting the *Ballet School*, he used both his drawing and painting skills when depicting his favorite subject - ballerinas. Here the ballerinas are captured in a variety of different poses and exercises. Degas also liked to look at his subject from new and unexpected angles. This was one of the ways he used to bring the observer into the pictorial space. In the *Ballet School*, the frame cuts off the spiral staircase, the doors in the background, and the figures in the right foreground. The figures are not centered and we almost feel as if we were in the room also. He also uses large flat areas of color and prefers the bright, fresh colors associated with the Impressionists.

PORTFOLIO A

PAIRED WITH:    CHAGALL  
*THE ACROBAT*

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# Meet the Masters

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Grade Four

**CHAGALL - *THE ACROBAT***  
**DEGAS - *BALLET SCHOOL***

## QUESTIONS FOR DISCUSSION

1. Which one of these pictures looks dream like? Why?
2. Which one of these pictures looks more realistic? Why?
3. What are the people doing in these pictures?
4. How do the artists show motion?
5. What do you think the face at the top of the picture *The Acrobat* is telling the girl?
6. Which picture feels warmer to you? Why?

## RELATED ACTIVITIES

1. Tell two facts about each picture.
2. Tell two opinions about each picture.
3. Draw a picture that includes both things from a dream and things that are real.
4. Make a painting of a dream you once had. Don't be afraid if parts of your drawing look strange or unreal. Paint the dream as you saw it. It can be pleasant, funny or even scary.

## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Understands and applies media, techniques and processes.  
Language Arts: Recognizes fact and opinion.

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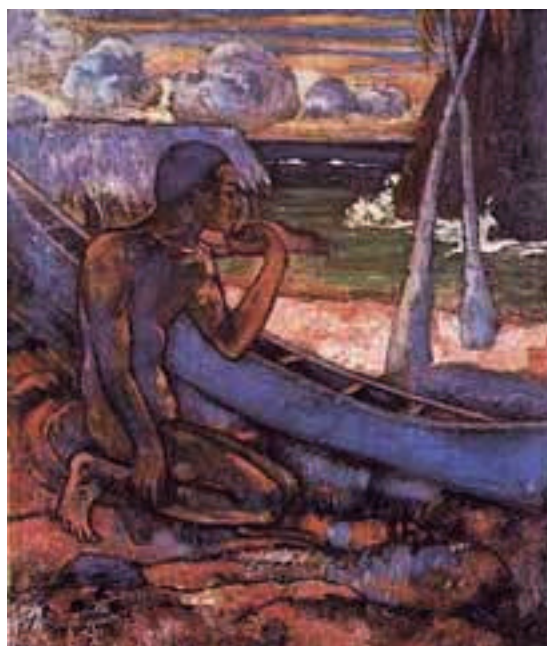
# Meet the Masters

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210 GAINESBOROUGH, THOMAS  
*Blue boy*

Huntington Library  
California



1159 GAUGUIN, PAUL  
*The Poor Fisherman*

Sao Paulo Museum  
Sao Paulo, Brazil

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# Meet the Masters

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**Grade Four**

**ARTIST:**    **GAINSBOROUGH, THOMAS**    (GANZ-bor-uh) (1727-1788)

**PRINT:**     **BLUE BOY**  
                  HUNTINGTON LIBRARY  
                  CALIFORNIA

British School  
Date: circa 1770  
Size: 70" x 48"  
Medium: Oil on canvas

**ARTIST** - Thomas Gainsborough was born in Sudbury, England. He spent most of his life living in England. He is considered mainly a landscape and portrait artist. He was able to capture a likeness of the subjects in his portraits that made him a much sought after portrait artist. He was also very skilled in his handling of paint. Gainsborough painted all of his paintings himself - he never hired anyone to help him. It appears he used very long brushes and diluted his oil paints with turpentine to make them thinner and more like watercolors. Gainsborough was the most famous portrait painter of his time in England. He had 2 daughters and died from a disease of the throat.

**PRINT** - In *Blue Boy*, Gainsborough shows his skill as a portrait artist. Dressed in satin and feathers, this young gentleman poses haughtily in front of a country landscape. The pride of birth and destiny is obvious in every detail. Full-length, life-sized canvases like this decorated the grand stairways of the country houses of wealthy people in England. Gainsborough liked to match the unspoiled beauty of the landscape with the natural beauty of his subjects. Not only was he able to capture the likeness of his subjects, but he was also skilled at capturing textures. The shiny, smooth satin, the fluffy feather, and the soft landscape show his skill.

PORTFOLIO B

PAIRED WITH:    GAUGUIN  
                      *THE POOR FISHERMAN*

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# Meet the Masters

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Grade Four

**ARTIST:** GAUGUIN, PAUL (GO-gan) (1848-1903)

**PRINT:** *THE POOR FISHERMAN*  
SAO PAULO MUSEUM  
SAO PAULO, BRAZIL

Post Impressionism  
Date: 1896  
Size: 29.13" x 25.98"  
Medium: Oil Canvas

**ARTIST** - Gauguin was born in Paris. At first, painting was only a hobby for him. He was a stockbroker who collected modern art on the side. As his love and knowledge of art grew, so did his dissatisfaction with Western life and society. When he was 35 he left his family, his home, and his business to go live on an island in the South Seas and become a painter.

For the rest of his life he experienced suffering, poverty, and often hunger. The subjects for his paintings were the people and objects that he saw on the islands. Gauguin used bold bright colors to express his ideas. Gauguin felt that you should not be afraid to use color. As he said, "How does that tree look to you? Green? All right, then use green, the greenest of your pallet. And that shadow, a little bluish? Don't be afraid. Paint it as blue as you can."

When he sent some of his paintings to France, the people were shocked because they were not used to such bright colors.

**PRINT** - Characteristic of Gauguin's style are large areas of intense color; which are clearly painted with rhythmic flowing lines. These techniques are obvious in *The Poor Fisherman*. The painting is bright with the colors of the tropics. It shows in the brightness of the island people in their play, rest and work. The light colors in the background bring the idea of sunlight onto the gentle people and into the Pacific world that Gauguin loved. In *The Poor Fisherman*, the shadows on the man are painted a deep blue violet, the boat a vivid blue violet and the water a bright green.

PORTFOLIO B

PAIRED WITH: GAINSBOROUGH  
*BLUE BOY*

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# Meet the Masters

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Grade Four

**GAINSBOROUGH - *BLUE BOY***  
**GAUGUIN - *THE POOR FISHERMAN***

## QUESTIONS FOR DISCUSSION

1. Both portraits show young men with thoughtful expressions. In what period of history do you think these pictures take place? Why?
2. In what part of the world do you think these pictures take place? Why?
3. What do you think each young man is thinking?
4. How has each artist used colors differently?
5. What is the background for each portrait?
6. Do you think that these two people would enjoy fishing together? Why?

## RELATED ACTIVITIES

1. A portrait artist often draws or paints a figure based on looking at a model. Choose one friend in class who will sit as a model. Draw a picture of this person. Try to capture his or her expression and position. You may then add bright colors, textures and a background to the picture.
2. Draw a picture of a person in some type of situation. See if you can tell me what this person is thinking about, or where he is, by his expression. Is he happy or sad about his life or where he is? Try to make us understand something about the person's feelings.

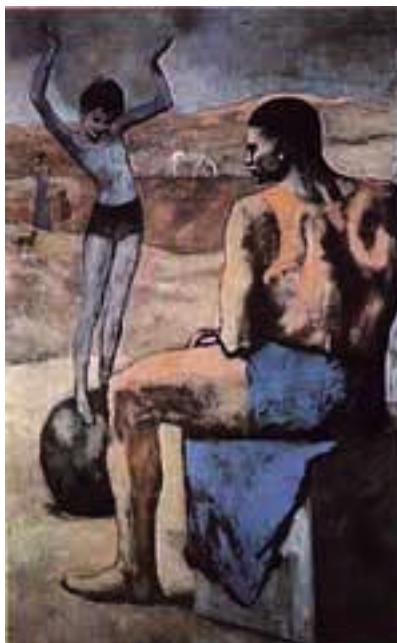
## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Knows varied tasks performed by artists.  
Language Arts: Understands the world in spatial terms.

