

 SCHOLASTIC

art

COMING
THIS YEAR!



SEPTEMBER/
OCTOBER 2009
Vol. 40 No. 1 ISSN 1060-832X



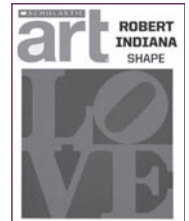
NOVEMBER 2009



DECEMBER 2009/
JANUARY 2010



FEBRUARY 2010



MARCH 2010



APRIL/MAY 2010

Teacher's Edition Grades 7-12

NEW IN SCHOLASTIC ART

Dear Art Educator,

Welcome to a new school year of *Scholastic Art*. This year, we've given the magazine a bold new look, updated some features, and added some exciting new elements.

■ A new **Career Corner** feature will offer your students practical advice from professionals such as graphic designers, costume designers, and illustrators who make their living working in the art field.

■ We will focus on **five new artists** we've never covered before. And we'll offer a new perspective on perennial favorite M. C. Escher.

■ The expanded **Teacher's Edition** will offer **higher-level discussion questions** in addition to reading comprehension questions.

■ Beginning in November, **Contemporary Connections** (pages 10-11) will introduce your students to recent works created by three contemporary artists.

— From the Editors

WORKSHOP CONTEST

Would you like to see your students' work in print? Enter *Scholastic Art's* new workshop competition now. The winning class and workshop will be featured in our April/May 2010 issue (Asian Art Today). The winning teacher will also receive a year-long classroom subscription (30 copies) to *Scholastic Art*.

HOW TO ENTER

Your workshop will be based on the work of Korean artist Do Ho Suh, one of the artists to be featured in our April/May issue. In works like *Floor* (1997-2005) and *Karma* (2003), Suh explores the relationship between the individual and the group. Design a workshop (suitable for grades 7-12) in which students learn about Suh's work, then create a sculpture or installation that also explores this relationship. Please submit a lesson plan plus visuals that demonstrate key steps and photos of at least six successful final pieces. (See format for the workshop on pages 14-15 of this magazine.) Include your name, phone number, e-mail, home address, and school. **E-mail your entry by October 31, 2009, to artmagazinecontest@scholastic.com** (For complete details and official rules, go to www.scholastic.com/artcontestrules). **Good Luck!**

National Content Standards for Visual Arts:

1. Understanding and applying media and techniques
2. Using knowledge of structures and functions
3. Evaluating subjects, symbols, and ideas
4. Understanding the visual arts in relation to history & cultures
5. Assessing characteristics of their work and others
6. Connecting visual arts to other disciplines

Don't miss one issue! Order your subscription now.

1-800-Scholastic (1-800-724-6527)

<http://teacher.scholastic.com/products/classmags/art.htm>



NOTE: Numbered questions and answers correlate with quiz on page 4.

Pages 2-3

ART OF THE REAL

Standards: 2. Structures/functions; 3. Symbols/ideas; 4. History/cultures.

Comprehension

What type of artists dominated the art world in 1949, when Robert Rauschenberg first moved to New York City? Abstract Expressionists.

- 1 What kind of art did they make? Instead of representing physical reality, Abstract Expressionists were interested in expressing their emotions with bold, spontaneous brushstrokes.
- 2 How did Rauschenberg's work differ from theirs? Rauschenberg was more interested in physical reality. He used real objects like glass bottles and old tires in his work.
- 3 Why are Rauschenberg's works called *Combines*? They combine two-dimensional elements like painting and *collage* with three-dimensional elements like found objects. What found objects did Rauschenberg use to create *Coca Cola Plan*? He used Coca Cola bottles, a wooden stair-railing ornament, cast-metal wings, and some wooden boxes. What traditional art materials did he use? He used pencil, paper, and oil paint. How is Rauschenberg's painting style similar to that of de Kooning? Both artists used loose brushstrokes to lay down paint in a variety of ways (thick layers, rough textures, and paint drips). How did Rauschenberg's work inspire other artists? By showing that it's possible to make art out of anything.

Discussion

- If Rauschenberg wanted to represent reality, why didn't he just paint realistic images? What does using real objects in an artwork accomplish that painting them realistically does not?
- Willem de Kooning is an important artist. Should Rauschenberg have erased his drawing? Why or why not?

Pages 4-5

A PERSONAL JOURNEY

Standards: 2. Structures/functions; 3. Symbols/ideas; 4. History/cultures.

