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**ART HISTORY: NOT JUST ART IN THE DARK**

**Defining Art History**

Art history is one of the four foundational disciplines of Discipline-Based Art Education (DBAE), along with art production, art criticism, and aesthetics. Through art history, we acquire knowledge about the contributions artists and art have made to culture and society over time. Art history provides the historical context in which all artistic achievement is considered.

Like all disciplines, art history has evolved, developing theories and methods to guide inquiry and analysis. This includes considerations of historical/cultural context, style, function, iconography, and provenance. Approaches for art history reflect changes in art education over the last thirty years. No longer is art history solely taught through "art in the dark."

*"Art history provides the setting and context for a work of art and helps us understand the artist and the circumstances in which the work was made. Artworks reflect the times and cultures of the people who produced them. Art history provides a kind of timeline that shows how art has developed from early human history to the present. It also shows how artists have been influenced by previous artistic styles, by technology and social change and the like, and how these influences showed up in their artwork. . . . We understand today's art more fully when we can trace its development through time."*  
Gerald Brommer, *Discovering Art History*

**Art History as a Human Family Album**

The discipline of art history can be compared to a family history recorded in a photo album. Many of us have looked at the pages of an old album and perhaps laughed at the ways family members have changed over time or looked at different ages. Sometimes we are totally dependent upon the photographs to tell us about relatives we have never seen in person. Our mothers, for example, may tell us about actual persons or events which we cannot share except through a photograph.

We clearly use collections of photographs as visual documentation of a family tree, preserving images, places and people important to the family history. The album is a complex record, not unlike the countless images produced by cultures in different times and places around the world. Sometimes art objects, like our family photographs, are all that remain of a culture. Art images throughout history could be described as documenting the human family album. The art historian is the keeper of the album, helping us sequence the art objects and guiding us in organized searches for possible contextual meanings.

**The Role of the Art Historian**

What do art historians do? Some teach in colleges and universities, some work as curators in museums, and some write scholarly or popular texts. Art historians may specialize in certain stylistic periods or movements, others may focus on one or more individual artists, and still others emphasize the significance of works of art in their cultural, social, political, or theoretical contexts. At times, issues of concern to art historians may overlap and integrate with those of concern to the art critic or the aesthetician.

## **Art Historians, Museums, and Technology**

The development of museums some two hundred years ago first allowed the general public to view art. Today in a single afternoon in a museum we can experience a wide range of objects from different times and places. This increased access to art has also influenced art historians.

A wide variety of technological advances has provided easy access to images. Development of mass printing and the ability to reproduce images photographically revolutionized the discipline. In our time electronic images on the computer allow a vast new public the opportunity to experience works of art while also raising new concerns about copyright and reproduction rights.

## **Art History in the Classroom**

Why should art history be included in schools? For many, the answer to this question is found in some of the same reasons for looking at the family photo album--for uniquely valuable experiences. Just as the old photographs in the album give us insight into another era, art images help us position ourselves in time.

Works of art act as windows to time and place. They help make the past connect to our own experience. Meaningful learning is directly connected to understanding the self and others. Through significant art history experiences, students may also become more aware of themselves in relation to the family, the community, the country, and the world.

In *Art History and Education*, Stephen Addiss and Mary Erickson suggest that art history offers: "The chance to participate in the entire world of artistic expression: from prehistoric times to the present day, and from Africa, Asia, and Europe to our own towns, schools, and homes. In the process we will also discover that art history can be one of the most exciting ways to investigate the cultures of the world and their histories. . . As artworks from around the world serve as vehicles to understanding, art historical studies can help students begin to develop as students of the world."

## **Goals for Teaching Art History**

Addiss and Erickson also propose four educational goals drawn from the discipline of art history:

- Students learn how to use art-historical inquiry as a means to better understand our visual culture.
- Students learn that America's art is diverse and has many ethnic, cultural, and religious roots.
- Students learn that the art of the Western world has changed in many ways and for many reasons from ancient times to the present.
- Students learn that art has been produced all over the world--in Africa, Asia, Latin America, Europe, North America, and Oceania.

Additional goals suggested by Addiss and Erickson extend into broader areas of education:

- Students learn that aesthetic values vary from age to age and from culture to culture and that it is possible to respond aesthetically to a wide range of visual objects.
- Students learn to recognize artworks as manifestations of values held in different cultures and at different times.

Addiss further suggests that art history may be uniquely suited for education applications, as it is "a field in which final answers are seldom possible and which, consequently, offers opportunities for free inquiry and independent conclusions."

### **Correlating Art History and Social Studies**

In elementary and secondary schools, art history provides natural correlations to social studies, as art reflects the culture in which it is produced. Concepts of culture, historical events, chronological sequence, geography, and the use of time lines and maps are shared by both disciplines. By approaching the study of art history and social studies through works of art, students can:

- discuss and interpret visuals.
- compare cultures of the world.
- identify contributions of various cultures, past and present, to world civilizations.
- identify basic institutions common to all cultures.
- respect beliefs of other individuals, groups, and cultures.
- describe changes over time.
- differentiate between fact and fiction.
- make and interpret timelines.
- sequence events on timelines and chronologies.
- locate and gather information in reference works.
- locate geographic sites on world globes and maps.
- compare and contrast opposing viewpoints.
- organize and express ideas in written form.
- analyze information and draw conclusions.
- develop criteria for making judgments.

### **Resources**

Addiss, Stephen, and Mary Erickson. *Art History and Education*. Urbana and Chicago: University of Illinois Press, 1993.

Brommer, Gerald F. *Discovering Art History*. Worcester, Massachusetts: Davis Publications, Inc., 1988.

Chadwick, Whitney. *Women, Art, and Society*. New York: Thames and Hudson, 1990.

Dobbs, Stephen Mark. *The DBAE Handbook: An Overview of Discipline-Based Art Education*. Santa Monica, California: The J. Paul Getty Trust, 1992.

Erickson, Mary, editor. *Lessons About Art in History and History in Art*. Bloomington, Indiana: Indiana University, 1992.

[HandiLinks\(tm\) to Art History](#)

[The History of Art Virtual Library](#)

Mittler, Gene. *Art in Focus*. Westerville, Ohio: Glencoe, 1994.

Rees, A.L., and F. Borzello, editors. *The New Art History*. Atlantic Highlands, New Jersey: Humanities Press International, 1988.

Slatkin, Wendy. *Women Artists in History from Antiquity to the 20th Century*. Englewood Cliffs, New Jersey: Prentice Hall, 1990.