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# Meet the Masters

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1154 PICASSO, PABLO  
*Acrobat on a Ball*

Pushkin Museum  
Moscow



926 LEE-SMITH, HUGHIE  
*Boy with a Tire*

Detroit Institute of Arts  
Detroit, Michigan

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# Meet the Masters

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Grade Four

**ARTIST:** PICASSO, PABLO (pi-KAHS-so, PAH-blow) (1881-1973)

**PRINT:** *ACROBAT ON A BALL*  
(*YOUNG GIRL ON A BALL*)  
PUSHKIN MUSEUM  
MOSCOW, RUSSIA

School of Paris  
Date: 1905  
Size: 57 1/2" x 37"  
Medium: Oil

**ARTIST** - Pablo Picasso was born in Malaga, Spain. He lived a long and very productive life of 92 years. He experimented in painting, drawing, ceramics and sculpture.

Picasso's father, a professor at the Barcelona Academy of Art, was his first teacher. By the time he was 16 years old, he was working on his own. Throughout his career he passed through many periods which reflected what was going on in his own life. His 'blue period' from 1901-1909 for example, occurred when he was lonely, cold and hungry. His paintings of that period show very thin invalids, beggars and outcasts portrayed with only a few colors.

Between 1906-07, Picasso, and his friend, Georges Braque, invented Cubism, which led to modern art. Picasso wanted to 'free' the form in art. He achieved this in his paintings by breaking apart the object and assembling the parts in an odd way - emphasizing geometric shapes.

**PRINT** - No method or technique satisfied Picasso for long. He was fond of changing his methods and turned occasionally from the boldest experiments in image making to traditional forms of art. *Acrobat on a Ball* is an example of Picasso's Rose Period. He was fond of painting scenes, which included people from the circus. Here the young female acrobat balances on a ball while a man is looking on. In this picture Picasso has chosen softer and toned down, shaded colors. Even though Picasso wanted to "free the form" and often worked in a style called Cubism, he still was an excellent draftsman and could draw realistically. In *Acrobat on a Ball*, Picasso has used more of a realistic style to represent his subject.

PORTFOLIO C

PAIRED WITH: LEE-SMITH  
*BOY WITH A TIRE*



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# Meet the Masters

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Grade Four

**ARTIST:** LEE-SMITH, HUGHIE (1915 - 2000)

**PRINT:** *BOY WITH A TIRE*  
DETROIT INSTITUTE OF THE ARTS  
DETROIT, MICHIGAN

20th Century American  
Date: 1952  
Size: 23" x 29"  
Medium: Oil on Prestwood Panel

**ARTIST** - Hughie Lee-Smith was born in Eustis, Florida but went to school in Cleveland, Ohio. He graduated from The Cleveland School of Art with high honors and a grant for post-graduate study. While serving in the Navy during World War II, he completed a series of paintings entitled "The History of the Negro in the United States Navy." He has been an instructor in art, was head of the Department of Drawing and Painting at Claflin University, and taught at Rex Goreleigh's Studio-on-the-Canal in Princeton, New Jersey.

Hughie Lee-Smith is a realistic and yet magical painter of the loneliness of decaying urban life. His settings show dying, aged neighborhoods as wastelands where old buildings stand isolated, side by side with empty spaces that were once filled with life. To these wastelands, Lee-Smith adds one, two or three individuals. When there is one individual added, he is seemingly unaware of his surroundings; he looks depressed. When two or three individuals are added, each is unaware of another's presence. The artist is very skilled at showing textures. He details objects such as crumbling plaster, cement, wire and wood, which add to the overall feeling of grief and ruin. He is a very intense and honest artist.

**PRINT** - A sense of loneliness comes from this painting. The boy stands in a surrealistic nightmare of emptiness: cracked walls, lifeless houses, empty broken windows. He stands on a barren street occupied only by inanimate debris. His only companion is another inanimate object, a rubber tire. He stands facing what we sense is a wasteland. We see empty windows. We sense the indifference. He is as lonely as a figure in a dream, but he is not a dream. In the midst of all this emptiness he is alive, with hopes and dreams.

PORTFOLIO C

PAIRED WITH: PICASSO  
*ACROBAT ON A BALL*

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# Meet the Masters

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Grade Four

**PICASSO - ACROBAT ON A BALL**  
**LEE-SMITH - BOY WITH A TIRE**

## QUESTIONS FOR DISCUSSION

1. What are the figures doing in each painting?
2. What is the setting for each painting?
3. How does each picture make you feel?

## RELATED ACTIVITIES

1. Artists balance art work using rules of math. Imagine a horizontal line and a vertical line drawn through the middle of each picture. The lines cross in the center of the picture. What small figures has each artist placed on the left side of the center line? What larger object has he placed to the right of the center line to balance the work?
2. Draw a small picture of yourself holding an object. Put yourself on the left of the center line. Balance the picture with a larger object placed on the right of the center line. Make your subject interesting.
3. In the picture *Acrobat on a Ball*, the girl is practicing balancing on the ball. What kind of activities did you have to practice before you could do it? Draw a picture of yourself or someone you know practicing how to do something.

## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Creates and communicates a range of symbols and ideas.  
Mathematics: Uses coordinate geometry to locate objects.

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# Meet the Masters

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547 BRUGHEL, PIETER  
*Harvester's Meal*

Private Collection  
Brussels



419 TOYOHARU, UTAGAWA  
*Interior and Landscape*

Freer Gallery  
Washington, D.C.

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# Meet the Masters

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Grade Four

**ARTIST:** BRUEGHEL, PIETER, (Broo-gl, PEE-ter) (1525-1569)

**PRINT:** *THE HARVESTER'S MEAL*  
PRIVATE COLLECTION  
BRUSSELS, BELGIUM

Northern Renaissance  
Date: Unknown  
Size: Unknown  
Medium: Unknown

**ARTIST** - Pieter Brueghel, The Elder, was a Flemish artist of the sixteenth century. He studied in Antwerp and was a registered member of the Antwerp Guild. In 1563, he moved to Brussels, married, and began raising a family. He had a successful life as a painter and was a member of a distinguished group of humanists. His favorite subjects were peasants and country scenes. His paintings are often called 'genre' (daily life) paintings. He painted peasants merrymaking, feasting, and working and because of this people sometimes think of him as one of the Flemish peasants. He was even nicknamed "Peasant Brueghel." He believed that peasant life was rough and saw it in relationship to the background of nature. Brueghel's peasants are stolid, hearty members of the community. He portrayed them in broad, flat areas of color, with structural perspective and grandeur of composition. His two sons, (Pieter, The Younger, and Jan, called Velvet), both became painters. The name Brueghel is also spelled Bruegel depending on the reference book used, particularly for Pieter, The Elder.

**PRINT** - The painting *The Harvester's Meal* is very typical of the type of picture Brueghel painted. In this picture some of the peasants (farm laborers) are working in the fields, while a group of people in the foreground are enjoying a simple meal. Typically, the activities of man are Brueghel's dominant theme in his painting. The artist handles the entire scene in a most characteristic way and records it in a broad technique. He ignores the traditional Flemish concern for detail and emphasizes active, solidly drawn figures. He combines strong local colors to give the painting a popular robustness suited to its subject.

PORTFOLIO D

PAIRED WITH: TOYOHARU  
*INTERIOR AND LANDSCAPE*

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# Meet the Masters

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Grade Four

**ARTIST:** TOYO HARU, UTAGAWA (1733-1814)

**PRINT:** *INTERIOR AND LANDSCAPE*  
FREER GALLERY  
WASHINGTON, D.C.

Oriental Art  
Date: Unknown  
Size: Unknown  
Medium: Unknown

**ARTIST** - Utagawa Toyoharu was the founder of the Utagawa School of wood engraving. He worked in a lively and original style. His prints of theatrical subjects were painted for the stage and for various temples. Toyoharu also made engravings for prints showing views of Venice and other foreign cities and countries. These show the same excellent design as his prints of purely Japanese inspiration.

**PRINT** - In this print *Interior and Winter Landscape*, the artist lets you see a scene from Japan. They are having a meal in their own tradition. Two of the people are playing instruments. The clothing is also in the style of their culture - brightly colored and boldly printed. The hair-do's have ornaments. Notice the type of meal and food utensils that they are using. Even the picture of the landscape behind them reflects the landscape of their country.

