

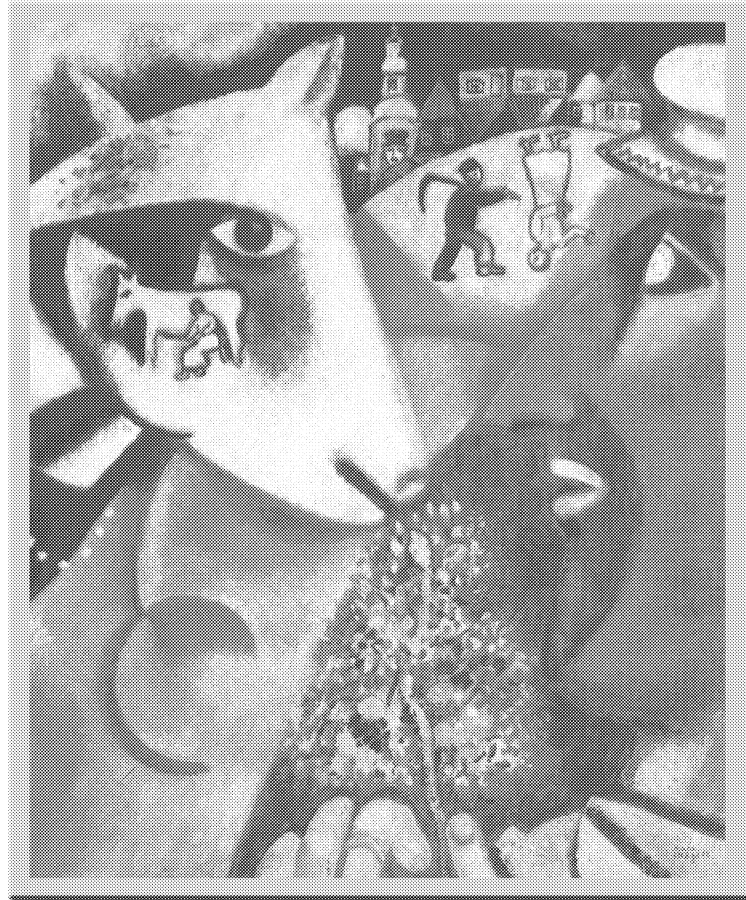
Exercises and Activities for

Short Lessons in ART HISTORY

Artists and Their Work

Revised
and Updated

Phyllis
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To the Teacher

The exercises and hands-on activities in this book have been designed to accompany *Short Lessons in Art History*. Using these activities will help your students increase their awareness of the artists and their work, and will encourage them to draw their own conclusions about what makes the work of certain artists timeless.

Overall, there are four general types of exercises in this book. The first are simple comprehension questions. These may be in the form of word puzzles, crosswords, matching questions, or fill in the blanks. These questions can be answered directly on the reproduced page.

The “Short Answer Questions” can be used for discussion or written work and call for some synthesis on the part of the student. These questions may ask the student to define a term or to explain how the work of a particular artist differed from earlier artists’ work. Students can find the information to answer these questions in the relevant section of the text. They may need to use separate paper to answer these questions and to complete the writing and/or research assignment.

The “Writing Project” and “Research Project” call for independent writing or research on the student’s part. Here, students might be asked to make a time line showing an artist’s different periods and major works or to describe how a particular event influenced an artist. Completing these exercises will give students a deeper insight into the lives and work of the artists.

The “Art Project” section offers art-making activities designed to further students’ under-

standing of a particular medium or approach to making art. From sketching a scene that Giotto might have drawn as a boy to creating a mobile inspired by Alexander Calder, these activities will appeal to students while increasing their appreciation of art forms. The materials required for each project are listed at the beginning of the project.

To help your students gain as much as possible from this course, we recommend that you collect reproductions of art from different periods for students to examine. When you begin to study a particular period or artist, try putting some posters or prints from that period on the wall. Borrow books of reproductions from the library for students to look through. Many museums and galleries offer postcard-sized reproductions. These make it easy to keep a collection in a small space, but still offer students the opportunity to see a representative selection of works from a period or by a particular artist.