Stokstad, Marilyn. *Art History*. New York: Prentice Hall and Harry N. Abrams, 1995.

Smith, Ralph, editor. *Discipline-Based Art Education: Origins, Meaning, and Development*. Urbana: University of Illinois Press, 1987.

WebMuseum

### **Traditional Art History Concepts and Questions**

**Attribution:** Where, when, why, and by whom was an artwork made?

**Style:** Style refers to the distinguishing characteristics of a work of art that identify it as typical of an individual artist, culture, school, movement, or time period. Artworks may exhibit personal, national, and/or period styles.

**Iconography:** Iconography is the study of subject matter, especially the symbolic meanings of people, places, events, and other visual representations in an artwork, as well as the conventions attached to those images. Are there symbols in an artwork? If so, what do they mean?

**Provenance:** What is the history of the ownership of an artwork from the time of its creation to the present?

**Function:** What was the original purpose of an artwork? Why was it created? How was it used?

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**TEACHING ART HISTORY WITH TIME LINES:  
A HIGH SCHOOL MODEL**

To understand the relationships between art and history, art students in my class were asked to create their own timelines. The assignment was presented from two different viewpoints. One choice students were given was to create a time line stretching from prehistoric times until today.

The other approach was for students to create thematic timelines within a limited time frame. Students were given broad guidelines but were also encouraged to select their own images and create their own formats. Time intervals of 100 years were suggested.

Many bought inexpensive used art books from which to choose and cut visual images. Others bought postcards of their favorite works at area museum stores. Another source for images was a local frame shop which donated full-color catalogs of fine art reproduction posters.

The assignment was an independent one, monitored only a few times during a ten week period. Twice the students were given a workday in class. Otherwise, their progress was checked at three-week intervals to review collection of images, format and labeling decisions, and work in progress.

The resulting timelines were works of art - each one truly personal and unique to the student who created it. Many were submitted in 3-ring binders with magnetic photo album pages.

Others were done on poster board and presented as large oversized books; some were set up on boards as triptychs. Some of the themes chosen by students for the thematic time-lines were architecture, American Indian pottery, and angels.

Another aspect of the assignment was for students to parallel artworks with historical developments. Again, just as students chose their artworks, they researched time periods and decided which major events to include. Some also included the development of media.

Perhaps one of the most important aspects of this art history assignment was the oral discussion as students presented their timelines to the class. Each one had to explain their image selections and justify their choices of significant historical developments. The students found particular meaning here and were very interested in each other's choices, similarities, and differences.

Not only did the students add to their own bank of art history knowledge, they were participants and observers in cooperative learning. They developmentally linked art, history, culture, philosophy, geography, literature, music, math, and science. What they came away with was much more than a timeline - it was a personally meaningful and memorable sense of art and history.

Lastly, exhibiting the student timelines provided an avenue to showcase art history in a new light. The public response was very positive as the time lines were displayed at the district administration building, and, at the same time, the students enjoyed seeing their art history projects promoting an awareness of art and history in their community.

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*Jennifer Couch, Art Specialist, L.D. Bell High School, Hurst-Euless-Bedford ISD, Texas*

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## COMMERCIALY-AVAILABLE TIMELINES

There are a number of commercially-available time lines that are useful for reference in the classroom. They include *Art Concepts Timeline*, a set of ten 19" x 26" posters, and *Art History Timeline*, a set of nine 13" x 26" panels. They are available from most art education catalogs such as Sax Arts & Crafts (800-558-6696), CRIZMAC (800-913-8555), and Crystal Productions (800-255-8629).

Crystal has also recently developed a great time line kit called *Create-A-Timeline*. The kit has six 13" x 27" panels with a special laminated, mark and erase surface. Also, paper materials can be taped or glued on with white glue and then peeled off the surface for reuse of the panel. The kit includes a teacher's guide with smaller, reproducible time lines.

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### ART HISTORY ON THE WORLD WIDE WEB

Art museum sites on the World Wide Web vary greatly in what they have to offer their virtual visitors. Some of these sites consist of only a home page, with information about the museum's hours, location, and perhaps an image of an artwork from the collection. Other sites allow the visitor to search the museum archives, listen to interviews with artists and museum staff, or order items from the museum gift shop. The following sites are some of the best.

#### **The Minneapolis Institute of Arts**

The Minneapolis Institute of Arts site contains a **quiz** for kids and parents based on a work from the collection, *Death of Germanicus* by Nicolas Poussin, 1627. A short informational text is interspersed with images, closeups, even a manipulated image which shows the room without the figures. After reading about and looking at the painting, students are invited to take a simple 10-question quiz about the work. The multiple choice format makes it easy to click on each answer. If wrong, students are prompted to go back and try again.

Teachers visiting the Minneapolis Institute of Arts site can access a curriculum developed around **World Mythology**. Twenty-four images from cultures around the world are accompanied by a short essay which includes the myth which inspired it, its historical and cultural background, a description of the work of art and its style, and suggested discussion questions.

The images can be grouped according to culture or according to myth (creation myths, myths about gods, animal myths, etc.). Resources, images, and audio files can be downloaded or ordered from the museum. The museum makes its extensive collection of additional **curriculum materials** available as well.

#### **The John and Mable Ringling Museum of Art**

The John and Mable Ringling Museum of Art has one of the most engaging educational sites. A work of art from the museum collection, *Cardinal Albrecht of Brandenburg as St. Jerome* by Lucas Cranach the Elder (1526) is shown and explained in a brief paragraph.

Cardinal Albrecht chose St. Jerome, a 4th century Biblical scholar, to represent what he valued most in his life. As part of a lesson in history, portraiture, and values clarification, students at Southeast High School in Bradenton, Florida, were asked to address the following issue: "If Cardinal Albrecht were alive today, as what public figure would he choose to represent himself?"

Their painting (1992), entitled *Cardinal Albrecht as Arnold Schwarzenegger*, is installed in the gallery near Lucas Cranach's work and shown on the web site. Web visitors are also invited to create a self-portrait based on a figure whom they admire, including imagery which supports their choice, then submit it to the museum. Their work may be included on the web site at a future date.

#### **The Heard Museum**

**The Heard Museum** provides an on-line version of their *Resource Guide to the Native American Fine Art Movement*. It may be downloaded as a text-only file or with images, although the latter is 400,000 bytes, which involves considerable time and space.



Images of works by **Native American artists** of the last 150 years can be viewed, or they can be ordered as slides through a special **free offer** for teachers.