PORTFOLIO D

PAIRED WITH: BRUEGHEL  
*THE HARVESTER'S MEAL*

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# Meet the Masters

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Grade Four

**BRUEGHEL - *THE HARVESTER'S MEAL***  
**TOYO HARU - *INTERIOR AND LANDSCAPE***

## QUESTIONS FOR DISCUSSION

1. In what part of the world do you think each picture takes place? Why?
2. What is happening in each picture?
3. How are the landscapes different?
4. How are these pictures alike?
5. In what ways are these pictures different?

## RELATED ACTIVITIES

1. Write a paragraph describing one of the paintings so that a person who could not see would be able to create a mental picture of the work.
2. You are a peasant (farm laborer) working in the field and have just stopped for your lunch break. You and some of your friends find a tree to sit under and have lunch. Draw this scene. What are you eating? What kind of clothes are you wearing? What kind of field are you in? Include details.

## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Understands the visual arts in relation to history and culture.  
Language Arts: Writes for a variety of audiences and purposes.  
Social Studies: Locates and describes physical and cultural features of world regions.

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# Meet the Masters

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828 HOMER, WINSLOW  
*Fog Warning*

Museum of Fine Arts  
Boston, Massachusetts



869 WYETH, ANDREW  
*Christina's World*

Museum of Modern Art  
New York

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# Meet the Masters

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Grade Four

**ARTIST:** HOMER, WINSLOW (1836-1910)

**PRINT:** *FOG WARNING*  
MUSEUM OF FINE ARTS  
BOSTON, MASSACHUSETTS

19th Century American  
Date: 1885  
Size: 30" x 48"  
Medium: Watercolor

**ARTIST** - Winslow Homer lived in America all his life. When he was six, he moved from the city life of Boston to the country. He developed a love for the outdoors which we see in his art.

Homer was a great story teller. He began his art career as an illustrator. His work appeared in a popular magazine of that time, "Harper's Weekly." In the middle of his successful career as an illustrator, he took up painting.

Homer was a polite and independent man. He learned to paint on his own. Homer was interested in painting the 'real' America. There were no photographers at that time so people had to paint and draw pictures of what happened around them. He trusted only his own eyes - not those of other artists - to capture the people and the landscapes.

His pictures were so realistic that he became famous. He felt he had to be alone to work well. He moved to a quiet spot overlooking the ocean in Maine.

**PRINT** - Homer's watercolor painting of the fisherman looking over his shoulder at the approaching storm is a good example of his dramatic story-telling ability. You can almost feel the anxiety of the fisherman as he looks at the approaching fog. Delicate coloring and dramatic use of highlights add to the mood of this painting. He added drama by using broad fluid brush strokes and restricting his pallet to only a few colors. You can almost hear the fisherman wondering to himself, "Will I make it to shore, in time?"

PORTFOLIO E

PAIRED WITH: WYETH  
*CHRISTINA'S WORLD*



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# Meet the Masters

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Grade Four

**ARTIST:** WYETH, ANDREW (1917 - )

**PRINT:** *CHRISTINA'S WORLD*  
MUSEUM OF MODERN ART  
NEW YORK CITY

20th Century American  
Date: 1948  
Size: 32 1/4" x 47 3/4"  
Medium: Tempera on gesso panel

**ARTIST** - Andrew Wyeth was born in Chadd's Ford, Pennsylvania. His father was a famous illustrator and mural painter who trained Andrew. Wyeth usually paints objects and landscapes from his own life. The people portrayed in his paintings are usually his wife, his two sons or his neighbors. When he starts a new piece of art, he makes a very careful pencil drawing of his subject. Then he decides whether he is going to use watercolor or tempera for his paint. Wyeth puts great amount of feeling into his paintings. He tries to paint his subjects the way he sees and feels about them. He also pays close attention to texture and detail.

In 1963 Andrew Wyeth was awarded the 'Medal of Freedom' by President Kennedy. This is the highest honor a civilian in our nation can receive.

**PRINT** - *Christina's World* is perhaps one of Wyeth's most famous paintings. It shows a girl, crippled by polio, crawling through a field picking berries. The simple composition with its sweep of grass, lonely houses, and Christina shows a refusal to meet defeat, the struggle for existence, and courage.

In *Christina's World*, Wyeth was trying to portray the environment in which Christina spent her whole life. He did this by showing us the world as she saw it bordered by the house and the sea. Details are important to Wyeth. The ladder, the broken window and the abandoned roof add the finishing touches to this painting.

Historical Reference: In 1948, the date this was painted, the long playing record album (LP) was invented.

PORTFOLIO E

PAIRED WITH: HOMER  
*FOG WARNING*

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# Meet the Masters

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Grade Four

**HOMER - *FOG WARNING***  
**WYETH - *CHRISTINA'S WORLD***

## QUESTIONS FOR DISCUSSION

1. Look at the background and the main figure in each painting. Each artist has divided the canvas into thirds. The sky occupies the top one-third of the picture. How has each artist used texture in the bottom two-thirds of the paintings?
2. How has each artist made the main character become important in his picture?
3. What do you think each figure is feeling?
4. Tell the main idea of each painting.
5. Explain why you think these pictures are among the world's most famous?

## RELATED ACTIVITIES

1. Draw a picture that tells a story. Make the background show texture. Make the work as realistic as you can.
2. Draw a picture of an everyday object that is very familiar to you. Try to be as detailed and realistic as you can. Can you show us how you feel about this object by the way you draw it?

## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Applies media, techniques and processes.  
Visual Arts: Understands the contributions of museums.  
Mathematics: Understands the different ways numbers are used.  
Language Arts: Determines the main idea.

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# Meet the Masters

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302 VILLAMIL, EUGENIO LUCAS  
*The Bullfight*

National Gallery of Art  
Washington, D.C.



975 PIPPIN, HORACE  
*The Domino Players*

Phillips Collection  
Washington, D.C.

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# Meet the Masters

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Grade Four

**ARTIST:** VILLAMIL, EUGENIO LUCAS (1858-1918)  
(VEE yah meel, A oo HAY neeo LOO kass)

**PRINT:** *THE BULLFIGHT*  
NATIONAL GALLERY OF ART  
WASHINGTON, D.C.

Neo Classicism & Romanticism  
Date: circa - 1827  
Size: 29" x 43 1/4"  
Medium: Oil on canvas

**ARTIST** - Lucas Villamil was the son of a famous 19th Spanish Century painter, Eugenio Lucas Valazquez. Although his father died when he was only 12, Lucas Villamil modeled his father's painting style. Both he and his father continued to produce copies and imitations of the works of Francisco Goya. In fact, the younger Lucas' paintings are often confused with his father's works.

Lucas Villamil lived a modest life in Madrid. During his painting career, he had one major patron. This collector hired him to paint a fresco in his Madrid hacienda, which is now the Museum Lazaro Galdiano.

**PRINT** - For many years the National Gallery of Art experts thought that the famous Spanish painter Francisco Goya had painted this picture. Through further research the National Gallery of Art has now assigned this painting to Eugenio Lucas Villamil. One of the reasons for this confusion was that the painting shows both a bullfighting scene and the popular game of climbing a greased pole in a small formal area. Although both these activities were popular at the time, they only took place in a large village square during a fiesta. They never occurred in the same small area, as in this the picture.

On the left, a group of young men cluster about what is probably a greased pole. Climbing this pole was a favorite sport at country fairs. The second action, at the right, is probably an amateur bullfight in which many men taunt the bull. They are wearing brightly colored cloaks in front of the bull, as professional bullfighters do in the bullring. Spain has more than 400 bullrings. In Spain and Mexico, the matador kills the bull. In Portugal and in some bullrings in France, it is illegal to kill the bull.

In the painting *The Bullfight*, Lucas Villamil gives little attention to the spectators in the arena. He relies on broad hasty strokes to show crowds of people. The people look as if they are fused together into one untidy mass of bright strident color. In *The Bullfight*, you can almost feel the excitement of the crowds, and the cruelty and horror of the bullfights.

