SELF  FAMILY  COMMUNITY
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PREFACE

The little acorn of an idea that has resulted in the *Self, Family, and Community* teaching packet grew out of discussions with the Art Institute’s Teacher Advisory Panel as to how art could be used to enhance the elementary school curriculum. Maura Rogan, former assistant director of teacher programs, conceived of the idea to create a docent-guided tour with the subject of self, family, and community and a teaching packet to support such a tour. The works of art selected for discussion in this packet have proven themselves to be popular and engaging with countless students who have been guided to the works by Art Institute docents.

This packet can be used to teach across the curriculum, strengthening children’s understanding of the abstract concepts of self, family, and community by grounding their experiences in actual objects, not just words, that powerfully and eloquently express these ideas. This packet can be used to develop individual lesson plans or units devoted to a social studies curriculum. It can also serve as excellent preparation for a field trip to the Art Institute, for a guided or self-guided tour, through which students can experience directly the artworks discussed in the packet and related works.
INTRODUCTION

Packet Description
This slide packet, designed to support the curriculum for primary grades, introduces children to the concepts of self, family, and community as expressed by artists from different times and cultures. Through works of art such as portraits, scenes of family relationships, and objects for communal rituals, students explore the similarities and differences of individuals and groups around the world.

The packet highlights nine works of art from The Art Institute of Chicago, ranging from an Egyptian mummy that is nearly 3,000 years old to a mural-sized painting completed by a Chicago artist in 1994. For each concept of self, family, and community, the following information is provided:

› key issues to address with your students
› background information and classroom suggestions for three works of art
› a list of other works of art in the Art Institute that relate to the concept

Background on Packet Topic
Schools tend to instruct young children using the “expanded horizons” concept—starting with self and working outward to family, immediate neighborhood, larger community, and, ultimately, by the sixth-grade level, to the world as a whole. While such instruction often falls under the discipline of social studies, it encompasses subjects such as geography, sociology, economics, and psychology. The larger goals of such instruction are to develop in students positive self-concepts, an understanding of human beings and their relationship to their environments, and a respect for the origins and interrelationships of people’s values and beliefs.
KEY ISSUES TO ADDRESS WITH STUDENTS

physical appearance: names of body parts, differences in features among people
personality, interests, occupations
feelings and emotions: their diversity and expression
experience: the role of the five senses
the changing self: aging, growing

RELATED WORKS OF ART
Contact the Teacher Resource Center for updated gallery locations.

Physical Appearance
› John Singleton Copley, American | Daniel Hubbard and Mrs. Daniel Hubbard, 1764
› Vincent van Gogh, Dutch | Self Portrait, 1887
› Peru, Moche culture | Portrait Vessel of a Ruler, 300/700

Personality, Interests, Occupations
› Archibald J. Motley Jr., American | Self-Portrait, 1920
› Bernardo Martorell, Spanish | St. George Killing the Dragon, 1430–35
› India, Tamil Nadu, Thanjavur | Shiva Nataraja, Chola dynasty, c. 1000

Feelings and Emotions
› Pablo Picasso, Spanish | The Old Guitarist, 1903/04
› Japan | Shukongo-jin, 1185–1333
› Japan | Jizo Bosatsu, Kamakura period, late 12th/early 13th century
› Dieric Bouts, Dutch | Sorrowing Madonna, 1470/73

Experience: The Role of the Five Senses
› Gustave Caillebotte, French | Paris Street; Rainy Day, 1876–77
› Winslow Homer, American | The Herring Net, 1885
› Africa, Democratic Republic of Congo, Kuba people | Mask (Mukenga), late 19th/mid 20th century

The Changing Self: aging, growing
› Ivan Albright, American | Into the World There Came a Soul Named Ida, 1930
› Rembrandt van Rijn, Dutch | Old Man with a Gold Chain, c. 1631
› Marc Chagall, Russian (b. France) | Birth, 1911/12
Ancient Egyptians believed that upon their death they would be reborn into an eternal existence similar to the one they left behind. The spirit needed a body to inhabit in the underworld, where the afterlife took place, so the corpse of the deceased was preserved through a process called mummification. Decay was avoided at all costs, as it would signify a separation between the body and the soul. After being packed in salt for 70 days, the corpse was wrapped in linen and amulets for good luck. The heart was left in the body, while the liver, lungs, stomach, and intestines were stored in canopic jars (examples of which are in the wall display next to the mummy case in Gallery 154) for placement in the tomb. If the family of the deceased could afford it, a graduated series of cases was constructed to surround the mummy. The innermost was created with a material called cartonnage, in which linen or papyrus strips were joined together using a gummy substance. The entire structure was then plastered and painted. The result was a mummy case, like the one reproduced in this slide, strong enough to withstand wear for almost 3,000 years. This mummy case still houses the preserved body of Paankhenamun (pah-AHNK-ehn-ah-moon), a middle-aged man who is thought to have lived in the city of Thebes along the Nile in central Egypt.