### **The National Museum of American Art**

Older students can find a wealth of art history research information at the **National Museum of American Art** website. A specific **search** for artists and artworks in the Smithsonian collections can be conducted. Teachers may familiarize themselves with the educational outreach program or join the electronic discussion list .

There are many more museum sites to visit, and they are constantly in the process of adding new educational materials. Museums are expanding their influence and collections beyond the walls of their buildings to a whole new audience. As a new feature, NTIEVA will continue to recommend art-related web sites in the newsletter.

Crystal has also recently developed a great time line kit called *Create-A-Timeline*. The kit has six 13" x 27" panels with a special laminated, mark and erase surface. Also, paper materials can be taped or glued on with white glue and then peeled off the surface for reuse of the panel. The kit includes a teacher's guide with smaller, reproducible time lines.

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### WEAVING WITH GRANITE:

#### AN ARTSEDNET ONLINE EXHIBITION AND DISCUSSION

##### Jesus Moroles on ArtsEdNet

*Weaving with Granite: The Art of Jesus Moroles*, will be featured on [ArtsEdNet](#), the World Wide Web site of the Getty Education Institute for the Arts. Beginning in October, this online exhibition and discussion is the second in a series that began with artist [Sandy Skoglund](#) in February, 1996.

Jesus Bautista Moroles is an acclaimed Mexican-American artist from Texas who produces sculptures from granite. His work is found in numerous permanent collections throughout the United States, including the Smithsonian's [National Museum of American Art](#) and the [Museum of Modern Art](#) in New York. Moroles, who works from his "art factory" in Rockport, Texas, recently opened studios in Barcelona, Spain, and at the Cerillos Cultural Center near Santa Fe, New Mexico.

##### Weaving with Granite

Many teachers will be familiar with Moroles' work from the reproduction of *Granite Weaving* that is part of the *Mexican-American MAPS* (Multicultural Art Prints Series) made available through Crystal Productions by The Getty Education Institute for the Arts. *Granite Weaving* will be a featured work of *ArtsEdNet's* online exhibition. Additional works by Moroles will be included, along with a comprehensive DBAE comparison between *Granite Weaving* and *Navajo Blanket*, a print in another MAPS set, *Selected American Indian Artifacts*.

Developed by [Nancy Walkup](#), Project Coordinator, and [Bill McCarter](#), Co-Director, the North Texas Institute for Educators on the Visual Arts ([NTIEVA](#)) at the University of North Texas (UNT), the online unit offers an opportunity to learn about two art objects that share the concepts of weaving. A contextual inquiry approach, which focuses on art forms in the cultural context in which they are produced, is provided through content material and suggested teaching strategies and approaches.

An additional feature of *Weaving with Granite* will be a conversation between Moroles and Bill McCarter. Moroles, a graduate of UNT, offered his "art factory" in Rockport as the site for the interview. During the conversation, Moroles spoke of walking in [Michelangelo's](#) steps:

"On this pilgrimage I made . . . a friend of mind invited me to climb Altissimo. It was the mountain where Michelangelo would get his marble and go off to hide from the Pope. We started out on this journey early in the morning, 2:00 a.m., to drive to the place and park and then start to go up. Before daybreak we were walking through the last few villages to get to the top of the mountain.

Just as daybreak was happening and the light was coming over, all of a sudden there was a big explosion. We didn't know what it was. It was the opening of the Day of the Carvers! We had just gone through the last little town and didn't notice there were streamers and everything. It was going to be the Celebration of the Carvers and we were both carvers and we were up in the top of this mountain at this very minute!

When we came back down, I was looking at the steps that were made by people walking up. The whole mountain was marble and it was polished by people's feet. It was morning, so dew was on the marble. You could see into the marble - it was transparent, and it had grass growing on

around it which was like living nature and this living stone that you could see through. Then I thought. . . this is what I want to do, show man and nature working together instead of tearing each other apart."

### **ArtsEdNet**

Beginning in the second week of October, Moroles will be available to answer questions through online discussion on [ArtsEdNet](#).

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*compiled by [Nancy Walkup](#) for the North Texas Institute for Educators on the Visual Arts.*

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**LEARNING FROM WORKS OF ART  
THROUGH MUSEUM/SCHOOL COLLABORATIONS**

The National Center for Art Museum/School Collaborations (NCAMSC) with funding from the Getty Education Institute for the Arts, will host a mini-conference entitled "Learning From Works of Art Through Museum/School Collaborations," November 7-9, 1996, in Dallas, Texas. The conference is co-sponsored by the Dallas Museum of Art (DMA), where most of the meetings and events will take place. In addition to the core organizers from the University of North Texas (UNT) and the DMA, guest faculty and group facilitators will include prominent art museum and school educators who serve as members of the National Advisory Committee.

**Collaborative Teams to Participate**

NCAMSC identified some of the most innovative art museum/school collaborative programs in Texas and surrounding states drawn from the responses to its survey. From these, NCAMSC selected twenty-five participants in teams of two and three to participate in the conference. Each team includes at least one representative from a museum, one from a school, and some include a representative from school administration. Issues related to the conference theme will be discussed in break-out and plenary sessions and will result in a published report.

**Public Invited to Attend Guest Lectures**

Guest speakers are Leilani Lattin Duke, Director of the Getty Education Institute for the Arts, and Terry Barrett, Professor of Art Education at The Ohio State University and author of the book *Criticizing Art*. Ms. Duke leads the Getty Education Institute in its advocacy for quality art education and support of effective art museum/school partnerships. Dr. Barrett is the 1996 Visiting Scholar at the Getty Education Institute. Lectures by the featured speakers are free and open to the public. Educators and administrators from area schools and museums are urged to attend. Both lectures will be held at the Dallas Museum of Art in the Horchow Auditorium (on-street parking; enter through fountain entrance).

**Lecture Schedules**

*"New Perspectives in Art Museum/School Collaborations"*

Leilani Lattin Duke, Director, Getty Education Institute for the Arts  
**Friday, November 8, 7:00 p.m.**

*"Learning from Works of Art"*

Terry Barrett, Professor of Art Education, The Ohio State University  
**Saturday, November 9, 9:30 a.m.**

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***A STORMY SEA***

**Jacob van Ruisdael, Dutch, 1628/9-1682  
1650s, Oil on canvas, 38-5/8 x 58-3/4 inches  
Kimbell Art Museum, Fort Worth, Texas**

**About the Artist:**

Jacob van Ruisdael was a student of his father, and perhaps his uncle. His specialty was landscapes, and approximately 700 paintings have been attributed to him. His landscapes express the grandeur of nature, and every part of his work is filled with energy and emotion. Art history ranks Ruisdael with Rembrandt, Frans Hals, and Vermeer as one of the great 17th-century Dutch masters.