PORTFOLIO F

PAIRED WITH: PIPPIN  
*THE DOMINO PLAYERS*

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# Meet the Masters

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**Grade Four**

**ARTIST:** PIPPIN, HORACE (1888 - 1946)

**PRINT:** *THE DOMINO PLAYERS*  
PHILLIPS COLLECTION  
WASHINGTON, D.C.

Americana  
Date: 1943  
Size: 12 3/4" x 22"  
Medium: Oil

**ARTIST** - Horace Pippin was born in Goshen, New York. His grandparents had been slaves and his parents worked as domestics. Pippin attended a one room school for Black children through the 8th grade. He always liked to draw but his family was too poor to buy him art supplies. As a young man, he entered an art contest advertised in a magazine. The prize he won was water paints and colored pencils. This started him in his art career.

In 1917 Pippin joined the Army to help fight in World War I. He was wounded in the right shoulder and as a result his right arm was useless. Although his right arm was disabled, he learned to paint with it by using his left hand to hold it up.

Horace Pippin was discovered when he was 49 years old by a famous art critic and illustrator. His work became quite popular and was collected by people in the Philadelphia and New York areas. His work was also exhibited at the Museum of Modern Art.

**PRINT** - *The Domino Players* is typical of the type of picture Pippin created. This work is a masterpiece of pattern. He used subdued colors. The dominos themselves are a bridge between the red cap, the polka-dot blouse and the detailed needlework.

PORTFOLIO F

PAIRED WITH: VILLAMIL  
*THE BULLFIGHT*

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# Meet the Masters

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Grade Four

**VILLAMIL - *THE BULLFIGHT***  
**PIPPIN - *THE DOMINO PLAYERS***

## QUESTIONS FOR DISCUSSION

1. Both pictures show games that have been played for a long time. What is happening in each picture.
2. How are the games and the feelings of the players different?
3. What kinds of games can people play today that they could not play long ago?
4. Look at Pippin's picture. Locate and describe the different patterns he used.
5. Which picture shows more movement? Where?

## RELATED ACTIVITIES

1. Draw a picture of people playing a modern game. Include a variety of geometric patterns in your drawing.
2. Think about games or activities that people from the past or people from other countries play. If you can't think of any, find a book in the library about this subject. Draw a picture of an activity that you think you might have enjoyed.

## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Understands art in relation to history and culture.  
Mathematics: Describes a wide variety of patterns.  
Social Studies: Understands broad categories of time in years.

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# Meet the Masters

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1010 RENOIR, PIERRE AUGUSTE  
*Washerwomen*

Baltimore Museum of Art  
Maryland



878 SARGENT, JOHN SINGER  
*Oyster Gatherers*

Corcoran Gallery  
Washington, D.C.

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# Meet the Masters

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Grade Four

**ARTIST:**     **RENOIR, PIERRE AUGUSTE** (REN-wahr, PEE-air, OH-gust)  
                  (1841-1919)

**PRINT:**       **WASHERWOMEN**  
                  BALTIMORE MUSEUM OF ART  
                  BALTIMORE, MARYLAND

Impressionism  
Date: 1887  
Size: 22 1/4" x 18 1/2"  
Medium: Watercolor

**ARTIST** - Pierre Auguste Renoir was a very famous Impressionist painter. He was born in Limoges, France. By the age of 13, he was earning money as an assistant painter of porcelain. This work helped him gain decorative skill. He was a talented, skilled artist who painted realistically because he studied the important art of the past.

Renoir painted in the Impressionist style using lot of color to make the picture light and warm. Because he wanted to be original, he sometimes used color itself without form.

When Renoir was 21 years old, he went to the Paris Art School. He enjoyed being with other art students, but Renoir did not like the strict rules and he felt the classes were boring. Renoir and his friends left school and began to paint together.

Renoir and the Impressionists did painting after painting of water -- flowing, sparkling, and moving. The Impressionists painted very quickly, right on the canvas. They used small strokes of bright color to get the effect of sunlight and movement. They painted their "first impressions" of scenes of everyday life, which give a different feeling from photographs.

**PRINT** - In *The Washerwomen*, Renoir shows us how he uses color to "bathe his canvases in warmth and light." You can see the small brush strokes of built up paint that the artist uses to portray *The Washerwomen*. His colors are bright and sunny, as if you can almost feel the sunlight. Renoir's figures are not posed. They are quite unconscious of being watched and go about their business. The casual placement of the figures and the suggested continuity of space spreading out in all directions draws us into the very scene and makes us feel a part of it. Renoir tried to capture nature and light as it was.

PORTFOLIO G

PAIRED WITH:     **SARGENT**  
                          *OYSTER GATHERERS AT CANCALE*





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# Meet the Masters

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Grade Four

**RENOIR - *THE WASHERWOMEN***  
**SARGENT - *OYSTER GATHERERS AT CANCALE***

## QUESTIONS FOR DISCUSSION

1. Describe what is happening in each picture.
2. What is the setting for each picture?
3. Did the people in Sargent's picture go to the beach to work or to have a good time?
4. How are the textures different in each picture?
5. Describe the colors in each picture - how are they different?
6. Compare the type of clothing the people are wearing in each picture?

## RELATED ACTIVITIES

1. Pick out one adult and one child from each picture. Write a complete sentence to describe what each figure is doing. Include an adjective to describe each figure.
2. Draw a picture that shows people from earlier times in history doing their work.
3. Think about all of the jobs that have to get done in order to run a home - cleaning, cooking, shopping, etc. Think about how we do them today, and how people did them during other times. Draw a picture of people doing some type of job. By the way you draw the people and their surroundings, show whether your picture takes place during the past or present, in our country or another country.
4. Each picture has a child in it. What kinds of things could the children do while the adults were working? Draw what the child might do.

## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Understands art in relation to history and culture.  
Language Arts: Uses complete sentences  
Social Studies: Understands historical chronology.

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# Meet the Masters

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## *III. Presentation of Prints* Grade Five

### Portfolio A

REMINGTON - *THE SCOUT: FRIENDS OR ENEMIES*  
BINGHAM - *FUR TRADERS DESCENDING THE MISSOURI*

### Portfolio B

O'KEEFFE - *RANCHOS CHURCH*  
ANONYMOUS - *MISSISSIPPI HOME*  
O'KEEFFE - *YELLOW CACTUS*

### Portfolio C

WOODVILLE - *WAITING FOR THE STAGE*  
HASSAM - *ALLIES DAY, MAY 1917*

### Portfolio D

WOODRUFF - *POOR MAN'S COTTON*  
CURRIER & IVES - *THE WHALE FISHERY*

### Portfolio E

TANNER - *BANJO LESSON*  
HANSEN - *QUESTIONABLE COMPANIONS*

### Portfolio F

STELLA - *THE BROOKLYN BRIDGE*  
CURRIER & IVES - *ACROSS THE CONTINENT*

### Portfolio G

HENRY - *WEDDING IN THE 1830's*  
WARHOL - *MARILYN MONROE*

<p><b>Prints are not presented in the order listed above. Check at your school for the specific order of print presentations.</b></p>
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# Meet the Masters

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856 REMINGTON, FREDERIC  
*The Scout*

Clark Institute  
Williamstown, Massachusetts



863 BINGHAM, GEORGE CALEB  
*Fur Traders Descending the Missouri*

Metropolitan Museum of Art  
New York

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# Meet the Masters

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**Grade Five**

**ARTIST:** REMINGTON, FREDERIC (1861-1909)

**PRINT:** *THE SCOUT* American West  
CLARK INSTITUTE Date: circa 1900-1905  
WILLIAMSTOWN, MASSACHUSETTS Size: 27" x 40"  
Medium: Oil

**ARTIST** - Frederic Remington was an American artist born in Canton, New York. His father was a newspaper editor. He studied at Yale University Art School from 1878 to 1880 and then at the Art Students' League of New York.

At the age of nineteen, he traveled to the American West. He gained a feeling for life. Remington had a childhood love of horses and outdoor life. He became well known for his action filled paintings, drawings and sculptures that capture the spirit of the West. His realistic depiction of life on the Western plains made him the leading documentary artist of this time. He died in Connecticut from acute appendicitis.

Remington's work is known for its swift action and realistic cowboys and Indians. He didn't sit home and ask Indians to come to pose for him. He went out to the Wild West and painted them as he saw them in their daily lives. For example, he often painted Indians as plain everyday Indians and not dressed up in feathers and war paint. He did the same for soldiers and cowboys, showing them as real people, lazy or hard working, good or bad, dirty or clean.

As for the horses that Remington painted, each horse is special, different from the others and full of life.