Cases could be specially constructed or purchased ready-made and then personalized with relevant information about the individual. The rules for successful rebirth required that a representation of the person’s face be rendered on the surface of the case, although it was usually a generalized image rather than an exact likeness. The deceased
person’s name and title were also mentioned in the inscription because one’s job and status would be retained in the afterlife. The coffin’s hieroglyphs (the Egyptian writing style using pictures to represent words and sounds) identify Paankhenamun as doorkeeper in the Temple of Amun and state that his father held this position before him. It is also written that Paankhenamun was the grandson of a man named Ankhenfenkhonsu.

Egyptians also believed that scenes depicted on a mummy case would later take place in the afterlife of the deceased (see page 10). The symbolic images on this case relate to Paankhenamun’s eventual rebirth to eternal life. The central image is the introduction of the deceased to Osiris, ruling god of the afterlife, by his hawk-headed son Horus. The green face of Osiris symbolizes rebirth, as does the lotus blossom holding four figures that exist to protect the canopic organs seen between Horus and Osiris. Scarab beetles, believed to push the sun into the sky to start each new day, are painted over Paankhenamun’s heart and represent his rebirth. Re-Atum, the sun god, was believed to proceed into the underworld each night after setting in the west and to be reborn each morning. The gold face at the top of the case represents the illumination of faces of the dead as Re-Atum’s light shines upon them.

Before Paankhenamun could begin his new life, however, his character had to be judged by Osiris and 42 assessors. At Paankhenamun’s throat is a representation of Ma’at, the goddess of truth. If his heart balanced with her feather, he would unite with Osiris and live in the Fields of the Blessed in the peaceful, everlasting existence of the Egyptian afterlife. While the painstaking steps taken to preserve bodies of the dead were believed to ensure their everlasting presence in the afterlife, they also make it possible for modern viewers to learn about the lives and beliefs of ancient Egyptians.
CLASSROOM SUGGESTIONS

[ 1 ] Egyptians believed that life after death was just like life on earth. They therefore stocked tombs of the dead with models of items that the deceased would use in the afterlife—houses, furniture, clothing, food, boats, animals, etc. Have students make a list of things that an individual needs to lead a happy and full life. Each student may then select a few items to draw or sculpt in clay.

[ 2 ] The mummy case tells us about Paankhenamun through pictures and hieroglyphs. After showing students the figure that represents Paankhenamun and the hieroglyphs above his head that state he was doorkeeper of the temple of Amun (see page 10), have them draw pictures with accompanying words that describe what they look like and who they are. Where do they live and/or go to school? What are their likes and dislikes? What activities do they enjoy?

[ 3 ] Paankhenamun’s name is spelled out in hieroglyphs on the mummy case. Distribute the enclosed sheet “Write Like an Egyptian” (page 16) and have each student spell his/her first name with hieroglyphs. Collect their work and redistribute to other students. Can students break the code and determine the name?

[ 4 ] When preparing a mummy, the deceased person’s liver, stomach, intestines, and lungs were saved for the afterlife. Discuss with students the important role that each of these organs plays in keeping their bodies healthy. Have students draw their bodies with the organs in their proper locations.
READING THE COFFIN OF PAANKHENAMUN

Decoration of the mummy case, from top to bottom:

[A] Maat with a phoenix bird. Maat, the goddess of truth, was present when the deceased was judged before the gods by the weighing of his heart.

[B] “Broad collars” or layers of floral necklaces.

[C] Beetle with a hawk head below the sun disk. This is a representation of the combined form of Re, the hawk-headed sun god, and Khepri, the beetle who was thought to push the sun across the sky each day in a never-ending cycle of rebirth. The wings refer to the winged goddess Nut, the deity of the sky who often occupies this position on some other mummy cases.

[D] The shen hieroglyph for “eternity,” a reference to the eternal cycle of the sun.

