

SCHOLASTIC ART

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TEACHER'S EDITION



TEACHER'S EDITION GRADES 4-6

Coming This Year!

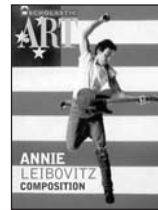
CHINESE PAINTERS

OP ART

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All articles correlate with
the National Content
Standards for Visual Arts:

1. Understanding and applying media, techniques, and processes
2. Using knowledge of structures and functions
3. Choosing and evaluating a range of subject matter, symbols, and ideas
4. Understanding visual arts in relation to history and cultures
5. Reflecting upon and assessing the characteristics and merits of their work and the work of others
6. Making connections between visual arts and other disciplines

The Fauves

Working With Color

Overview

In 1905, the Fauves—or “wild beasts” of color, as they were known—shocked the Parisian art world with their vibrant paintings that used color in surprising ways. Henri Matisse, André Derain, and Maurice de Vlaminck sought to express their emotions through “violent,” unrealistic colors and energetic brushstrokes. Fauvism lasted only a few years, but it became a bridge in art history from Impressionism to several important 20th-century art movements.

Before Reading

Have students study the poster of *Harmony*



in Red. What colors did the artist use? Do these colors evoke certain moods or feelings? Do you see any repeated patterns? Explain that this Fauvist painting was created in 1908 by French artist Henri Matisse. The red room seems even warmer and brighter when contrasted with the clashing green of the grass in the window. The swirling lines repeated throughout the composition link inside and outside and add to the feeling of harmony suggested by the painting's title.

SECONDARY TEACHERS MAY WISH TO USE CERTAIN SECTIONS OF THIS GUIDE
OR YOU MIGHT WANT TO PASS IT ALONG TO AN ELEMENTARY COLLEAGUE.

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Supplement to *Scholastic Art*

Questions for Class Discussion

ESSENTIAL QUESTIONS

READING COMPREHENSION



2-3, 8-9

Content Standards 2,3,4

1. Why did some critics call the Fauvist artists the “wild beasts” of color? (Critics and the public were scandalized by

the Fauves’ unconventional use of color. Instead of painting realistic representations of their subjects, the Fauves used unnatural and arbitrary colors to express their emotions and create visually interesting compositions.)

2. Who were the key figures of the Fauvist movement? Where and when did the movement take place? (Henri Matisse, André Derain, and Maurice de Vlaminck were key figures of the Fauvist movement. The movement took place in Paris between 1905 and 1908.)

3. What styles of painting were popular in France prior to Fauvism? (In the middle of the 19th century, the Parisian art scene was dominated by a powerful organization that favored huge, dark, realistic studio paintings of historical and religious subjects. Then, in the 1860s, a radical group of painters called the Impressionists reacted against that tradition and took their canvases outdoors to work from nature. They used bright colors and loose brushstrokes to capture the realistic effects of light.)

4. What are complementary colors? What kind of effect is created by juxtaposing complementary colors in a composition? (Complementary colors sit opposite each other on the color wheel. Examples of complementary color pairs include red/green, blue/orange, and yellow/purple. Complementary colors clash, so putting them next to each other creates a high contrast.)

5. In the poster of Matisse’s *Harmony in Red*, do you see any complementary color pairs? What effect do they create? (In *Harmony in Red*, the green of the grass seen through the window is a complement of the brilliant red in the room. The striking contrast with the cool green makes the red room seem even warmer and brighter.)

6. Do you see any repeated patterns in *Harmony in Red*? What effect does the repetition create? (The curves in the trees are repeated in the wallpaper pattern and in the woman’s hairstyle. The repetition of the swirling lines creates visual harmony, which is reflected in the painting’s title.)



4-5

Content Standards 2,3,4

7. What made Derain’s *Mountains at Collioure* different from traditional landscapes? (The brushwork

and unnatural colors were startlingly different from traditional landscapes. Derain was not interested in recording a realistic landscape scene with a foreground and a background. His flat composition focuses on colors instead.)