**PRINT** - *The Scout*, is the type of painting which made Remington famous. This is a picture of an Indian, dressed in common clothing, looking off into the distance to see what lies ahead, friends or enemies. Both the Indian and his horse are painted realistically. The colors he selected are bright and he uses shading and value to make his objects look less flat. His pictures help us understand what it must have been like to live in those times. You can almost imagine what *The Scout* is thinking.

PORTFOLIO A

PAIRED WITH: BINGHAM  
*FUR TRADERS DESCENDING THE MISSOURI*

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# Meet the Masters

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Grade Five

**ARTIST:** BINGHAM, GEORGE CALEB (1811-1879)

**PRINT:** *FUR TRADERS DESCENDING  
THE MISSOURI*  
METROPOLITAN MUSEUM OF ART  
NEW YORK CITY

19th Century American  
Date: circa 1845  
Size: 29" x 36"  
Medium: Oil on canvas

**ARTIST** - George Caleb Bingham was born in the Blue Ridge mountain region of Virginia. When he was 8 years old, his family moved to Franklin, Missouri. At the age of 16, he was apprenticed to a cabinetmaker in Columbia, Missouri, but he had leanings toward law and the ministry.

His decision to pursue an art career was due largely to the influence of a painter named Harding, who painted a portrait of Daniel Boone. Bingham received painting lessons from Harding. Later in St. Louis, Bingham set up his own studio and painted portraits. He left St. Louis to study at the Pennsylvania Academy of Fine Arts. Later the artist became involved in politics and he helped candidates by painting huge banners. Bingham also painted scenes including raftsmen, fur traders, hunters and frontier elections. Bingham painted a series of paintings of everyday river life and as a result he was regarded as the historian of Jacksonian democracy. His finest work was completed between 1845 and 1855.

**PRINT** - In *Fur Traders Descending the Missouri*, the figures in the dugout are beautifully silhouetted against the mist and the remote clumps of trees in the middle ground. This is a sealed-off world of men. To Easterners, Bingham's boatmen represented the untamed spirit of the West, and they eagerly bought his paintings. They must have delighted in the details of *Fur Traders*: the rugged scowling face under the bizarre peaked hat, the old trader paddling in the rear of the boat, and the gaudy shirts. Leaning on the well-wrapped cargo of furs is a youth with a gun with which he has just bagged a duck. Of special interest must have been the little animal chained in the bow. Is it a fox or a cat? Bingham added a great deal to our knowledge of the West at this time through his paintings of the backwoods and river life. He laid out his compositions carefully, and drew his figures from life, realistically and sometimes humorously.

PORTFOLIO A  
PAIRED WITH: REMINGTON  
*THE SCOUT*

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# Meet the Masters

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Grade Five

**REMINGTON - *THE SCOUT***  
**BINGHAM - *FUR TRADERS DESCENDING THE MISSOURI***

## QUESTIONS FOR DISCUSSION

1. Describe the environment in each picture. How are they different?
2. Both pictures show people traveling west in the 1800's. What do you think they could see and hear on their trip?
3. How do you think they felt? Why?
4. How would you get to the West Coast of the United States today?
5. How did people get to the west before the invention of cars, buses, trains and planes?
6. Are these pictures quiet or noisy? How can you tell?

## RELATED ACTIVITIES

1. Pretend you are a traveler in the 1800's. Describe the beginning, middle and end of one day during your trip.
2. Draw a scene from that day.
3. Pretend you are a settler during the colonial days. What would you do for a living? Where would you live? Draw a picture of yourself in this role. Put as many details in the picture as you can.

## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Understands art in relation to history.

Language Arts: Logical organization. Shows beginning, middle and end

Social Studies: Knows changes in modes of transportation, their advantages and disadvantages.

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# Meet the Masters

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1735 O'KEEFFE, GEORGIA  
*Ranchos Church*

Phillips Collection  
Washington, D.C.



924 ANONYMOUS  
*Mississippi Home*

Garbisch Collection



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# Meet the Masters

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1811 O'KEEFFE, GEORGIA  
*Yellow Cactus*

Maler Museum of Art  
Randolph-Macon Woman's College  
Lynchburg, Virginia

### **Special Acknowledgment**

*Yellow Cactus*, by Georgia O'Keeffe, was added to the Meet the Masters collection through the generosity of the Sun Sentinel's "People Plus Employee" Volunteer Program.

Broward County Public Schools thanks Ms. Lynn Sheft, a Sun Sentinel employee and Meet the Masters Volunteer, who nominated Meet the Masters for this cash award.

June, 1993

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# Meet the Masters

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Grade Five

**ARTIST:** O'KEEFFE, GEORGIA (1887 - 1986)

**PRINT:** *RANCHOS CHURCH*  
PHILLIPS COLLECTION  
WASHINGTON, D.C.

20th Century American  
Date: 1929  
Size: 24" x 36"  
Medium: Oil on canvas-covered board

**ARTIST** - Among the women painters in the U.S., one of the best known and most outstanding is Georgia O'Keeffe. Born in Sun Prairie, Wisconsin, she spent her childhood on a large farm and never lost her love for nature and the land. Her gifts as an artist were clear early in her life, and she knew she wanted to become an artist when she was 10 years old. She studied at the Chicago Art Institute and Art Students' League in New York. She worked as a commercial artist in Chicago, and as an art teacher in Texas and South Carolina.

Georgia O'Keeffe had her first one-person show in New York City in 1917. A famous photographer, Alfred Stieglitz, saw her work, recognized her talent, and decided to show her art in his '291 Gallery'. O'Keeffe married Stieglitz in 1924. Afterwards, she lived half of the year in New York City with her husband. The rest of the year she spent in New Mexico painting the countryside that she loved so much.

**PRINT** - O'Keeffe's love of the land is clearly expressed in her paintings. She always got her forms from the real world. In *Ranchos Church*, Georgia O'Keeffe combines abstraction with a very precise realism. She simplifies her forms and does away with surface detail to bring out the underlying patterns. Her work is always based on some visual reality such as these adobe (sun-dried brick) buildings of the Southwest. She has kept this painting very simple. Her colors are limited to different shades of blues, grays and tans. Even though she has left out details such as doors and windows, the forms still suggest a church-like building. Even though some of the shapes are painted in a flattened-out manner, the painting has depth due to her use of shading.

PORTFOLIO B

PAIRED WITH: ANONYMOUS  
*MISSISSIPPI HOME*  
O'KEEFFE  
*YELLOW CACTUS*

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# Meet the Masters

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Grade Five

**ARTIST:** ANONYMOUS

**PRINT:** *MISSISSIPPI HOME*  
GARBISCH COLLECTION

Americana  
Date: circa 1865  
Size: Unknown  
Medium: Unknown

**PRINT** - Primitive American artists, like the anonymous artist of this painting, were untrained and often painted to preserve a special event in their lives. Distortions in perspective, proportion and placement often resulted. Yet the artist's sympathetic handling of the subject serves as a valuable source of historic material.

In the South, building an imposing mansion to replace the original cabin or farmhouse was a sign of success and wealth. Between 1820 and 1860, the most frequent architectural style in these mansions was Greek Revival. This style adapted the temples of Periclean Athens to the needs of the nineteenth century.

This picture depicts the people, activities, and costumes characteristic of their time. The four people on the front lawn are seen playing a game of croquet while another couple watch. Horse drawn buggies are passing by the Manor house. In the distance a steamboat is seen cruising down the Mississippi River.

It is interesting to note that Currier and Ives produced a lithograph entitled, *A Home on the Mississippi*, which is very similar to this print, *Mississippi Home*.

PORTFOLIO B

PAIRED WITH: O'KEEFFE  
*RANCHOS CHURCH*  
O'KEEFFE  
*YELLOW CACTUS*

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# Meet the Masters

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Grade Five

**ARTIST:** O'KEEFFE, GEORGIA (1887 - 1986)

**PRINT:** *YELLOW CACTUS*  
MAIER MUSEUM OF ART  
RANDOLPH-MACON WOMAN'S COLLEGE  
LYNCHBURG, VIRGINIA

20th Century American  
Date: 1940  
Size: 12" x 16"  
Medium: Oil on canvas

**ARTIST** - Among the women painters in the U.S., one of the best known and most outstanding is Georgia O'Keeffe. Born in Sun Prairie, Wisconsin, she spent her childhood on a large farm and never lost her love for nature and the land. Her gifts as an artist were clear early in her life, and she knew she wanted to become an artist when she was 10 years old. She studied at the Chicago Art Institute and Art Students' League in New York. She worked as a commercial artist in Chicago, and as an art teacher in Texas and South Carolina.