Comprehension

- 4 What images in *Satellite* suggest Rauschenberg's Texas childhood? Scraps of patterned wallpaper and bits of lace make the work feel homey. A comic strip suggests childhood. The stuffed pheasant might have walked through the yard of Rauschenberg's childhood home.
- 5 What found materials did Rauschenberg use in *First Landing Jump*, and what kind of setting do they suggest? The artist used industrial materials that suggest an urban setting: a license plate, a tire, a striped roadblock, and a working light fixture. Why does *First Landing Jump* look simpler than *Satellite*? The contrasting areas of light and dark organize the work into clear areas of positive and negative space. What happens in the Greek myth that Rauschenberg refers to in *Canyon* (pages 8-9)? Zeus, the king of the gods, turns into an eagle and carries a young boy up to heaven. How has the artist represented Zeus and the boy? A stuffed bald eagle represents Zeus; the sack hanging from the bottom of the piece represents the boy. How has the artist made this story personal? Rauschenberg incorporated a picture of his son, Christopher, who remained with his mother after she and Rauschenberg divorced. The imagery in *Canyon* might reflect the artist's yearning to be reunited with his son.

Discussion

- In *Canyon*, is Rauschenberg making a statement about America? If so, what is he saying? If not, why not?
- Do you think an artist should send a clear message, or is it better to leave the meaning up to the viewer?

Pages 6-7, 8-9

MAKING A COMBINE

Standards: 2. Structures/functions; 3. Symbols/ideas; 4. History/cultures.

Comprehension

- 6 What was Rauschenberg's rule for working with found objects? He had to transform them and make them more interesting than the scenes he saw from his window. Why was the goat he used in *Monogram* hard to work with? It had so much character that it stood out from the artwork instead of becoming part of it. How did Rauschenberg incorporate the goat into the artwork? He wrapped a tire around the goat to break up its form. He then placed the flat piece on the ground so that the goat looked natural standing on top of it.
- 7 What symbolic image did Rauschenberg use in the flat part of this work? He used a tightrope walker, which might represent the balance between two-dimensional and three-dimensional art. What personal image did Rauschenberg use? He used actual footprints, which suggest a real person. How did the artist vary his application of paint? He used thin layers; thick, opaque strokes; and drips.

Discussion

- Rauschenberg once said: "I respond to the materials. I'm not the kind of artist who has an idea before I have something in hand." Should an artist start with a plan, or is it better not to?

Pages 10-11

LOST AND FOUND

Standards: 2. Structures/functions; 3. Symbols/ideas; 4. History/cultures.

Comprehension

- 8 What experience did Picasso want

POSTAL INFORMATION

Scholastic Art® (ISSN 1060-832X; in Canada, 2-c no. 9360) is published six times during the school year, Sept./Oct., Nov., Dec./Jan., Feb., Mar., Apr./May, by Scholastic Inc., 557 Broadway, New York, NY 10012-3999. Second-class postage paid at Jefferson City, MO 65101 and at additional offices. Postmasters: Send notice of address changes to Scholastic Art, 2931 East McCarty St. P.O. Box 3710 Jefferson City, MO, 65102-3710.

PUBLISHING INFORMATION

U.S. prices: \$8.95 each per school year, for 10 or more subscriptions to the same address. 1-9 subscriptions, each: \$19.95 student, \$34.95 Teacher's Edition, per school year. Single copy: \$5.50 student; \$6.50 Teacher's. [For Canadian pricing, write our Canadian office, address below.] Communications relating to subscriptions should be addressed to Scholastic Art, Scholastic Inc., 2931 East McCarty Street, P.O. Box 3710, Jefferson City, MO 65102-3710 or call our toll free number 1-800-387-1437 ext 99. Communications relating to editorial matter should be addressed to Margaret Howlett, Scholastic Art, 557 Broadway, New York, NY 10012-3999. Canadian address: Scholastic-Canada Ltd., 175 Hillmount Rd., Markham, Ontario L6C 1Z7. Available on microfilm through Xerox University Microfilms, Inc. 300 N. Zeeb Rd., Ann Arbor, MI 48106. Also available on microfiche through Bell & Howell Micro Photo Division, Old Mansfield Rd., Wooster, OH 44691. Printed in U.S.A. Copyright © 2009 by Scholastic Inc. All Rights Reserved. Material in this issue may not be reproduced in whole or in part in any form or format without special permission from the publisher.

to express in *Baboon and Young*? He wanted to express how strange it felt to be a new father at such an advanced age. **What household objects did the artist use in his sculpture?** A toy car, a clay pot, two cup handles, and a steel spring. **What does *Dada* mean?** It is most likely a nonsense word meant to describe a style of art that developed in Europe after World War I. **What kind of imagery did Hanna Höch use in her work?** She used images she found in fashion magazines. **How did the artist treat these images?** She cut them into pieces and arranged the fragments into a jumble of faces, arms, and legs. **What shape do the fragmented images form?** A man's face in profile. **How did Basquiat use found objects in his work?** He painted on all kinds of things: doors, refrigerators, clothing, and cardboard boxes. **What symbolic words did Basquiat use in his self-portrait?** He used the words ANKH, the ancient Egyptian

symbol for life, and MORTE, a word that means "death" in many languages.