8. What are some of the different ways in which Derain treated the water in *Charing Cross Bridge, London*?

(The left side of the river is a broad, flat area of intense red, broken up by a few strokes of bright blue. Next to a sliver of green, the water on the right side is made up of two complementary areas—one orange, the other blue. Choppy orange and yellow brushstrokes suggest sunlight reflecting on the water under the bridge. Cool shades and tints of blue define the bridge’s shadow. The white canvas peeking through the widely spaced brushstrokes in this area makes the water seem to shimmer.)



6-7

Content Standards 2,3,4

9. Why was Maurice de Vlaminck considered the wildest of the “wild beasts”? (Vlaminck had an outgoing

and somewhat outrageous personality. He believed that painting should not be taught, and he took great pride in having never visited the Louvre, the great museum in Paris.)

10. In *Houses at Chatou*, what effect is created by the alternating strokes of yellow and blue at the bottom of the picture? (The alternating strokes of yellow and blue seem to combine in the viewer’s eye, forming an optical mix. This gives the impression of the secondary color green.)

FOCUS QUESTION

Content Standards 2,3,4

Even though Fauvism lasted only a few years, what was the movement’s impact on future painting?

(Fauvism is considered a turning point in 20th-century art history. The Fauves freed the element of color. No longer limited to the imitation of nature, color could now become a vital tool of modern creative expression.)

WORKSHOP # 1

PAINTING A FAUVIST SELF-PORTRAIT

ADAPTED BY MELODY FUNK



TIME: Two-week project

GRADE LEVEL: 4 and up

MATERIALS:

1. black-and-white image of each student (or a mirror)
2. sheet of overhead projector acetate (*clear plastic*)
3. clear cellophane tape
4. tempera paints
5. tray for mixing paints
6. assorted paintbrushes
7. container for water
8. newspaper to cover work surface

AIMS:

1. create a Fauvist-style self-portrait
2. work with complementary and arbitrary colors

VOCABULARY

see lesson plan for definitions


self-portrait arbitrary colors
complementary colors
tints shades acetate

EXTENSION PROJECT

For grades K-3: The Fauvist painters expressed emotions through colors. Ask students to draw a simple face expressing an emotion. Have students add color to these portraits using watercolors.

Content Standards 1,2,3,4,5

PREPARATION

 Study the Fauvist portraits that Matisse, Derain, and Vlaminck painted of each other. Are the colors **arbitrary** (*based on personal feelings or opinions instead of on logic or reality*)? What can you tell about the subject's personality through the artist's use of color and line? Do certain colors suggest certain emotions? Do the artists use **tints** (*white plus color*) and **shades** (*color plus a small amount of black*) to create highlights and shadows? In this workshop, students will paint a Fauvist-style **self-portrait** (*picture of yourself*).

Before starting this project, take a digital photo of each student in front of a solid background. It should be a frontal view of the face, neck, and shoulders. In a digital imaging program, convert each picture to black-and-white and resize it to at least 6 x 8 in. Print it onto 8 1/2 x 11 in. paper. (Alternatives include asking students to bring a photo from home and enlarging it on a photocopier, or working from mirrors.) The advantage of working on an acetate sheet on top of a photo is that students are freed to focus on color combinations instead of on facial details.

WEEK 1

1. Tape the sheet of acetate directly on top of the photo. Decide on the emotion (happy, sad, angry, surprised, etc.) you would like to portray in your self-portrait.
2. Prepare a palette of primary and secondary colors, as well as black and white. Begin painting directly onto the acetate, starting with the skin tones. Color choices should reflect the emotion you wish to portray. Mix colors on the palette or directly on the acetate. Use arbitrary colors for shadows, hair, and clothing.
3. Fill in the background using the color of your choice.