Georgia O'Keeffe had her first one-person show in New York City in 1917. A famous photographer, Alfred Stieglitz, saw her work, recognized her talent, and decided to show her art in his '291 Gallery'. O'Keeffe married Stieglitz in 1924. Afterwards, she lived half of the year in New York City with her husband. The rest of the year she spent in New Mexico painting the countryside that she loved so much.

**PRINT** - O'Keeffe's flower studies, enlarged to fill the entire canvas, undergo a transformation as a result of their magnification. The simple beauty of nature's forms becomes exalted, a thing of mystery. This painting is a study of the desert cactus in a rare moment of blooming; the lovely yellow flowers create a sharp contrast to the prickly thorns and dull green color the mother plant wears the rest of the year. The enlarged petals form a decorative pattern that moves diagonally across the surface of the canvas. The *Yellow Cactus* is a celebration of the desert flower.

PORTFOLIO B

PAIRED WITH: O'KEEFFE  
*RANCHOS CHURCH*  
ANONYMOUS  
*MISSISSIPPI HOME*

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# Meet the Masters

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Grade Five

**O'KEEFFE - RANCHOS CHURCH**  
**ANONYMOUS - MISSISSIPPI HOME**  
**O'KEEFFE - YELLOW CACTUS**

## QUESTIONS FOR DISCUSSION

1. Find the larger objects in each picture. What shapes did the artists use to represent these objects?
2. Where are they placed in the picture?
3. What other details do you see in the picture?
4. Compare and contrast the two buildings. How are the two buildings alike. How are they different?

## RELATED ACTIVITIES

1. Tear a shape from a piece of construction paper. Study the shape. What could you make from this shape? Glue the shape to a larger paper. Draw the rest of the details for your picture with crayon, pencil or markers.
2. Pretend you live long ago during one of the times you've studied in Social Studies. Where do you live? What does your house look like? Draw a picture of the neighborhood that you live in or the house (the inside or outside) where your family lives. Include details. Also include people, if you want.

## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Assesses and responds to characteristics of works of art.  
Language Arts: Compares and contrasts.

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## Meet the Masters

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881 WOODVILLE, RICHARD CATON  
*Waiting for the Stage*

Corcoran Gallery  
Washington, D.C.



906 HASSAM, CHILDE (FREDERICK)  
*Allies Day, May 1917*

National Gallery of Art  
Washington, D.C.

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# Meet the Masters

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Grade Five

**ARTIST:**     **WOODVILLE, RICHARD CATON**     (1825-1855)

**PRINT:**     ***WAITING FOR THE STAGE***  
CORCORAN GALLERY  
WASHINGTON, D.C.

Americana  
Date: 1851  
Size: 15" x 18 1/2"  
Medium: Oil on Canvas

**ARTIST** - Woodville came from a well-to-do prestigious Baltimore family. He attended fine schools and finished his education at the University of Maryland School of Medicine. He decided he didn't want to be a doctor. At 20, he was allowed to go with his new wife to Europe to study art. From 1845-1851 he studied in Dusseldorf. Woodville spent the remaining years of his life in Paris and London. He died in London, at the age of 30, from an accidental overdose of morphine. Before he died, Woodville sent his paintings back to America. Their fresh color, excellent draftsmanship and cheerful or kind humor gained them an eager audience. Woodville was considered to be a genre or daily life painter because he painted people in their everyday environments at work and at play.

**PRINT** - In *Waiting for the Stage*, Woodville created a setting in which most spectators could picture themselves. In the tradition of Dusseldorf artists, he included many minute details to enrich the story. One man reads the newspaper, while the other two men are engaged in a game of cards. In the background there is a stove with a teakettle, a mirror with notes stuck on it, and a blackboard with messages written. The one man's bag is leaning beside him on the floor, ready to go when the stage arrives. Most people can relate to this scene. We have all had to wait at some time and had to find ways to pass the time. Woodville's rich, warm hues and subtle shading enhance the familiar homey feeling we get from this painting.

PORTFOLIO C

PAIRED WITH:     HASSAM  
                  *ALLIES DAY, MAY 1917*

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# Meet the Masters

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Grade Five

**ARTIST:** HASSAM, CHILDE (HAS-um, Chill-dee) (1859-1935)

**PRINT:** *ALLIES DAY, MAY 1917*  
NATIONAL GALLERY OF ART  
WASHINGTON, D.C.

20th Century American  
Date: 1917  
Size: 36 1/2" x 30 1/4"  
Medium: Oil on Canvas

**ARTIST** - Childe Hassam was born in Dorchester, Massachusetts. He studied at The Boston School of Art, was apprenticed to an engraver and then became an illustrator.

Influenced by Impressionism during its peak in Paris, he became a member of "The Ten," a group of artists who rebelled against academic styles. Hassam was a resident of New York and used New York life as one of his favorite subjects endowing it with a light, sparkling color. He also favored rural New England scenes.

**PRINT** - *Allies Day, May 1917* embodies Impressionism so strongly that New York City takes on a French atmosphere. The gray stone sparkles with a hundred tiny brush strokes of color. The red, white and blue flags swing across the avenue in graceful arcs and a clear light bathes the entire painting. It is typical of Hassam's light, pleasant, highly decorative manner.

PORTFOLIO C

PAIRED WITH: WOODVILLE  
*WAITING FOR THE STAGE*



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# Meet the Masters

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Grade Five

**WOODVILLE - *WAITING FOR THE STAGE***  
**HASSAM - *ALLIES DAY, MAY 1917***

## QUESTIONS FOR DISCUSSION

1. What is the main idea in each painting?
2. Woodvilles' picture shows people waiting for the stage coach in the middle 1800's.
3. Hassams's picture shows flags waving. We waited a long time for Worle War I to end. List some things that people wait for today.
4. Where might they wait? How long might they wait?
5. How would waiting today be different from waiting in the 1800"s?
6. What tells us about current events in each picture?
7. How are the artists' styles different?
8. Which picture do you have to think about more to understand it?

## RELATED ACTIVITIES

1. Draw a picture of people waiting for something. Add as many details as you can.

## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Understands and applies media, techniques and process.  
Language Arts: Communicates information effectively.  
Social Studies: Understands U.S. history to 1880.  
Social Studies: Understands U.S. history from 1880 to the present.

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# Meet the Masters

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928 WOODRUFF, HALE  
*Poor Man's Cotton*

Newark Museum  
New Jersey



961 CURRIER & IVES  
*Whale Fishery*

Museum of the City of New York  
New York

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# Meet the Masters

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Grade Five

**ARTIST:** WOODRUFF, HALE (1900-1980)

**PRINT:** *POOR MAN'S COTTON*  
NEWARK MUSEUM  
NEWARK, NEW JERSEY

20th Century American  
Date: 1944  
Size: 30 1/2" x 22 1/2"  
Medium: Watercolor on Paper

**ARTIST** - Hale Woodruff was born in Cairo, Illinois. He received his early art training at the John Herron Art Institute in Indianapolis and The Fogg Art Museum of Harvard University. In 1927, he received the Harmon Foundation Award and went to Paris. He lived there for four years studying at the Academie Moderne and the Academie Scandinave.

In 1931 Woodruff became Art Director at Atlanta University. He founded the annual Atlanta University Art Exhibit that is one of the most important contributions to the development of black art. During the years at Atlanta, Woodruff traveled to Mexico studying mural painting with Diego Rivera and received a Rosenwald Fellowship for Creative Painting in 1943. In 1945, he became a teacher at New York University. In 1967, the New York University Alumni Association named him "Teacher of the Year."

Woodruff's abstract and semi-abstract oils show strong ties with art of modern European masters. His free, broad-brush strokes are colorful impressions of rhythmic movements in nature (the rushing sea or the rippling plain). These strokes are presented in bright, clear, intense colors such as whites, deep blues, rusty browns, yellows, reds and pinks. He is also an important mural painter. His talent for design gives unity and interest to the historical subjects he chooses.