Scene of Paankhenamun with the gods:

[E] Paankhenamun, with a cone of scented fat on his wig, is led into the presence of the gods. The hieroglyphs above his head say that he was the doorkeeper in the Temple of Amun, the son of Ainka, the doorkeeper in the Temple of Amun, and the grandson of a man named Ankhefenkhonsu. The remainder of the inscription is a plea for funerary offerings in the afterlife.

[F] The hawk-headed god Horus, son of Osiris.

[G] The god Osiris, main deity of the afterlife. He holds the crook, hieroglyph for “to rule,” and the flail, the implement used by farmers to harvest grain, which symbolizes the god’s ability to provide for his subjects. His long staff is made up of hieroglyphs which promise life, dominion, and stability.

[H] Isis, the sister of Osiris. She and Nephthys (see I) often act as mourners for the deceased.

[I] Nephthys, sister of Osiris. Here she is called “the mistress of the West.” There are many “mistresses of the West” because “the West” is an allusion to the area of the setting sun, hence the land of the dead (see K and L). She is also called the “Mother of the God, the Lady of Heaven, Mistress of all the Gods.”

[J] The Four Sons of Horus, who protect the organs removed during the mummification process. They stand on a lotus flower, a symbol of rebirth.

[K] The geographic symbol of the city of Abydos, the place where Osiris was supposed to be buried, is depicted as a wig on a pole. Abydos was among the most sacred cities in Egypt. The symbol is flanked by:
Winged deity: “Hathor, mistress of the West”

Winged deity: “Maat, mistress of the West.” Both winged deities hold the hieroglyph for Maat in their arms.

Rams on a standard: this symbol is unclear. It may represent the geographic emblem of Mendes, a city associated with Osiris or perhaps Khnum, one of the creator gods.

The (mummy) bundle on a standard is another unclear geographic emblem.

The double-plumed headdress with a central sun disk on a stand are also geographic emblems.

Djed pillar: a representation of the backbone of the god Osiris. He holds the crook and flail (see G), and wears a double plumed crown with a sun disk. He stands on the facade of the royal palace.

The falcon god, “The Behdite, Lord of Heaven,” has his wings outstretched to protect the djed pillar.

The eye of Horus, udjat-eye (wedjat eye), a symbol of well being.

The shen hieroglyph for “eternity”

Demons, or genies, who live in the underworld; they hold long knives.

Another winged scarab pushing the sun’s disk (see C).

Eyes of Horus (see R)

The back of the coffin is decorated with a single large djed pillar. On either side are hieroglyphs for “the West” (see Cleopatra: www.artic.edu/cleo).
WRITE LIKE AN EGYPTIAN

You can use the following hieroglyphs, which are rough equivalents of the English alphabet, to write in code.

<table>
<thead>
<tr>
<th>English Letter</th>
<th>Hieroglyph</th>
<th>English Letter</th>
<th>Hieroglyph</th>
<th>English Letter</th>
<th>Hieroglyph</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>vulture</td>
<td>J</td>
<td>snake (cobra)</td>
<td>S</td>
<td>folded cloth or door bolt</td>
</tr>
<tr>
<td>B</td>
<td>foot</td>
<td>K</td>
<td>basket with loop handle</td>
<td>T</td>
<td>bread loaf</td>
</tr>
<tr>
<td>C</td>
<td>basket with loop handle</td>
<td>L</td>
<td>lion</td>
<td>U</td>
<td>quail chick</td>
</tr>
<tr>
<td>D</td>
<td>hand</td>
<td>M</td>
<td>owl</td>
<td>V</td>
<td>snake (horned viper)</td>
</tr>
<tr>
<td>E</td>
<td>two reeds</td>
<td>N</td>
<td>water</td>
<td>W</td>
<td>quail chick</td>
</tr>
<tr>
<td>F</td>
<td>snake (horned viper)</td>
<td>O</td>
<td>quail chick</td>
<td>X</td>
<td>basket with loop handle</td>
</tr>
<tr>
<td>G</td>
<td>jar stand</td>
<td>P</td>
<td>stool</td>
<td>Y</td>
<td>double reed leaves</td>
</tr>
<tr>
<td>H</td>
<td>reed shelter or twisted rope</td>
<td>Q</td>
<td>hill side</td>
<td>Z</td>
<td>folded cloth</td>
</tr>
<tr>
<td>I</td>
<td>single reed</td>
<td>R</td>
<td>mouth</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The turbulent, emotional Romantic spirit and the art that it inspired held no fascination for artist Jean-Auguste-Dominique Ingres (ăng). Forever devoted to the Neoclassical ideals instilled in him by his teacher, artist Jacques-Louis David, (1748–1825), Ingres strove for order and restraint in every drawing and painting he produced. The precise lines and exquisite attention to detail in his portrait of the Marquis de Pastoret are typical of his measured and serious approach to painting.