Discussion

- After looking at *Baboon and Young*, can you tell how Picasso felt about being a father in his late 60s?
- What statement was Hanna Höch making about the images in fashion magazines? Do you think the artist's message holds true today?
- Graffiti is considered a nuisance. In fact, it's illegal. Do you think Basquiat made graffiti into an art form? Why or why not?

Pages 12-13

TRANSFORMATIONS

Standards: 2. Structures/functions; 3. Symbols/ideas.

Comprehension

What does Rylie Goddard's sculpture have in common with Robert Rauschenberg's works? Both artists use found objects.

Which found object inspired the theme for Rylie's sculpture? A bird's nest was the theme around which Goddard planned the sculpture. He placed the nest in a box that suggests a birdhouse, and added treelike elements, such as pine cones and branches.

What theme does *Turkey Fish* express? Rylie used nature imagery to express his love of the natural world. He also included a working light fixture to suggest the modern industrialized world. **How did Rylie unify the piece?** He placed a film reel at the base and wound the film around the sculpture.

Discussion

- Do you have to be able to draw well to become an artist? Why or why not?

WORKSHOP LESSON PLAN

Standards: 1. Applying media/techniques; 5. Assessing their work and others

OBJECTIVE: Student will create an autobiographical Combine.

TIME: Up to 12 hours

VOCABULARY: analogous color • asymmetrical • balance • collage • Combine • composition • contrast • found object • radial balance • relief • rhythm/movement • scale • symmetrical • texture • three-dimensional • two-dimensional • warm/cool

PROCEDURE

Preparation (up to 2 hours)

1. Ask local stores and school staff for spare cardboard boxes. Cut the boxes into a variety of square and rectangular shapes (18" x 24" to 30" x 40"). Save smaller pieces for cutting out relief imagery.
2. Two weeks before assignment, ask students to bring in personal photos and visually interesting objects (food wrappers, tests, homework, old clothing, soda cans, etc.) associated with their daily visual culture. Have each student make a portfolio to store two-dimensional imagery.

Introduction (1 hour)

Review pages 4–5 and discuss how Rauschenberg used found objects and images that reflect his environ-

ment. Review pages 6–7. Discuss how Rauschenberg broke up the form of the goat to incorporate it into his Combine. Point out the techniques the artist used to make *Monogram*: variety, repetition, symbolism, and personal imagery.

Gather Your Materials (up to 3 hours)

1. Have students look through magazines and other in-class resources for images that relate to their found objects. Students should collect more images and objects than they will require. Help them review their materials and rule out weaker, less expressive images.
2. Have students select expressive, autobiographical photographs that can serve as compositional focal points. Then, help them use a copy machine to enlarge, reduce, and make multiple copies of these photographs. (Photos can also be copied onto transparent sheets.)

Compose the Image (up to 4 hours)

1. Distribute cardboard backgrounds.
2. Have students cut out images as needed and experiment with different arrangements of images on the cardboard backgrounds. Encourage them to consider the relationships between their images. Do images relate or contrast? Do 3-D elements echo or extend the shapes of 2-D elements?

3. Once students have finalized their compositions, they should lightly mark the edges of each image with a pencil in order to remember its location.

4. Help students determine a sequence for adhering images, working from background to foreground.

5. To adhere images, have students carefully apply small dots of Elmer's glue around silhouette edges. This method will ensure flat adhesion and prevent buckling and wrinkling.

6. Some materials might require different glue products or techniques. Larger found objects can be sewn using heavy thread. Or you can use hot glue.

Paint the Image (up to 2 hours)

1. Review color theory (primary, secondary, analogous, warm and cool).
2. Encourage students to use colors that contrast or have unity with colors already in their composition.
3. Demonstrate, and have students experiment with various painting techniques: applying gestural brushstrokes, wet-in-wet, double loading, layering, dry brush, scumbling, and printing from raised surfaces.
4. Critique to highlight successes.

– Prepared by Ned J. Nesti Jr., Morrison (IL.) Junior High School.

SCHOLASTIC ART READING REVIEW

ROBERT RAUSCHENBERG

Working With Found Objects

1 What type of art did the Abstract Expressionists make? (Page 2)

2 How did Rauschenberg's work differ from that of the Abstract Expressionists? (Page 2)

3 Why are Rauschenberg's works called *Combines*? (Page 3)

4 What images in *Satellite* suggest Rauschenberg's Texas childhood? (Pages 4-5)

5 What found materials did Rauschenberg use in *First Landing Jump*, and what kind of setting do they suggest? (Page 5)

6 What was Rauschenberg's rule for working with found objects? (Page 6)

7 What symbolic image did Rauschenberg use in the flat part of *Monogram*? (Page 7)

8 What experience did Picasso want to express in *Baboon and Young*? (Page 10)

9 What kind of imagery did Hanna Höch use in her work? (Page 10)

10 How did Basquiat use found objects in his work? (Page 11)