We have tried to include a wide variety of exercises in this publication. Some will be more suitable for your students than others. Feel free to pick and choose, depending on your students’ interests and abilities. You can use as many or as few as you like and still provide students with valuable art learning experiences.

This book of supplementary exercises, used together with *Short Lessons in Art History*, makes a sound art program that combines both art history and art production and leads students to gain in understanding of some essential art principles and design elements.

Giants of Individual Style

GIANTS OF INDIVIDUAL STYLE

Käthe Kollwitz

Anagrams

Each word below is an anagram for a word in the reading material. Unscramble the letters to find some key words from Kollwitz's life and art.

1. aeacydm _____
2. lojrna _____
3. gegnnriva _____
4. dotcouw _____
5. yismre _____
6. hlcaaorc _____
7. piolhhtgar _____
8. hpgarci _____

Short Answer Questions

1. What was the Industrial Revolution? How were people affected? Explain.
2. Describe the family in which Kollwitz grew up. How does a family's life shape its children?
3. Why do you think Kollwitz had so much empathy for the troubled and needy?
4. What is the difference between graphic arts and other art media? How did Kollwitz and Charles Dickens convey their beliefs and feelings about social conditions?
5. How did Kollwitz use light and dark in her drawings and prints? When did one seem a better choice than the other?
6. Tell about the series of prints entitled *The Revolt of the Weavers*.
7. Kollwitz usually did etchings of dramatic subject matter, but frequently used crayon or charcoal for drawings of children and mothers. Why would one medium be more expressive of the story than the other?
8. The king of Saxony awarded Kollwitz a gold medal after the success of *The Revolt of the Weavers*. Describe the course of her career after that.
9. As we have seen, Kollwitz was always aware of the plight of women. Do you think her drawings and prints helped to protest their plight? Explain.
10. Kollwitz lost a son in World War I and a grandson in World War II. Tell about the sculpture she made in memory of her son, Peter.
11. Kollwitz's last lithograph, *Willhelm Meister: Seeds for the Planting Shall Not Be Ground Up*, shows a determined mother bending with arms outstretched to protect huddled children. Explain the meaning.

(continued)



Käthe Kollwitz (*continued*)

Art Projects

Engraving and etching

In this project, you will learn the concept of engraving and etching with simple materials.

Materials: 9" × 12" railroad board and drawing paper; paraffin, wax crayons; drawing ink; brushes; scratch points in pen holders; common knives; ballpoint pen; newspapers; pencils; selected still life objects

Using drawing paper, draw a still life arrangement of limited objects. In the first trial, less detail is preferable. Future engravings may include drawings with more detail and shading. When your drawings are finished, put them aside and cover the railroad board with a light, bright crayon color. Three layers of crayon should be applied. A pad of folded newspaper under the railroad board will facilitate the rubbing process. It is important that the wax surface covers very well.

Cover the crayoned sheets with black drawing ink mixed with a few drops of detergent. The detergent helps the ink adhere to the wax. Allow to dry overnight.

Lay the drawings on the black background and tape securely. Redraw the lines of the drawing with a ballpoint pen or sharp pencil to press the lines into the black waxed page. When the drawing is removed, retrace the lines again with the scratch point pen, taking care not to tear into the railroad board below the crayon. The more color and texture you bring through, the better the color contrast against the black background.

A second process similar to the one above can also be used. Instead of using wax crayon to cover the railroad board, apply a thick layer of paraffin wax. Fasten the drawing to the railroad board, and transfer the lines to the waxed page. Redraw the lines with a ballpoint pen or sharp pencil, and use the scratch point pen to clear the wax from the lines. Brush on the ink and detergent and allow to dry. To recover the lines, carefully scrape off the inked wax surface to leave a picture of black lines and white background. Any ink that has seeped through the waxed page may leave some interesting black textures.