**PRINT** - In his painting, *Poor Man's Cotton*, Woodruff depicts a scene of workers in the cotton field. His use of free, broad brush strokes helps show us the movement of the workers and how hard they are working. His use of bright reds, yellows and blues in combination with the white cotton falling against the dark background, help to make this a strong, dynamic painting. You can almost feel what it would have been like to work as a cotton picker as you gaze at this picture.

PORTFOLIO D

PAIRED WITH: CURRIER & IVES  
*THE WHALE FISHERY*

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# Meet the Masters

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Grade Five

**ARTIST:** CURRIER & IVES (CURRIER, 1813-1888; IVES, 1824-1895)

**PRINT:** *THE WHALE FISHERY*  
MUSEUM OF THE CITY OF NEW YORK

Americana  
Date: Unknown  
Size: 17.8" x 23.8"  
Medium: Lithograph

**ARTIST** - Nathaniel Currier, published a highly colored print of the burning of the steamboat "Lexington" in Long Island Sound, three days after the disaster in 1840. The edition sold like wildfire; he became the most important publisher of colored engravings. James Ives joined the firm in 1852, and the firm became Currier & Ives in 1857.

The prints were lithographs, hand colored using a mass production system. For nearly 50 years they published about three new prints each week on every aspect of American life. These lithographs featured portraits of notables, Wild West, Indians, sporting and pioneering scenes, fires and other disasters, the Civil War, temperance and political tracts. These lithographs reached into the farthest confines of the land and also had considerable sales abroad.

**PRINT** - In the lithograph, *Whale Fishery*, Currier & Ives depicts a scene from the days when men hunted whales with harpoons. During the 18th century, whale oil was used to light lamps and whalebones were used in the clothing industry. You see the small rowboat close to the whale, with the man in the bow of the boat ready to throw his harpoon at the whale. In the background, there are similar rowboats with men hunting more whales. The three large ships are set towards the back, waiting for the men to kill the whales. Water is coming from the dying whale's spout, and sea gulls hover over him. Currier & Ives has tried to document for us what the whaling days were like.

PORTFOLIO D

PAIRED WITH: WOODRUFF  
*POOR MAN'S COTTON*

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# Meet the Masters

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Grade Five

**WOODRUFF - *POOR MAN'S COTTON***  
**CURRIER & IVES - *THE WHALE FISHERY***

## QUESTIONS FOR DISCUSSION

1. Describe the jobs you see people doing in each picture?
2. How has the artist shown movement in each picture?
3. Find the lines and curves in each picture. Find triangles and circles.
4. Do people still do these jobs today? Why or why not? Where?

## RELATED ACTIVITIES

1. With a ruler, measure the lines you see in Woodruff's painting. How do you think the measurements compare to the actual size of the objects in real life?
2. On a 4" x 6" paper, draw lines of various lengths. Make some horizontal, vertical and diagonal. Add circles and triangles of various sizes to your composition. On a 8" x 12" paper, copy your picture exactly. Make each line and shape two times its original size.
3. Think of all the activities and jobs that people did during the Colonial Days that we do not do any more. Draw a picture of one of those jobs or activities; draw yourself at this job.

## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Uses elements and principles of art with sufficient manipulative skills.  
Mathematics: Estimates and compares measurements.

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# Meet the Masters

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978 TANNER, HENRY  
*Banjo Lesson*

The Hampton Institute  
Hampton, Virginia



865 HANSEN, H.W.  
*Questionable Companions*

Rockwell Gallery  
Corning, New York

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# Meet the Masters

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Grade Five

**ARTIST:** TANNER, HENRY OSSAWA (1859-1937)

**PRINT:** *BANJO LESSON*  
THE HAMPTON INSTITUTE  
HAMPTON, VIRGINIA

20th Century American  
Date: 1893  
Size: 49" x 35 1/2"  
Medium: Oil on canvas

**ARTIST** - Henry Tanner, born in Pittsburgh, grew up in Philadelphia, where his family settled when he was 7 years old. Later he studied at the Pennsylvania Academy of the Fine Arts under Thomas Eakins, a famous American painter. Tanner left America for Paris in 1891, where he studied with Benjamin Constant at the Academie Julian. He also studied in Palestine. His paintings include impressions of life in Brittany and Normandy, religious subjects, and his experiences in World War I.

**PRINT** - The *Banjo Player* was clearly based on Tanner's memories of his youth in Philadelphia and visits to the highlands of North Carolina. In his paintings there is an interest in the inner life. Tanner shows activity as incidental. There is a new sentimentalism, seen in Tanner's *The Banjo Lesson*.. There is a feeling of sympathy for the people in the situation. This stems from awareness on the part of the artist of environmental pressures. Tanner's dramatic use of light and shade contributes to the caring, intimate mood that the artist is trying to create between the old man and his student.

PORTFOLIO E

PAIRED WITH: HANSEN  
*QUESTIONABLE COMPANIONS*

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# Meet the Masters

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Grade Five

**ARTIST:** HANSEN, H.W. (1854-1924)

**PRINT:** *QUESTIONABLE COMPANIONS*  
ROCKWELL GALLERY  
CORNING, NEW YORK

Americana  
Date: 1915  
Size: 20" x 30"  
Medium: Watercolor

**ARTIST** - Hansen was born in Dithmarschen, Germany, and began his painting career in Hamburg. In 1877, he immigrated to the United States and studied at the Art Institute in Chicago. In 1882, he settled in San Francisco. He became interested in western life and was particularly good at painting horses.

**PRINT** - It is possible to invent several stories to fit the title of this watercolor. The Indian and rancher are holding a spirited conversation as their horses move along. The flat land stretches out to violet and golden hills; a gully filled with foliage lies along side the track; and patches of sage lean away from the wind. We are most interested, however, in the distinction between the two riders and their horses. One has an improvised rope bridle and reins. The other horse is raising a proud head in a leather harness. Other details to be noted here are the rancher's horned western saddle and fringed leather gloves, the Indian's buckskin shirt, elaborate beaded boots, knife, gun and lariat. Hansen's interest in western life took him on several trips to various parts of the West. His work is illustrative, with lively figures set against typical western backgrounds. The facial expressions are very expressive and the landscape touches are bright and natural.

PORTFOLIO E

PAIRED WITH: TANNER  
*BANJO LESSON*



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# Meet the Masters

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Grade Five

**TANNER - *BANJO LESSON***  
**HANSEN - *QUESTIONABLE COMPANIONS***

## QUESTIONS FOR DISCUSSION

1. Both pictures show a relationship between two people. What do you think their relationship is?
2. What could the people in each picture learn from one another?
3. Which artist has used more darks and lights? Where?
4. In what part of the country do you think each picture takes place?

## RELATED ACTIVITIES

1. Learning takes place in many settings. We learn many lessons through our experiences with people from all walks of life. Write a paragraph about a time when you learned something important from someone. Include who, what, when, where and why this happened. You may illustrate your paragraph.
2. Think of all the different people you have learned about in American History: settlers, explorers, slaves, plantation owners, factory workers, presidents, etc. Draw a picture with two people in it. Try to tell a story or something about what relationship these two people have in your picture.

## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Understands how artists express ideas based on their experiences.  
Social Studies: Understands responsibility and the benefits of being responsible.  
Language Arts: Writes to communicate ideas.

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# Meet the Masters

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806 STELLA, JOSEPH  
*The Brooklyn Bridge*

Whitney Museum  
New York



884 CURRIER & IVES  
*Across the Continent*

Museum of the City of New York  
New York

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# Meet the Masters

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Grade Five

**ARTIST:** STELLA, JOSEPH (1877-1946)

**PRINT:** *THE BROOKLYN BRIDGE*  
WHITNEY MUSEUM  
NEW YORK

20th Century American  
Date: 1939  
Size: 70" x 42"  
Medium: Oil on canvas

**ARTIST** - Joseph Stella came from Italy to the United States when he was twenty-five years old, and later returned to Italy. He became a serious artist after being trained as a commercial artist and worked as an illustrator for popular journals in New York. While working on a commission to draw steel mills for a magazine, he decided that modern industrial subjects should form the subject matter of his art. He was very impressed and excited by the urgent speed of American Urban life. "I was thrilled," he said, "to find America so rich with so many new motifs to be translated into a new art. Steel and electricity had created a new world."