Van Ruisdael painted many types of scenes: gardens of the rural Netherlands, flat farmlands, rolling coastal areas, wooded countrysides with castles and streams, river and forest scenes, landscapes showing seasons of the year, beaches, cities, and imaginary landscapes. *A Stormy Sea* is one of Ruisdael's seascapes, which were among his most valued works.

**About the Art:**

In this seascape, painted in the 1650s, the viewer sees the grandeur and power of nature and the struggle of humans to maintain a balance with natural forces. *A Stormy Sea* shows an approaching storm. The view is from a pier or jetty that extends into the water. This jetty, with another pier on the left of the painting, forms the entrance to a harbor.

At the far end of the main jetty, the viewer sees a beacon and two sailors with long poles who wait to help a fishing boat approaching the harbor. Other boats are being beaten about by the winds. The sky and water are violent and powerful. The heavy dark clouds roll forward over the turbulent water.

Rough seas were a common subject for artists of Ruisdael's time, but this work is more dramatic than most as it depicts the boat, and the humans we assume are onboard, struggling toward a safe harbor ahead of the violence of the approaching storm. Nature and its elements are the main subject and can suggest to the viewer the struggle of life and death.

**Additional Information:**

Jacob van Ruisdael's speciality was the landscape, and he elevated this type of painting to the status of high art. In his work, Ruisdael portrayed nature not only with topographical accuracy, but with a sense of monumental grandeur. The artist's powers of observation were enhanced by the dramatic force he captured in his paintings. The sea was a source of wealth and power in 17th-century Dutch life. In this rare marine painting, Ruisdael conveys how quickly nature's mood can change.

Several elements of the painting hint at a broader meaning. In the sky we see the threat of the approaching storm with sunlight visible through the clouds, possibly symbolizing the conflict between good and evil, safety and danger. The beacon can be seen as a promise of safety to those who can bring their boats into the harbor.

The drama is enhanced by the large expanse of the sky that fills almost two-thirds of the canvas. The relatively small size of the men and ships in the lower part of the painting suggests the infinite and spiritual power of nature and its relationship to life.

**About the Time and Place:**

In the Netherlands at the time of this painting, patrons from a prosperous merchant class created a new market for artists. Because of the influence of the growing Protestant Church in northern Europe, the Catholic Church was no longer the chief patron of the arts. These merchants had gained their wealth from such ventures as banking and overseas trading. Artists painted subjects popular with these wealthy merchants who were interested in owning works of art.

Landscapes were very popular and Dutch painters produced scenes familiar to their new patrons. Seascapes were also popular because of the close relationship the Netherlands had with the sea. Herring was an important export, and maritime trade was a significant element of the Dutch economy.

Admirals commanded fleets of ships engaged in defending territories and sea-routes. Also, the Dutch were engaged in a constant struggle with the North Sea in order to protect their land, much of which had been drained and reclaimed from the sea.

The Dutch, along with the Portuguese, were known for their overseas trading. They were among the first to establish and maintain trade with the Japanese, a formerly self-isolated society. This connection provides a significant opportunity for comparison of *A Stormy Sea* with concurrent Japanese artworks that also depicted the reliance on and struggle with the power of the seas.

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*compiled by Kay Wilson for the North Texas Institute for Educators on the Visual Arts.*

*A STORMY SEA*

**Title: *A Stormy Sea*, Jacob van Ruisdael**

**Objectives:**

Students will:

1. recognize *A Stormy Sea* as representative of Ruisdael's nature paintings.
2. explore the symbolic connections between humankind and the image of the storm in the painting.
3. compare and contrast seascapes from different cultures.
4. create a monoprint that indicates the movement of water.
5. use the monoprint as a background for a painted seascape.

**Materials and Preparation:**

- 12" x 18" blue or gray construction paper, one per student
- white tempera paint (mixed to a thick consistency) or white water-soluble block printing ink
- pencils
- brushes in different sizes
- other colors of paint
- water containers for each table
- optional: large piece of plexiglass or plastic

**Resources:**

- prints or slides of *Thunder Storm on Narragansett Bay* by Martin Johnson Heade and *Wave at Kanagawa* by Katsushika Hokusai
- prints or slides of seascapes from a variety of cultures
- world map

**Motivation:**

- Display and discuss *A Stormy Sea*. Locate the Netherlands on a world map and discuss its connections with the sea.
- Investigate symbols and meaningful patterns in the painting, such as pairs of opposites, and the grandeur and control nature has over humankind.
- Create a "sound symphony" with students of possible sounds from *The Stormy Sea* (rain, wind, waves, creaking wood, human cries, etc.).
- Compare and contrast *The Stormy Sea* with a variety of seascapes, especially Hokusai's *Wave* and Heade's *Thunder Storm on Narragansett Bay*.

**Vocabulary:**

- seascape
- landscape

- Netherlands
- monoprint
- patron

**Procedure/Production:**

Place a piece of 12" x 18" paper on table top or a large piece of plexiglass or plastic; using pencil, lightly trace perimeter of paper directly onto the surface. Remove paper.

Apply paint or printing ink in a swirling motion to represent the movement of water (with wide brush or hands) directly onto the table within the pencil-marked perimeter.

While paint or ink is still wet, carefully press paper onto the image. Rub lightly and quickly in one direction.

Lift one edge of the paper, then peel the entire paper off the table. Allow to dry flat. Clean paint or ink off table. Repeat process for each new monoprint.

When monoprints are dry, add painted details such as ships, boats, people, birds, and/or sea life to create a seascape painting.

Variation: Instead of painting scene over monoprint background, use cut paper to create and glue on images.

**Assessment:**

To what extent did students

1. explore, interpret and make symbolic connections with *A Stormy Sea*?
2. compare/contrast the work with other stormy seascapes?
3. create a monoprinted and painted seascape?

**Interdisciplinary Connections:**

**Language Arts:** Write a cinquain (or other poem) about *A Stormy Sea*.

**Mathematics:** Observe the storm clouds in the painting. Estimate when the storm will arrive on shore.

**Science:** Describe how the environment will be changed after the storm passes.

**Social Studies:** Locate the Netherlands on a world map. What kinds of natural resources would the area provide?



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### USING MATERIAL CULTURE METHODS TO INTERPRET ART OBJECTS

Works or objects of art reflect the times, places, and cultures in which they are produced. This is especially important to consider in studying objects from cultures that may be unfamiliar to us. Approaches to the study of *material culture*, artifacts produced by humans as determined by the habits or culture of their society, are useful for studying works of art.