At age 19, after studying at the École des Beaux-Arts in Paris for two years, the diligent French painter won a prize allowing him to attend school in Rome. He remained there until 1824. The works he produced at that time would later distinguish him as a superb portraitist, although he was always much more interested in depicting scenes of history and mythology.

The marquis de Pastoret helped Ingres become a full member of the French Academy in 1823, the same year the young nobleman commissioned this portrait. The 32-year-old marquis was the son of the Chancellor of France and would soon receive the Legion of Honor for his dedication to his country. Besides being an auditor for the Council of State, the marquis enjoyed writing about history and poetry. Ingres held favorable impressions of the aristocrat as a result of their first meeting, after which he said, “He seemed to me a young man with promise. He had an expression and a candor that pleased me.”
Known as pleasant and good-natured, the marquis wished to be remembered for his
good taste. The resulting portrait is a brilliant study of a complex man. Subtle brush-
strokes reveal a meticulous attempt to capture his character on canvas. The subject
seems at ease amidst luxury and wealth as he poses in front of a stunning deep green
wall covering. His beautifully fitted, black brocaded coat and trousers create an elegant
silhouette enhanced by touches of red, white, and gold at his neck and hands, while his
gilded sword and dangling watch fob gleam with grandeur.

Beneath this exterior, however, Ingres seemed to sense the man’s slight inclination
toward arrogance and dandyism. These traits were not omitted in the portrait. The
marquis’ posture, erect and formal, and the placement of his hands suggest self-
satisfaction and pride. Ingres decided to include the pair of yellow gloves to add a note
of color and suggest the young aristocrat’s interest in fashion and being up-to-date.

The refinement of this painting epitomized Neoclassicism and earned Ingres wide regard
for his talent. One devotee was none other than Impressionist artist Edgar Degas, who
amassed a large collection of Ingres’s work and purchased the portrait of the marquis
in 1897.
CLASSROOM SUGGESTIONS

[1] Ask students what they can determine about this man from his portrait. Questions to consider include: When do you think this man lived? How old do you think he is in the portrait? What is he wearing? What does his dress tell us about him? What do you think his personality is like? Is he shy or confident? silly or serious? kind or mean? How did the artist show us the sitter’s personality?

Talk with students about gesture and expression. Suggest they stand as the marquis stands. Have students identify various expressions in art reproductions or magazine pictures and have them create expressions to match moods and personalities that you describe.

[2] Props in a portrait that tell us something about the sitter’s lifestyle or occupation are called “attributes.” The rich fabric of his costume, the gloves, and finely manicured hand reveals the indulged character of this young aristocrat. The rolled parchment, an official document, the government seal near his right hand, the cross of the Legion of Honor, and his sword tell us that Amédée-David was highly respected by the French government. Have students determine what attributes the following individuals would display in their portraits: Michael Jordan, the president of the United States, their school principal and/or teacher, a doctor, etc. Have them draw self-portraits with attributes that reveal their interests, skills, and lifestyle.

[3] Have students imagine that they are Amédée-David. What can they experience in this setting with their sense of touch (velvet, leather, metal, paper, etc.)? Bring in a grab bag that includes examples of these and other textures. Can students guess the texture that they select and describe its feel to other students? Have students create portraits using swatches of various materials.

[4] Another painting in the Art Institute depicts Amédée-David as a baby with his mother (Jacques-Louis David’s Madame de Pastoret and Her Son, 1791/92). Have students bring in photographs of themselves at different stages of their lives. Create a bulletin board and see if students can guess who is in each photograph. Have students draw pictures of how they might look as adults.
Felix Klee once said of his father, artist Paul Klee, “I would like everybody who looks at him to come with open eyes and open hearts.” After making the choice to pursue his love of painting over his musical talent with the violin, Paul Klee proved himself a creative genius whose desire to “reach the heart” of everything earned him many admirers. By the time he died in 1940, he had produced approximately 10,000 paintings, drawings, and watercolors.

