

## Pages 2-3

### ART NEWS + NOTES

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

**Pencil Pachyderm** Federico Uribe's art studies and work have taken him to Cuba, Mexico, and Russia. • **What kinds of materials does Uribe use in his work?** (everyday household objects like corks, puzzle pieces, and shoelaces)

**Real, Live Painting!** Alexa Meade says, "I paint my portraits directly on top of the people I am representing. When captured on film, the people underneath the paint disappear." • **How is Meade's technique different from the way in which most portrait artists work?** (Meade applies paint directly to her subjects, making them a physical part of the portrait.)

**New Trend: iPad Art** See a video of Kyle Lambert's iPad Beyoncé being created at [scholastic.com/art](http://scholastic.com/art) • **Why is touch-screen technology well-suited to creating digital art?** (The sensitive touch-screen picks up on the subtle movements of the artist's hand.)

## Pages 4-5

### PERSIAN PATTERNS

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

#### Background

• As a child, Farah Ossouli made elaborate cutout cardboard figures and used them to invent stories.  
• The patterns Nazgol Ansarinia uses in her work are based on the routines of everyday life in Iran.

#### Discussion

• Farah Ossouli says, "I express my understanding of life through the stories in my art." **What do you think she means?** (Answers will vary.)

• How does Nazgol Ansarinia's *Rhyme & Reason* differ from traditional Persian rugs? (Ansarinia's designs include scenes from everyday life in Iran today.)

• Mohammed Ehsaei was classically trained in traditional Persian calligraphy.  
• Kamrooz Aram explores themes related to belief systems, including religious and artistic philosophies.

## Pages 6-7

### PATTERNS OF PROTEST

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

#### Background

• Ramin Haerizadeh's brother, Rokni, is also a well-known artist. Both brothers currently live in Dubai.  
• Shirin Neshat uses film, video, and photography to comment on issues in Muslim societies, especially those that affect women.

#### Discussion

• **In *The Luncheon on the Grass*, how does Ramin Haerizadeh poke fun at repressive laws in Iran?** (He portrays himself as a woman in Islamic dress, having a picnic.)  
• **What characteristic does Haerizadeh's work share with traditional Persian art?** (It features repeating patterns—in this instance, images of the artist riding a broomstick while wearing a chador.)  
• **Why did Shirin Neshat choose to photograph a woman's hands?** (In Iran, where women are required to cover themselves with a chador, the hands are among the few areas of the body left visible.)

### Discussion

• **In what ways does Farhad Moshiri's *Mobile Talker* represent a clash of consumer culture and Persian traditions?** (A woman wearing a traditional Islamic head scarf, or hijab, is talking on a cell phone. The woman's image is placed over a painting of an elaborate wedding cake, and the dots of paint applied with cake-decorating tools resembles rich beadwork, which contradicts the modesty suggested by the woman's head scarf.)  
• **Why do you think Moshiri neglected to give *The Bride* any facial features?** (Answers will vary.)  
• **Is it important for the viewer to be able to read the letters in Mohammed Ehsaei's *Loving Whisper*? Why or why not?** (No; the artist intended the letters to form the abstract image of a wheat field and its reflection. The patterns formed by the negative spaces between the letters are just as important as the letters themselves.)  
• **How does the composition in Kamrooz Aram's *Last Gleaming* differ from that of the Persian rug shown on page 5?** (The Persian rug is symmetrical; Aram's painting—even though it includes Persian-influenced repeating patterns and appears symmetrical—intentionally falls short of perfect symmetry.)

## Page 8-9

### MODERN MOTIFS

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

#### Background

• Farhad Moshiri uses cake-decorating tools, crystals, and knives to make paintings that incorporate different textures and sculptural elements.

## Page 12

### DEBATE: PICASSO MYSTERY

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

#### Background

• Students can share their opinions about the Picasso paintings on our Web site: [www.scholastic.com/art](http://www.scholastic.com/art)

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## Discussion

• Do you think Pierre Le Guennec stole the artworks from Picasso? Why or why not? (Answers will vary.)

## Page 13

### PATTERN FROM NATURE

**Standards:** 2. Structures/functions

#### Discussion

• How does Sarah Beckwith's mandala resemble the central element in the

Persian rug shown on page 5? (Both patterns radiate out from the center.)