According to Thomas Schlereth, "Material culture study attempts to explain why things were made, why they took the forms they did, and what social, functional, aesthetic, or symbolic needs they serve." While generally applied to historical studies, the material culture models discussed below can be applied to art objects to provide an increased understanding of their cultural context. Art is a product of culture, too!

The Nine Models listed below are based on Schlereth's work. I used them in history museums with decorative arts collections for seven years and then brought the Models with me to art museums. I have been particularly interested in issues of multiculturalism, and the Models have worked very well with cultural art collections.

Recently, I have begun using the Models with American paintings, prints and drawings. The Marianna Kistler Beach Museum of Art at Kansas State University, which opens in October, has a large collection of regional art that reflects the land, society, and politics of the Midwest. The Models have helped our docents and the students we have done outreach with to better understand the art.

I have listed the Models below and have added some general sample questions that could be used with either cultural objects or visual arts. You may find that not all Models will apply to every work.

#### Nine Models Of Material Culture Interpretation

**1. Art Historical:** This includes traditional aesthetics methods such as those outlined in Edmund Burke Feldman's Variety of Visual Experience, Discipline-Based Art Education, Broudy's Aesthetic Scanning, etc.

**2. Symbolic:** The role an object holds in society. Does this object/work serve a role in society - for example, does it have religious connotations? Does it connote power? Does it signify wealth? Are there parts of this work that have specific symbolic meanings? For example, what does a dove symbolize in a Christian painting? *Peace*.

**3. Cultural:** The developmental characteristics of an object which can be related to a culture. Does this object have a style that is specific to a particular cultural group? How can you tell that this was made by a particular group of people? What are its unique characteristics? Recently we have looked at how the Regionalist artists reflected the cultural politics of the 1930s.

**4. Functional -The way the object is used:** How did the person who made this object intend for it to be used? Is it used differently today? Is a religious painting hanging in a museum being used the same way the artist intended?

**5. Structural -How the object is made:** What are the materials and tools used to create this object?

**6. Environmental:** The role of the physical environment on works. Does what this object is made of reflect a certain part of the world? For example, an African mask might reflect the natural resources available to make it.

**7. Behavioral:** The interaction of the object and human behavior patterns. Is this work created to change people in some way? For example, many works by Regionalist artists were used as propaganda -a means of perpetuating the Midwestern work ethic.

**8. Community:** The interaction of the object and society. How does this object fit within a community? Would everyone in a community view an object the same way? Does this reflect the views of the community? For example, one might investigate the role of the ancestor spirits living in African masks within the community.

**9. Social History:** This is also known as the provenance or history of the object. Who made this object? Who owned it?

### Using the Models

These models can be used in various ways. I have given younger students a set of questions that have been developed from the Models to help them investigate an unknown object such as a Noh mask. I have had students "be the curator," using the Models as a guideline to interpreting the object.

### Mask Analysis

- First, describe the mask so a blind person could visualize it.
- What is this mask made of? How was it made? What tools were used?
- Where does it come from? How old is it? How does it reflect place and time?
- What was the mask used for (ceremonial, theater, funerary, fun -be specific)?
- Who wore the mask (man/woman/child, profession, living/dead)?
- What sort of character would the masquerader become with the mask on?
- How was it worn (over the face, top of the head, not at all)? What sort of movements or noises might accompany its wearing?
- What values might have been placed on the mask (monetary, power, status, religious)?
- Has the meaning/usage changed over time, either within or outside of the culture that created it?
- What personal association do you have with the mask?
- What does the mask tell you about the people who made it (lifestyles, beliefs, society, etc.)?
- If this were your mask, how would you use it?

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*Artifacts and the American Past*, Thomas J. Schlereth, American Association for State and Local History, Nashville, 1980, p. 3.

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*by Kathrine L. Walker, Education Coordinator, Marianna Kistler Beach Museum of Art at Kansas State University*

**LOS DIAS DE LOS MUERTOS/  
THE DAYS OF THE DEAD IN MEXICO**

**The Days of the Dead in Mexico**

An investigation of the annual celebrations and rituals of *Los Dias de los Muertos*, the annual fiesta of the Days of the Dead in Mexico, offers an opportunity for understanding the meaning of this important cultural tradition. November 1, All Saints' Day, and November 2, All Souls' Day, are the most important holidays of the year in Mexico, especially in rural areas. It is a joyful time of remembrance, reunion, and feasting, as families gather together to honor their loved ones who have died. *Los Dias de los Muertos* is not somber, morbid, or macabre.

In the United States, misconceptions sometimes arise about *Los Dias de los Muertos* because of differing cultural attitudes about death, misinterpretation of the meaning of symbolic objects such as altars, skeletons, and skulls, and the concurrent dates of the celebration with Halloween.



**Historical and Cultural Background**

The origins of *Los Dias de los Muertos* in Mexico date back long before the arrival of the Conquistadors in the 1500s. Concepts of death and afterlife existed in the **Olmec**, **Toltec**, **Maya**, and **Aztec** cultures.

When the conquering Europeans introduced Christianity to the native cultures, its rituals and practices became synthesized with traditional indigenous beliefs. All Saints' Day and All Souls' Day are holy days celebrated in all Catholic countries, and the customs and practices of *Los Dias de los Muertos* developed from this fusion.

In Mexican culture there is a philosophical acceptance of death as an integral part of the cycle of life. During *Los Dias de los Muertos*, people believe that the souls of the dead return to earth for one day of the year - the spirits of *los angelitos* (children) on All Saint's Day and the spirits of adults on All Soul's Day.



**Preparations**

No expense is spared in preparing for *Los Dias de los Muertos*. Families participate in the construction and decoration of *ofrendas* (home altars) to honor loved ones. Decorations may include candles, gifts, flowers, **papel picado** (cut paper banners), pictures of saints, and photographs and offerings of the favorite food and drink of the deceased. Tombs and gravestones in the cemeteries are cleaned and freshly-painted.

*Pan de los Muertos* (Bread of the Dead), candies, and toys are made in the shapes of *calavera* (skulls and skeletons). The skeleton or skull is seen as a promise of resurrection, not as a

symbol of death. Calavera toys and papier-mache figures wear modern dress. Popular skeleton figures depict specific profession, musicians, brides and grooms, bicycle riders, and other subjects from everyday life. There are rich traditions of folk art that incorporate calveras in many ways. For example, the Linares family of Mexico City is well-known for their fantastic papier-mache calaveras figures.