**PRINT** - The painting *The Brooklyn Bridge* is a visual song of praise to a structure that was considered an industrial and engineering triumph. This delight of industrialization is a positive expression of twentieth century technology. It was the opposite of the German Expressionists, who thought that such mechanization was dehumanizing. Stella frequently used the Brooklyn Bridge as the subject of his paintings. Towers, cables, and beams of light were all combined with distant skyscrapers, tunnels and water to create a dynamic vision of united space, light, form and color. By using bright colors, perspective, geometric shapes and interlocking forms, he created a dynamic painting praising the bridge.

PORTFOLIO F

**PAIRED WITH:** CURRIER & IVES  
*ACROSS THE CONTINENT*

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# Meet the Masters

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Grade Five

**ARTIST:** CURRIER & IVES (Currier, 1813-1888; Ives, 1824-1895)

**PRINT:** *ACROSS THE CONTINENT (WESTWARD THE  
COURSE OF EMPIRE TAKES ITS WAY)*  
MUSEUM OF THE CITY OF NEW YORK

Americana  
Date: 1862  
Size: 20.1" x 27.3"  
Medium: Lithograph

**ARTIST** - Nathaniel Currier, published a highly colored print of the burning of the steamboat "Lexington" in Long Island Sound, three days after the disaster in 1840. The edition sold like wildfire; he became the most important publisher of colored engravings. James Ives joined the firm in 1852, and the firm became Currier & Ives in 1857.

The prints were lithographs, hand colored using a mass production system. For nearly 50 years they published about three new prints each week on every aspect of American life. These lithographs featured portraits of notables, Wild West, Indians, sporting and pioneering scenes, fires and other disasters, the Civil War, temperance and political tracts. These lithographs reached into the farthest confines of the land and also had considerable sales abroad.

**PRINT** - In *Across the Continent*, Currier & Ives depict a typical small village clustered near a railroad station. The houses and other buildings are all rustic, similar to log cabins. In the background you see covered wagons pulling out of town as if they're about to begin a journey. The men in the foreground are at work cutting down trees. One of the men has taken a moment to watch as the train passes. In the town you see the people coming out of the building to watch the train as well. The children running out of the school are particularly excited by this event. To the right of the train, seen just in front of the smoke, are two Indians on horses, gazing at the train. It would be interesting to know what they thought of the train.

PORTFOLIO F

PAIRED WITH: STELLA  
*THE BROOKLYN BRIDGE*

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# Meet the Masters

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Grade Five

*STELLA - THE BROOKLYN BRIDGE*  
*CURRIER & IVES - ACROSS THE CONTINENT*

## QUESTIONS FOR DISCUSSION

1. Both pictures are about travel. Can you explain why?
2. Each picture is set in a different part of the country. Describe how these places are different.
3. What is man-made in each picture?
4. What takes our eye into the distance or background of each picture?

## RELATED ACTIVITIES

1. Stella used many lines and shapes to make a symmetrical composition (the same on the left and on the right.) Fold your paper in half, then open it. Use a dark crayon to draw shapes and lines on the left side of the paper. Fold your paper closed. Use a ruler to rub the back of your design. It will transfer onto the right side of the paper. You have just made a symmetrical design. You may add color to your design. Keep the colors symmetrical.
2. Think of all the ways that Colonial people traveled: stagecoach, horseback, wagon, train, riverboat, etc. Pick your favorite and draw a picture of it.

## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Understands the effectiveness of different art media, techniques and processes.  
Mathematics: Understands the concept of symmetry.  
Social Studies: Knows people view regions differently.

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# Meet the Masters

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853 HENRY, EDWARD LAMSON  
**Wedding in the 1830's**

Hanley Collection  
Bradford, Pennsylvania



1403 WARHOL, ANDY  
*Marilyn Monroe*

Tremaine Collection  
Connecticut

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# Meet the Masters

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Grade Five

**ARTIST:** HENRY, EDWARD LAMSON (1841-1919)

**PRINT:** *WEDDING IN THE 1830's*  
HANLEY COLLECTION  
BRADFORD, PENNSYLVANIA

19th Century American  
Date: 1885  
Size: Unknown  
Medium: Unknown

**ARTIST** - Edward Lawson Henry was born in Charleston, South Carolina. He studied in France under Courbet at the same time as Renoir and Monet. Henry returned to the United States in 1863 and for two years sketched realistic scenes of Civil War soldiers and encampments. After the war he set up a studio in New York and specialized in realistic historic paintings. His paintings successfully reconstructed moments of the past, frequently of the South before the Civil War.

**PRINT** - This painting depicts the departure of a bridal couple in the 1830's. Historical details in this painting include the Empire style clothing which was then fashionable in the South. Note also that the children were dressed exactly as their parents were. On the porch, the Ionic columns show that the architecture of the house was in the Greek Revival style. Henry was concerned with showing the humanity of the scene, careful attention is given to facial expressions and posture. The activity on the porch is mirrored in a semi-circle of slaves who are partially hidden in the foliage as they watch the festivities.

PORTFOLIO G

PAIRED WITH: WARHOL  
*MARILYN MONROE*

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# Meet the Masters

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Grade Five

**ARTIST:** WARHOL, ANDY (1925 - 1987)

**PRINT:** *MARILYN MONROE*  
TREMAINE COLLECTION  
CONNECTICUT

20th Century American

Date: 1962

Size: 6'11" x 4'7"

Medium: Synthetic polymer paint  
silk-screened onto canvas

**ARTIST** - Andy Warhol was born in Pennsylvania and attended art school at the Carnegie Institute of Technology in Pittsburgh. He was once quoted as saying that he wanted to be a machine. Before becoming a painter, Warhol was a successful fashion illustrator of shoes. He wanted to produce art that would appeal to everybody. His 'products' ranged from paintings of soup cans, soft-drink bottles, cheesecake, and Brillo to Marilyn Monroe and Jacqueline Kennedy. He is the most popular of a group of artists called "Pop Artists." The artists of the 1960's painted in styles that were calculated to be cool and detached. By neither commenting on nor transforming the object, Pop artists were not criticizing commercialism and advertising, but simply reporting them.

**PRINT** - *Marilyn Monroe* is a good example of the type of art done by Andy Warhol and other Pop artists. The artist takes a subject that is a common everyday object and then merely repeats it over and over. The paintings look like advertising signs, labels on cans, or comic book pages blown up. In some cases the paintings looked like the original, or real thing. In *Marilyn Monroe*, a portrait of a famous and well-known celebrity is printed over and over, half of it in very bright colors, almost like a large bright design. This portrait of Marilyn Monroe tells the story of a woman transformed into a commercial property. She has been carefully manufactured, packaged and sold like a can of soup.

Some people were disturbed by this new art, saying that the subjects chosen to paint were too ordinary. A Pop painter might have replied: "We paint objects which are everywhere and are around us constantly; objects which govern our lives." Pop painting was presented as a "new realism," an accurate measure of reflection of contemporary life in America.

PORTFOLIO G

PAIRED WITH: HENRY  
*A WEDDING IN THE 1830's*



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# Meet the Masters

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Grade Five

**HENRY - WEDDING IN THE 1830's**  
**WARHOL - MARILYN MONROE**

## QUESTIONS AND ANSWERS

1. Give the main idea of each picture.
2. Each picture tells something about the time during which the artist lived. What can you tell about the time during which each artist lived?
3. Why do you think the artist made the *Marilyn Monroe* picture?
4. Can you find texture in each picture? Where?

## RELATED ACTIVITIES

1. There are 10 Marilyn pictures in row one. There are 5 rows. Write a number sentence that shows how many pictures of Marilyn are repeated in this picture. ( $5 \times 10 = 50$ )
2. Fold a paper into four blocks (fold in half vertically and then in half horizontally). Write a number sentence to show how many blocks are on your paper. ( $2 \times 2 = 4$ )
3. Draw a simple design in one block. Repeat the design in the other blocks.
4. Think of all the times or occasions that people celebrate, such as weddings, holidays, birthdays, etc. Draw a picture of one of these celebrations. Put it in any time you like. It can be a picture drawn in the past, present or even the future.

## SKILLS REINFORCED - SUNSHINE STATE STANDARDS

Visual Arts: Understands art in relation to history and culture.  
Mathematics: Analyzes data to recognize patterns.  
Language Arts: Understands historical chronology and perspective.