GIANTS OF INDIVIDUAL STYLE

Henri Matisse

Matching Questions

Match each item on the left with the best-related item on the right.

- | | | |
|-------|---|--|
| _____ | 1. Amélie Payrayre | (a) Académie Matisse |
| _____ | 2. Fauves | (b) a painting method that uses tiny dots of color |
| _____ | 3. <i>Madame Matisse (The Green Line)</i> | (c) the appearance of space in a picture |
| _____ | 4. Cubism | (d) a portrait of the artist's wife |
| _____ | 5. Matisse taught here. | (e) wild beasts |
| _____ | 6. local color | (f) a painting style |
| _____ | 7. perspective | (g) She and Matisse were married. |
| _____ | 8. pointillism | (h) the true color of an object |

Fill in the Blanks

1. The use of _____ was the most important element in the paintings of Fauve artists.
2. Because Matisse used very little shading or modeling in his paintings, the forms are often _____ - dimensional.
3. Matisse usually used only two methods to indicate space or perspective in a painting. He placed _____ higher or lower on the page and used overlapping _____.
4. Earlier artists had been influenced by art that came to Europe from Japan. Matisse and other Europeans were influenced by _____ sculptures and masks.

Short Answer Questions

1. Although Matisse had attended drawing classes, he had not studied painting. How did he happen to begin painting?
2. Look at Figures 46 and 47 in the text (pages 143 and 144). Which one is more abstract? Why?
3. We have read of several artists whose fathers did not want them to study art, yet one way or another, they managed to do so. Somehow, Matisse and his father seemed to work out their differences more smoothly. Starting his study with the artist Bouguereau did not give Matisse training in the style he preferred. Who were the other painters who had rebelled against the late nineteenth-century style of Bouguereau?

(continued)



GIANTS OF INDIVIDUAL STYLE

Henri Matisse (*continued*)

4. Why do you think the teacher Moreau told Matisse to study the art at the Louvre and to look at people and events around him?
5. Matisse was influenced by the work of past artists; he had developed a style of his own that the public liked. Still, he experimented with new styles and ideas. Describe the painting called *Madame Matisse (The Green Line)*. How is it related to abstract art? How does it have a connection to African masks?
6. What is the painting style pointillism?
7. Many artists who exhibited at the Salon d'Automne in 1905 were called Fauves (wild beasts). Color was the dominant element, used however the painter chose, undiluted as it came from the tube. Which new style replaced Fauvism?
8. Matisse portrayed the human figure without much detail—rather like the way Cézanne eliminated detail from his landscapes. Yet, the human body was one of his frequent subjects. Explain his interest in painting the human form.
9. Matisse did not limit himself to painting, but worked in several other media. List them.
10. Matisse was concerned about how young artists would evaluate his work. What did he have to say about that? Do you think that is a valid worry?
11. Explain the last technique Matisse developed in his last years when he was confined to a wheelchair. He called it “carving in color.”
12. Describe the chapel of Notre Dame du Rosaire. How did Matisse come to design it?

Writing Projects

1. Although the paper collages Matisse produced during his last years are very different from the paintings of his earlier years, they do have at least one thing in common: a fascination with pattern. Do some research to find paintings by Matisse that contain a lot of pattern. Compare them to the paper collages. Then write a paragraph about Matisse's use of pattern.
2. Write a paragraph describing why we still care about Matisse's work. Why do you think he is included here? What makes his work special?

Art Projects

Painting with scissors

Materials: tempera paint; 80-lb. paper, 12" × 18"; glue; scissors

During his last years, Matisse was confined to bed or a wheelchair. He developed a technique that he called “painting with scissors.” Sheets of paper were painted in gouache paint, which is a flat paint much like tempera. Matisse cut out a variety of forms, some geometric, some decorative—flowers, birds, leaves, human forms. Then he studied them and arranged them on a background color

(*continued*)



Henri Matisse (*continued*)

sheet. Research some of Matisse's paper collages. If possible, bring some examples to share with the class.