Vanity in the face of death is a common subject, a theme often expressed in the woodcuts of **Jose Guadalupe Posada** (1852-1913). Posada was a Mexican artist famous for his illustrations and political cartoons. Many of his images included Day of the Dead figures and mocked social and political events of his day.

The traditional flower of Los Dias de los Muertos is the yellow **marigold**, which is spread on paths and used to decorate ofrendas and the cemetery. Its pungent scent is thought to help the spirits of the dead find their way home. Aromas are what attract and guide the spirits of the dead, so the pleasant odors of foods, copal incense, and marigolds help guide souls home and provide offerings.

### **Traditional Practices**

Los Dias de los Muertos begins on the night of October 31, *La Noche de Duelo* (The Night of Mourning) with a candlelight procession to the cemetery. The spirits of children arrive to visit their families on October 31 and depart on November 1, All Saints' Day. The souls of the adults then arrive, leaving on November 2, All Souls' Day.

The spirits of children are greeted at home; the adults are welcomed at home or at the cemetery. Families usually honor the adult who died most recently.

On the last evening of Los Dias de los Muertos, families often spend the night at the cemetery, praying, talking, and feasting. Sometimes music is played; sometimes a Catholic Mass is celebrated, but all the participants return home at sunrise.

Through the traditions of Los Dias de los Muertos, the celebrants honor and show respect for their deceased loved ones. They know that they, too, will not be forgotten after death as long as these traditions are maintained.

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### **Suggested Activities**

#### **All Students**

Traditional ofrendas may include favorite foods, candles, flowers, incense, photographs, and shoes to help the spirits return to Heaven more comfortably. Musical instruments might be placed on the ofrenda of someone who was a musician in life.

As a class or group project, create an ofrenda to honor a special person who is no longer living. Ofrendas can be made to honor a specific artist, perhaps in the style of that artist. Students could research the artist's life to choose works of art and other appropriate items to include in the ofrenda for the artist.



If possible, borrow a life-sized skeleton model from the science department and have students use it as a model, drawing it with white crayon or pencils on black paper. Emphasize scientific study of the skeleton and accurate proportions when drawing skeleton figures.

Use colored tissue or fadeless paper to make papel picado banners of original design. String the banners together and hang them in the classroom. Papel picado cut from newsprint paper can also be used as stencils for screen prints.

### **Elementary Students**

Use strips of white construction paper to make three-dimensional skeleton figures to hang as mobiles. With assorted colors of construction paper, add details to represent specific characters such as cowboys and cowgirls, artists, bicycle riders, football players, skateboarders, or any other figures that can be identified by clothing, hair, and accessories.

### **Secondary Students**

Investigate the work of **Jose Guadalupe Posada** and create cartoons with social or political content. Skeletons can be used as a basis for figures, but encourage students to show interaction between figures, dress them in contemporary clothing, and make social comments on human behavior.

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## **References/Resources**

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compiled by *Nancy Walkup* for the North Texas Institute for Educators on the Visual Arts.



Fall 1996 Vol. 7, No. 3

## PICADO: THE ART OF MEXICAN PAPER

### PAPEL CUT

#### Papel

In

picado

many as fifty layers of colored tissue paper at a time. Designs may incorporate lattice-work, images of human and animal figures, flowers, and lettering.

#### Picado

Mexico, *papel picado* (perforated paper), refers to the traditional art of decorative cut paper banners. Papel are usually cut with sharp *fierritos* (small chisels) from as many as fifty layers of colored tissue paper at a time. Designs may incorporate lattice-work, images of human and animal figures, flowers, and lettering.

Many papel picado are made especially for the Mexican festival of the Days of the Dead and include skeletal figures engaged in the everyday activities of the living. Other popular designs include the *Virgin of Guadalupe* and Christmas nativity scenes. Individual papel picado banners are strung together to create festive, colorful decorations for celebrations.

To make papel picado, a paper patron (pattern) is first drawn as a guide. The pattern is laid on top of fifty layers of tissue paper that are placed on top of a lead sheet. The pattern is cut out using a hammer and different sizes of chisels. Though tissue paper is still preferred by the villagers, artisans also use metallic papers and plastic for other markets.

### Papel Picado in the Village of San Salvador Huixcolotla, Puebla, Mexico

San Salvador Huixcolotla, *Puebla*, is the village most noted in Mexico for the art of paper-cutting both for local festivals and marketing in Mexico City and abroad. Paper cutting is a family tradition and spirits of rivalry between two families of artisans (the Vivancos and the Rojas) in the area maintain competition and pride in the folk craft.

Maurilio Rojas, an artisan from the village, described his work in 1989:

"Local commissions form a large part of my work, just as they did in earlier days. For village festivals, here and elsewhere, I show patron saints, the blessed Virgin, and heroes from history for las fiestas patrias (September 16, Independence Day). On the Day of San Salvador (the patron saint of the village), there is always a profusion of paper banners outside our church."

"I also make banners for local families. I do christenings - babies with feeding bottles and doves - first communions, fifteenth birthdays and weddings. Houses look festive during celebrations, their yards festooned with paper banners."

### Cut Paper Traditions Around the World

Paper cutting has been a folk art around the world ever since paper was invented in 105 A.D. by Ts'ai Lun, an official in the court of Ho Ti, emperor of Cathay, China. The humble nature of its origins and the anonymity of its practice has caused paper cutting to be ignored as an art form, though artists, artisans, and collectors are becoming increasingly aware of this valuable folk heritage. Worldwide traditions include German *scherschnitte*, Polish *wycinanki*, Chinese *hua yang*, Japanese *kirigami* or *mon-kiri*, French *silhouettes* (named after *Etienne de Silhouette*, Controleur-General of France in 1757), and *Matisse's painted paper cutouts*.

## Making Simple Papel Picado

Fold a rectangular piece of paper in half. In pencil, sketch one half of a design on one of the folded halves. Rulers may be used to divide the paper into grids or sections. Objects or designs must touch and connect to other areas of the paper as they form the positive shapes on the paper. Negative areas to be cut away may be shaded in pencil to aid in cutting.



Use scissors or a craft knife to carefully cut away negative areas of the design (cut over cardboard if using craft knives). Open slowly, flatten, and glue to a background paper. To create more complex designs, fold the paper more than once. Try using different kinds of paper: butcher paper, fadeless colored paper, origami paper, and colored tissue paper.