*Dancing Girl* is characteristic of the work he completed near the end of his life after falling ill in 1935. With rougher and cruder lines than in his earlier pictures, this example of his later work is generally thought to express Klee’s disagreement and unhappiness with the suffering of World War II (1939–1945). Nevertheless, some of his typical whimsicality remains evident in this piece, which offers a light-hearted portrayal of a girl dancing in the rain.

The blotchy white paint and black lines that form her body give her substance and life. She almost appears to be glowing with energy and excitement as she moves. Although her shoes and hair are defined by no more than a few patches of brown paint, they provide enough information for the viewer to understand what they represent. Her ponytail is formed by a simple line and circle, as are her arms, hands, and facial features. With one well-placed arc, Klee created the girl’s swinging skirt. An arc of the same shape also forms an umbrella to cover her head. On the left, five black strokes surrounded by green paint make up the trunk and branches of a tree. Klee’s thoughtful rendering and place-
ment of lines enabled him to express so much with what seems like very little.

The unusual stance of the girl is highlighted by more bold lines and bright hues. Her central position in the painting and the subtlety of the rainy, grayish green background ensures that the attention of the viewer is focused on her. Klee captured a single instant of the girl’s movement, with arms outstretched and one leg raised dramatically. She seems to be tossing her head as she dances, an effect created by painting her head tilted at an angle and unconnected to her body.

The art of children delighted Klee for its truthfulness and creativity, qualities he found to be lacking in adult artists. He even said, “The pictures my little Felix has painted are better than those which often dribbled through my own brain.” Like his son’s scrawls, Klee used simple, universal forms that could be interpreted in a multitude of ways. Perspective, as he said, bored him. A significant development in his style occurred after a trip to North Africa in 1914. Upon his return he declared, “Color has taken hold of me. No longer do I have to chase after it. Color and I are one. I am a painter.”

Much of Klee’s work revolved around a sense of fantasy and the mythical. He described himself as a transcendentalist who attempted to reveal the reality behind visible things, “thus expressing the belief that the visible world is merely an isolated case in relation to the universe.” He looked to nature for inspiration and examined the world around him with the meticulous care of a scientist. To express his vision of reality Klee employed a wide variety of materials. He filled his collages with odds and ends like fabric and threads from his wife’s sewing drawer. Writing was an important element of his work, and, beside alphabet letters, Klee sometimes featured symbols such as arrows, commas, and clefs. He called art “a language of signs.”

The flexibility Klee allowed himself in the studio also surfaced in his kitchen. As a father who stayed at home to cook and clean while his wife taught piano lessons, Klee discovered a better way to stir his son’s pudding—with a clean paintbrush!
CLASSROOM SUGGESTIONS

[1] Although this painting looks simple at first glance, the artist has given us a great deal of information to read with our eyes. Have students determine the answers to the following questions: Is this a boy or girl? Where is this person? What is the weather? What is the person doing? What is the person’s mood? Discuss how the artist has told a story about an individual, her environment, and her actions with a minimum of lines and details.

[2] The artist who painted this portrait has a very different style than Ingres who painted Amédée-David, Marquis de Pastoret (slide 2). Discuss with students the differences between the two paintings: the artists’ depictions of the human figure, use of color and line, the degree of realism, etc.

[3] Extend this concept of individual style to a discussion about the different ways we dress, talk, write, make art, etc. Create different exercises to make students more aware of their individual styles (e.g. making and decorating large name signs for their desks) and discuss the importance of celebrating differences among people.

[4] Have students discuss their personal experiences of being outside in the rain. Do they like or dislike it? Can they share with fellow students a memorable time in the rain? Have students write about and illustrate their experiences, paying careful attention to their individual styles.
KEY ISSUES TO ADDRESS WITH STUDENTS

the many definitions of family

different customs and lifestyles

needs: shelter, clothing, food

places where families live

RELATED WORKS OF ART

Contact the Teacher Resource Center for updated gallery locations.