## Page 16

### DOODLING FOR DOLLARS

**Standards:** 2. Structures/functions

#### Background

• The Doodle 4 Google contest is an opportunity for K-12 students to submit their artwork for a chance to win scholarships. For more information, go to [www.scholastic.com/art](http://www.scholastic.com/art).

## Discussion

• Why is it important for a graphic designer like Michael Lopez to have a broad background in art? (Today's graphic designers not only need to be well-versed in traditional drawing and painting styles and techniques, but they also must be comfortable working with digital art in a wide range of software applications.)

### COMPREHENSION QUIZ Answer Key

1. b; 2. d;

3. c; 4. c; 5. b; 6. a; 7. c; 8. b; 9. b; 10. c.

## WORKSHOP LESSON PLAN

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

#### Design a Pattern

**OBJECTIVE:** Students will create a dynamic miniature color grid pattern

**TIME:** Up to 14 hours

**VOCABULARY:** arabesque, asymmetrical, concentric, geometric, interlocking, mirror images, organic, positive-negative, reversal, rhythm/movement, rotation, symmetrical, transformation

#### PROCEDURE

##### Assignment Overview &

##### Preparation (1 hour)

1. Show examples of **geometric** and **organic** Persian patterns. Point out that color and shape are used to give a feeling of **rhythm** and **movement**.

##### Design Your Grids (2 hours)

1. The **transformation** design and finished 12"x12" miniature color-field pattern will be developed on grids. Demonstrate how to accurately measure the grid you will use.
2. On the 9"x12" sheet of sulfite paper and using a No. 2 pencil, have students precisely measure three 1"x6" horizontal rows divided into 1-inch squares anywhere on the paper.
3. On a 14"x14" sheet of sulfite paper, have students measure out a 12"x12" box and divide it into a grid of 1-inch squares. The 1-inch perimeter will be the margin.
4. Have each student make a 12"x18" paper portfolio to hold the two grids.

#### Develop Your Patterns (4 hours)

1. Each student will develop three different 1"x6" horizontal transformation designs. The strongest will be used as the basis for the final miniature color-field pattern.
2. Using templates, stencils, rulers, or compasses, students should place one geometric or organic shape in the first square of the 1"x6" horizontal row. The shape may be whole or partial and may run off one or more edges. Either the shape or its outline should be black, with the remainder of the square white. Students should avoid overly complex arrangements and tiny, intricate shapes.
3. In the second square, students should repeat the first shape and add a new whole or partial shape, which may run off one or more edges; add one color to the shapes in the square.
4. Students should progress through the sixth square and then repeat the process with a new design for the two remaining rows. Each square must be repeated exactly, then one more shape added to each subsequent square. Students should not use more than seven colors, including black and white. They may use any of the following methods to develop a **rhythmic pattern**: overlap shapes; combine organic and geometric shapes; use **concentric** shapes; **interlock** or weave shapes; use **positive-negative** reversal; **rotate** or **reverse** shapes.

#### Finalize Your Pattern (9 hours)

1. Make three photocopies of each student's favorite 1"x6" transformation pattern and have them carefully cut apart the squares.
2. Have students arrange and rearrange the 1-inch squares within the 12"x12" grid to develop a dynamic color grid pattern. The squares can be in random order or systematically arranged. Possibilities include **mirror image**, **symmetrical**, **asymmetrical**, rotation, **arabesque**, or a band.
3. Students should lightly label the grid, using the numbers 1-6 to represent the square choice in each area. Extend the pattern so all 144 squares are labeled. Each square should then be lightly drawn in pencil, exactly matching the original squares.
4. All squares need to be finished using colored pencil. Since colored pencil does not erase easily, demonstrate how to use an X-Acto knife on its side with minimal pressure to erase color errors.

**Note:** This project lends itself to other applications. Try reducing the pattern on a color copier. Then glue the image to a blank card. Students can also scan and reduce the print on magnetic sheets. This assignment can also be adapted for a digital workshop using Photoshop, Illustrator, or PaintShop Pro.

—Prepared by Ned J. Nesti Jr.