WEEK 2

1. Keeping in mind the emotion you chose last week, continue by adding details such as facial features. Use tints for highlights and shades for shadows.
2. Paint a solid border around the photo using the **complementary color** (*opposites on the color wheel*) of the background. Decorative details may be added to the border.



ASSESSMENT QUESTIONS

Content Standard 5

1. Did student paint a Fauvist-style self-portrait?
2. Can you "read" the emotion on the face of this portrait?
3. Did student demonstrate understanding of the use of arbitrary colors?
4. Did student demonstrate understanding of the use of complementary colors?
5. Did student use media appropriately?

WORKSHOP # 2

CREATING COLORFUL LANDSCAPES

ADAPTED BY MELODY FUNK



TIME: Two-week project

GRADE LEVEL: 4 and up

MATERIALS:

1. white drawing paper (9 x 10 1/2 in.)
2. pencil
3. watercolor paints
4. assorted paintbrushes
5. container for water
6. red construction paper (12 x 18 in.)
7. assorted stamps*
8. black ink pad
9. tempera paints
10. tray for mixing paints
11. brown construction paper (2 pcs., 5 1/2 x 12 in. each)
12. ruler
13. scissors
14. glue

AIMS:

1. create a Fauvist-style artwork featuring an interior room and an exterior landscape
2. use warm and cool complementary colors

VOCABULARY

see lesson plan for definitions

interior/exterior warm/cool
complementary color pairs

*Make stamps from flexible foam cut into shapes and glued to blocks of wood, or use craft store stamps.

Content Standards 1,2,3,4,5

PREPARATION

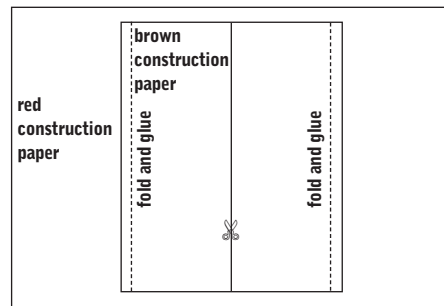
🌀 Windows play an important part in the composition of Henri Matisse's paintings *Harmony in Red* and *Conversation*. Bold colors and eye-catching patterns link the indoors and outdoors together to create a contrasting yet harmonious effect. In this workshop, students will make their own **interior/exterior** (*indoor/outdoor*) landscape paintings.

WEEK 1

1. After careful study of Fauvist landscape painting, lightly sketch the main shapes of your exterior scene on the white paper in pencil. Then, cover the page with watercolor washes to create the background of your painting. Set this paper aside until next week.
2. Measure and mark off a 9 x 10 1/2 in. rectangle in the center of the red paper. Leave this area blank.
3. To create the interior scene, use black ink and a variety of stamps to design a wallpaperlike pattern all over the rest of the red construction paper.

WEEK 2

1. Create a set of French windows that you can open and close to frame your exterior landscape. First, fold a one-inch flap along the longer side of each piece of brown construction paper. This flap will later be glued down to the red paper. Draw the shapes of the windowpanes. (Teachers may want to draw the diagram above on the chalkboard. Panes may be vertical, square, or curved at the top.) Cut out the windows, making sure to leave at least a half-inch border on all sides. Now glue the folded flap of each door to the red paper on either side of the blank rectangle in the center.
2. With tempera paints, add details and texture to your landscape using short, thick brushstrokes. Work with **complementary color pairs** (the two colors opposite each other on the color wheel) of both **warm** (red, orange, yellow) and **cool** (green, blue, purple) colors. Once your landscape painting is dry, glue it to the center of the red paper. Leaving the French windows open gives the completed work a three-dimensional effect.



ASSESSMENT QUESTIONS

Content Standard 5

1. Did student demonstrate an understanding of interior/exterior space?
2. Does student's work reflect Fauvism's use of unusual and vivid colors?
3. Did student use complementary color pairs and warm and cool colors?
4. Does student's work reflect an understanding of the use of short brushstrokes?
5. Did student use media appropriately?