## Resources

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[CUT-IT-OUT® Online](#) A Papel Picado web site.



## **Fall 1996 Vol. 7, No. 3**

### **USING ART REPRODUCTIONS: RESPONSES FROM THE INTERNET**

Working with a wide range of teachers and schools over a number of years, NTIEVA's staff has experienced firsthand the benefits of using art reproductions in the classroom. Though we certainly recognize that there is no substitute for the original work of art, reproductions offer opportunities for all students to learn about art, especially if they have little or no access to art museums. We applaud the efforts of the many art education publishers who continue to produce and make available affordable, quality art reproductions.

In an effort to compile a collection of useful strategies for using art reproductions in the classroom, we asked this question over the Internet: "Do you use art reproductions in the classroom? If so, in what ways? If not, why not?" Here are some of the great responses we received:

**From Marcia Thompson, West Salem, Wisconsin, Mcracker@aol.com**

I use large reproductions for introducing a new concept, teaching about a specific artist, talking about a specific theme in art, enriching the classroom environment, introducing vocabulary, doing activities in art criticism, connecting student work to established artists' work, sharing with classroom teachers, and introducing the idea of a museum.

I keep files of medium-sized reproductions on artists, cultures, and topics such as architecture and ceramics in my classroom. These are used by me in some of the same ways as listed above and are also used by students for doing research, reports, etc. These are primarily prints that I have collected from magazines, visits to museums, etc. I have them laminated and use them also in displays. They are organized alphabetically and are always accessible to student.

I use small reproductions (postcard size and smaller) for same uses as above but also in games and group activities in art criticism, aesthetics, and art history. I also have them use some of the smaller in their sketchbooks or in creating mini museums out of clay or cardboard.

**From Diane Jaquith, Didij@aol.com**

I use art reproductions in my K-5 art classes for a variety of purposes. Most often, I bring in large reproductions as motivators in beginning a new unit. For example, first grade does an architecture project which begins with Frank Lloyd Wright's "Fallingwater" as an example of an unusual house; we can learn about architects, sites, and architectural features. When fourth graders explore their community in group collage, we look at Romare Bearden's "Block" and compare his neighborhood with our own.

Sometimes I bring in culturally diverse reproductions on a particular theme and show them after students have been working for a few weeks on a unit such as portraits. Groups try to guess as much as they can about the subject, culture, and artist from clues within the artwork, and then we share our information. It's also really fun to work with kindergarten students, because they are great observers. We often begin art class by looking at a work of art to make the transitions into art.

**From Carol Wyrick, National Museum of American Art, Washington, D.C.,  
si.wp.06.nmaa.carol2@ic.si.edu**

Using postcards in group sorting activities and follow-up discussion is one way to create an effective anticipatory set for students prior to introduction of new classroom material. Students

sort the images into categories selected and agreed upon by the group and defend their choices with the rest of the class in the discussion that follows. Responses typically included classifications such as subject, new vs. Old, masculine vs. Feminine, chronological order, media, and emotional vs. Intellectual appeal.

**From Kay Alexander, donkay@earthlink.net**

Here's a use for large art reproductions that is interdisciplinary and also a good lead-in to using them for criticism activities. I call it "Students Have a Write to Art." The procedure is similar to "webbing," or "clustering," a method familiar to elementary/middle school teacher. Demonstrate the procedure to the entire class by placing a selected artwork on the chalkboard and asking a student to give it a one-word or brief title; write it on the board. Ask another to elaborate that title with a further word or short phrase.

As students volunteer more words, attach them to the key word, or, when they open a new idea, begin a new cluster. After half a dozen related clusters have been formed, ask a student to build a sentence using the words in one group, then another and another, as in topic and support sentences in a paragraph. Encourage vivid adjectives and action verbs. As you can see, this process leads into descriptive and imaginative paragraphs that can become a story or "composition about a composition."

As students become familiar with this procedure they can build their own individual clusters from small reproductions, independently, or they can work in pairs or small groups, cooperatively. They can read their rough drafts to the class and then write them up in polished form to post next to their reproductions on the bulletin board. Some pictures that work especially well are paintings by Henri Rousseau, Marc Chagall, Jacob Lawrence, and Winslow Homer, but don't overlook works by lesser known artists in your collection. Incidentally, any lesson that invites students to talk about art is helpful with ESL kids as they apply the new vocabulary directly to the image being discussed.

**From Michael Delahunt**

At each of two K6 schools I've used small rooms as galleries apart from the art classrooms. I could annex these spaces only by making alliances with music and literature people so we could combine our efforts in putting together exhibits in which ALL teachers could teach interdisciplinary lessons. So the gallery is for studying visual art, listening to music, and reading and writing, too. We each saw that by combining our efforts we could do much more than any of us could do alone. With the support of our principal, PTO, and business partners, we completely transformed the interior of these rooms: building in a bank of storage closets, resurfacing walls, adding carpeting and track-lighting, etc. At one of these schools we called our gallery "The Humanities Forum." Each has contained as many pieces of original work as I could beg, borrow, or create myself, but most pieces were either reproductions or mass-produced. Beyond using this resource with my own students, however, I take it as a major goal preparing other teachers to use it with their classes. Each of the gallery committee members shares his expertise by writing and publishing lessons which classroom teachers can use with their kids.

**From Teri Brudnak, Corona del Mar High School, Newport Beach, California,  
Kandrbrt@aol.com**

I first gave my 3-D design students postcard reproductions from the Koon's series of sculptures "Ushering in Banality" (Michael Jackson and Bubbles, Three Puppies, Bear and Policeman and the famous Puppy made from flowering plants). I asked them as groups to write about their reproductions in the manner suggested by Terry Barrett: "What are you looking at? What do you see?" Then I asked them to describe what the work was about and how did they know? The last question (before I showed the video) was: "Do you think this is a work of art? Where would you

see this - in a major museum, in a gift shop, or an interior design store or maybe even in a swap meet? (Many students thought the work was from a gift shop)." We then watched a video of a 60 Minutes program about the contemporary art market that included the artist Jeff Koons. I asked the groups to again write about the work with the new information they saw in the tape.

Many students were indignant that the artist has others make his work, many were surprised that this is the work of a very well known contemporary artist. Many didn't think his work was art - especially the series of vacuum cleaners! We had a lot of fun with this exercise and I hope it gave students something to ponder the next time they see contemporary art that is difficult to understand.