Follow the artist's method. Choose a limited number of colors to paint your cutout forms. Take time to arrange the forms in the most interesting way and glue them onto the background sheet. Either use construction paper for the background or paint a sheet of paper in the desired color.

Contour drawing

Materials: pencils; felt-tip pens; crayons; chalks; drawing paper; construction paper

Research to find some of Matisse's line drawings. Note the simple forms created with solid, often unbroken lines.

Find a model or set up still life objects. Make drawings using contour lines. A contour line follows the edge of a shape or form. Draw with your eyes on the model or objects as much as possible, looking at your work when you stop your pencil. Do not try to include shading or modeling, only catch the basic forms. Experiment with several drawing tools.

GIANTS OF INDIVIDUAL STYLE

Pablo Picasso

Fill in the Blanks

- One of the most important early Cubist paintings and one of Picasso's major paintings is titled _____.
_____.
- Picasso and Georges Braque not only began painting in the Cubist style at about the same time but also started working in developing a new technique called _____. This technique included incorporating actual objects into the painting.
- Cubist painters tried to show the "fourth" _____ on a two-dimensional surface.
- During Picasso's Blue Period, in which he tended to use a lot of blue in his paintings, he often painted _____ and unhappy people.
- In 1936 a _____ war began in Spain.
- The painting _____ was Picasso's response to the horrors of war.
- Picasso was one of the first artists to paint in the style known as _____, which reduced subjects to their geometric forms.
- On a visit to Vallauris, Picasso became fascinated with the possibilities of _____.
- He was also an early innovator with the technique of attaching objects to a painting, known as _____.
- Although Picasso refused to return to Spain while Franco was in power, he missed the spectacle of the _____.

Word Puzzle

Circle the answers to the following questions in the puzzle grid. Words may be horizontal, vertical, or diagonal, and may run backward or forward.

- Cubism was influenced by the work of _____.
- Many artists near the beginning of the century were influenced by _____ masks.

C	É	Z	A	N	N	E	K	R	B
O	V	X	F	C	S	V	B	L	U
L	T	H	R	E	E	M	U	A	L
L	S	K	I	L	L	L	C	F	L
A	B	T	C	I	V	I	L	E	F
G	C	D	A	U	N	N	A	O	I
E	T	O	N	R	B	I	Y	A	G
F	Y	F	E	R	V	I	G	Y	H
O	E	U	A	N	I	C	S	U	T
U	G	D	S	K	S	I	N	M	E

(continued)



GIANTS OF INDIVIDUAL STYLE

Pablo Picasso (*continued*)

Short Answer Questions

1. Picasso joins other artists in our readings who had exceptional art skills at a very early age. Describe his early years.
2. Figure 48 on page 148 in your text is titled *The Tragedy*. The title is an apt one, for the three figures appear to be deeply overcome. Looking at the figures and background, think of a few sentences to tell the story behind the picture. Use your imagination.
3. Tell the story of how Cubism got its name. Explain the difference between Analytic Cubism and Synthetic Cubism.
4. How did Picasso come to paint *Guernica*? Describe the painting and the meanings Picasso wanted to express.
5. The paintings made in the old chapel in Vallauris are *War and Peace*. Explain their origins, and how Picasso came to paint them.
6. Picasso was made an honorary citizen of Vallauris. Tell how he began experimenting with a new medium and what came of it.

Writing Project

Write a paragraph about Picasso's use of color, and how the colors he used changed in the early years of his career.

Research Project

Picasso was active as a painter over a long period of time. Make a time line showing Picasso's career and the different styles he used in particular periods. You might want to include particularly well-known works on the time line.