**From Tina Arndt, carndt@sylvania.sev.org**

I use art reproductions in many ways, but I also use them in ways which are not related to the project at hand, but serve as a means of art appreciation through what I like to call "osmosis." The students are surrounded by art on a constant basis. Each table in my room has a postcard reproduction by artist; the artist's name becomes the name for that table. The students must know the name to be dismissed, to know if they are the helper table, to know if they are the table I am complimenting, etc.

Also each week interested students may try to guess the "Mystery Artist," who is featured through a different reproduction every Monday on the art room door. Students come in before school starts and whisper their guess in my ear. The librarian and I have books they can use to research if needed. The first ten right get their names added to the school announcements, the first five also get a small treat, and everyone who gives the correct answer gets certificate. I have students as young as second grade who participate and this year I had two students in the sixth grade who only missed one week. They are allowed to give me an answer once each day up until announcements on Tuesday morning. I have had up to 68 students correct ("Mona Lisa") to only one or two correct with artists such as Red Grooms. I have been doing this program for six years and it has continued to grow in popularity.

Another program that works quite well is my art pins. Every day I wear a different pin by an artist or culture. As my students are waiting in line for their teacher, I accept guesses (this also gives them incentive to clean up quickly and quietly get in line). I go down the line until someone gets it right then that student gets a treat. As the students suggest answers, I try to reinforce their efforts with clues. For example, if the pin is Monet and someone guesses Renoir I tell them, "You are close, it is an Impressionist." Some students come to check out the pin that morning to research it before class.

In March for Youth Art Month I have a contest in which I wear all my art pins. My first year I had 60; this past year I wore 250 (for three days). Students are able to give answers before school, at lunch, during my planning period, and after school. They can also bring in books or other resources to help them. This year I was amazed - I had a second grader that got 37 right and several sixth graders who got over 100 right. Each student that participates gets a certificate with the amount they got correct, each student who gets a certain amount right gets a small prize, and the top student in each grade and in the school also gets a prize. This program has led to a general interest in the pin I am wearing. It makes the students, teachers, and parents curious. They ask or guess and then I throw in any information I can, adjusted for the student's grade level or for an adult. Often this leads to a discussion on the price of art.

**From Marilyn Juda-Orlandi, Scuola Elementare, Monte Porzio Catone, (RM) Italy**

I have quite a large collection of art reproductions, poster size, that I have collected over the years. It seemed such a waste to keep them rolled up in my studio for lack of space so I suggested to the elementary school principal that we choose one each month to hang in the school entrance and

make it a theme study in all the classes. The first one we chose was a reproduction of a Chagall, but with no written indication of who the artist was or a title. We decided to put it up with no further explanation and then after a week see how observant the children had been. The reproduction was a female figure with long black hair, a red dress, and a bouquet of flowers in her hand, floating on a deep blue background with four yellow moons, two green horses in the right-hand corner and a very large red and yellow chicken (or duck?) In the lower left corner. The fourth grade class wrote a theme on their impressions. The teacher gathered them all together and gave me a copy and I would like to share parts of them with you. They are priceless! (This is a translation from Italian so it may not come across as well as it does in the original language. The school is an elementary school near Rome, Italy).

"Out there in the entrance hall there is something new. I ask myself why did they put it there? I think it represents the Madonna. In my opinion they put it there to protect the school. I think one of the classes did it cause there are paint splashes in it."

"The painting reminds me of a woman on a pilgrimage walking at night. The painting is abstract and the artist was inspired by a pilgrim who didn't know what road to take: the one with the horses or the one with the ducks. The painting gives an artistic touch to the entrance hall of the school."

"I think they hung it in the hall because otherwise the entrance would be very poor, not in the economic sense, but in the artistic sense. It was put there for another reason, too: to allow us to enter the world of culture. In the future we can tell our children how beautiful culture is."

When we then went on to study Chagall I made photocopies of Chagall's autobiography "My Life" to read in class. For example, he writes about being so poor he couldn't buy canvas and so painted on sheets, tablecloths, and nightshirt. He would buy a herring and eat the head one day and the tail the next. The students then saw other reproductions of his work and noticed that in his paintings anything could happen, just like in dreams . . . people floating in the air, blue horse, etc. . . . So we then had a project to remember a dream and paint it. It was a very freeing experience for them to realize they could let their imaginations run wild and anything could happen in the paintings they created. We got some wonderful results. After that we changed the poster in the entrance hall once a month and did Van Gogh (his letters to his brother make good reading material), Picasso, Miró, and others. It was quite successful."

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*compiled by Nancy Walkup*

**The ArtLinks Inquirer**

**DARUMA**

**Daruma in Ancient Japan**

Daruma was a Buddhist monk who settled in Japan in the sixth century. He was also known as Bodhidharma. According to legend, Daruma sat cross-legged in meditation for seven years without moving. Supposedly, he cut off his eyelids to keep from falling asleep. When he threw his eyelids on the ground, they grew into tea plants (providing tea to help monks stay awake during meditation).

After all those years of sitting absolutely still, Daruma's arms and legs withered away. Because he was admired for his determination and perseverance, Daruma became a symbol for these admirable qualities.

**A 19th Century Daruma**

The Daruma shown here was probably made for display in the house of a wealthy merchant in 19th century Japan. He is finely carved from wood and has rock crystal eyes. Notice that his eyes appear so round because he has no eyelids.

This daruma looks surprised. Could it be because we have caught him holding a pipe in his hand? What other details can you see? Try to copy his pose and expression.

**Daruma in Contemporary Japan**

In the Japan of today, Daruma is one of the best-known folk toys. He is an egg-shaped tumble toy with large round eyes and no arms and legs, used as a good luck charm.

Daruma is represented as a figure that cannot be knocked over. Darumas have weighted bottoms so that, no matter how you roll them, they will always return right side up. They are also usually painted red, the color of robes worn by the monks.

The custom in Japan is to buy a Daruma to make a wish when starting a project or new effort. The figure comes with both eyes painted only as white circles. One eye is painted in with black when a wish is made or at the beginning of a project. When the wish comes true or the project is completed, the other eye is painted in.

**Making a Contemporary Daruma**

Make an oval figure from papier mache applied over a balloon. Use many layers of strips and add extra strips to add weight to the bottom. When the paper mache is dry, paint the Daruma with an original design.

**Daruma on the World Wide Web**

[Web Daruma: Bring home a little good luck!](#)

[The Daruma Challenge](#)

[Daruma Lessons: Upper elementary or junior high](#)