Art Projects

Collage

Materials: heavyweight paper, cardboard, or other background material; acrylic paint; glue; assorted paper, cloth, found materials

Research Picasso's work for examples of collage. Choose a theme or subject for your collage and accumulate appropriate paper and materials. You may wish to use acrylic paint for background colors or paint directly on some of the items to be glued onto the collage. Acrylic paint can also be used as a glue—items for the collage may in some places be pressed into the wet acrylic paint on the background areas. Experiment to see where and how paint can be used. Do not let the materials become too heavy for the background!

(*continued*)



GIANTS OF INDIVIDUAL STYLE

Pablo Picasso (*continued*)

Sculpture

Materials: found objects (pine cones, sticks, stones, nuts, bolts, etc.); white glue

Picasso's sculpture was often "assemblage," which William Seitz defines as "predominantly assembled, rather than painted, drawn, modeled, or carved. . . . Entirely, or in part, its constituent elements are preformed natural or manufactured material objects, or fragments not intended as art material."

For this project you may first want to gather interesting found objects and then see how they can be assembled into a sculpture, or you may decide the direction your assemblage will take and look for found objects to carry it out. For an in-the-round form, you may need some scrap wood to use as a base to stand upright. The piece can be painted or not, depending upon the objects used.

GIANTS OF INDIVIDUAL STYLE

Marc Chagall

Fill in the Blanks

1. Chagall first saw the art of famous artists of the West such as Gauguin, van Gogh, and Matisse in _____ - _____, when he was a student in _____ school.
2. Chagall's type of fantasy has been called the beginnings of _____ - _____.
3. Chagall tried the new style, _____ - _____, but did not stay with it.
4. Early in his career Chagall designed sets for the Jewish Theater in Moscow. Later in his life he was commissioned to design sets for the production of _____ - _____ by the American Ballet Theatre.
5. One of Chagall's best paintings was done while he lived in New York. It was a portrait of his wife and himself, titled _____.
6. When he was _____ years old, Chagall became the first living artist to have his work exhibited in the Louvre.
2. Early on, Chagall was a student in a school for the arts in St. Petersburg. Which Western artists' works did he see at that time?
3. The climate for the arts changed in Russia under the rule of Stalin. Explain.
4. In France just before World War II, Chagall's paintings reflected one of the happiest periods of his life. List elements in his work during this time that express these feelings.
5. Why did Chagall and his family come to America?
6. Other artists also fled Europe for the safety of America and put down roots to settle. Chagall apparently found it more difficult to make this transition. Explain.
7. Name four different kinds of art that Chagall produced in his lifetime.
8. What is a *retrospective*?
9. Chagall has been compared to Picasso. Explain their relationship and what they had in common.
10. Tell about the last years of Chagall.

Short Answer Questions

1. Chagall's beginnings as an artist were slow and difficult. List some of the problems he had to overcome before he finally arrived in Paris and produced his first important works.
1. In 1910, Chagall went to Paris and lived there four years. *I and the Village* and *The Poet, or Half Past Three* were paintings done at that time. How did his success with these and other works affect his career during this period?

(continued)



GIANTS OF INDIVIDUAL STYLE

Marc Chagall (*continued*)

2. Write a paragraph about the essential themes in Chagall's work and how he presents them.

Art Projects

Painting

Materials: acrylic or tempera paint; 80-lb. paper or other ground

One of Chagall's best-known paintings, *I and the Village*, is also one of his earliest ones. It combines fantasy with the things he may have remembered from his own village life.

Choose a theme from your own past, or from a past in your imagination for your painting. Include objects, people, and whatever will tell the viewer about this real or imaginary time. Research

some of Chagall's paintings to see how he uses color and fantasy. Try to use the same kinds of techniques.

Collage

Materials: 12" × 18" construction paper; assorted pictures; glue; scissors; acrylic paint

Using the same *I and the Village* theme as in the first project, find pictures to cut and glue to the construction paper background to illustrate your ideas. Look for ways to use fantasy as well as to portray the "village," and to tell your own story. The final touch might be acrylic paint brushed into spaces around the clippings to integrate them into the whole.