The Many Definitions of Family

- Edgar Degas, French | *Uncle and Niece*, 1875/78
- Olowe of Ise (Nigerian, Yoruba) | *Veranda Post Representing an Enthroned King and His Senior Wife*, c. 1914
- Jacob Lawrence, American | *The Wedding*, 1948

Different Customs and Lifestyles

- Northern Plains, Crow | *Cradle*, c. 1920 | On loan from Father Powell of the Foundation for the Preservation of American Indian Art and Culture, Inc.
- Jan Steen, Dutch | *Family Concert*, 1666
- Grant Wood, American | *American Gothic*, 1930

Needs: shelter, clothing, food

- Egypt | *Wall Fragment from the Tomb of Amenemhet and His Wife Hemet*, Middle Kingdom, Dynasty 12 (1991–1784 B.C.)
- Frans Snyder, Flemish | *Still Life with Game*, 1614
- Vincent van Gogh, Dutch | *The Bedroom*, 1888

Places Where Families Live

- Horace Pippin, American | *Cabin in the Cotton*, before 1937
- Thorne Miniature Rooms
- Sesson Shukei, Japanese | *Landscape of the Four Seasons*, 16th century | rotated with other screens in Gallery 109
Doris Lee grew up on the banks of the Mississippi River in the rural town of Aledo, Illinois. As a youngster on her grandfather’s farm she developed a great appreciation for the spirit of the American family, a theme that appeared in her paintings long after she moved away from the Midwest.

In 1935 Lee won the Logan Prize, offered by The Art Institute of Chicago, for her painting *Thanksgiving*. In it she offered a quaint model of domesticity that appealed to those who were tired of the complication of modern life in the thirties. To an age exhausted with the trials of the Depression (1929–1938), a return to a simpler, gentler past became more desirable as the search for a new national identity continued. Her work received public and critical acclaim for its earthy qualities and sense of humor. One critic described her paintings as “fresh, with the charm of innocence.”

*Thanksgiving* celebrates the joys of family ties. The bustling kitchen is filled with life and love as a group of women prepares the annual feast. It is clear that to Lee the meaning of the holiday lies in the ritual of its preparation. Women, children, and animals fill the entire composition, including the back room. Every person’s character emerges through the way in which she completes her task. Even the dog’s demeanor is apparent as he dozes under the warm stove to escape the commotion. In this cozy space a steaming turkey emerges from the oven as the table is set, dough is rolled out, and babies fidget in the corner.
The painting, although simple in subject, is filled with tiny details. The cast-iron stove gleams around the edges from sunlight entering the opposite window. A delicate brown line creates a hint of shadow that defines the collar of the woman holding the rolling pin. The floral patterns on the women’s dresses are, like the rest of the painting, composed of small dots and splotches of paint. Realistic touches like the small still-life painting near the door, the designs on the wallpaper, and the cat’s subtle marmalade stripes make it clear that the painting was inspired by the artist’s observations of events of everyday life. Each figure is carefully positioned to create a sense of balance and unity in the painting. The polished effect created by Lee’s intelligent use of color and arrangement of figures is evidence of her impressive technical skill and use of perspective, honed by study in Italy and France.

The artist’s national popularity grew through her exposure in the mass media. Life magazine commissioned many paintings from her. She first depicted sights she encountered on travels though Mexico and Cuba, and later she depicted her impressions of the musical Oklahoma. She also designed ads for the 1948 film The Pirate that were seen by millions of movie-goers all over the country.

Lee’s expert technique gave her work the power of believability. Her talent for painting “the comic frenzy of people in action,” as Fortune magazine put it, earned her the respect of a nation yearning for the charm and security of the traditional hearth and home.
CLASSROOM SUGGESTIONS

[1] This painting is rich in detail. Play “30-Second Look” with your students. Show them the image for 30 seconds and then ask questions about what they remember observing. This activity sharpens students’ skills of observation, analysis, and interpretation. Students learn how an artist can tell a story with pictures instead of words.

Some questions include:
How many people are in the painting? Describe them.
What are they doing?
Where are they? Describe the room.
Does this painting show a scene from today or from long ago? How can you tell?
Are there any animals in the painting?

[2] Thanksgiving is a holiday that can bring families together. Discuss with students their family traditions at Thanksgiving or during other times of the year, noting the differences in beliefs and styles of celebration. Have students write about and illustrate a favorite family tradition. As an alternative to this activity, have students interview grandparents to learn how their celebrations of Thanksgiving (or another holiday) have changed over the years.

[3] Discuss the different contributions that family members make to the effective running of a home. What job does each individual have in Doris Lee’s work? Have students discuss the roles that family members play on holidays or in daily life.

[4] Thanksgiving is a time of giving thanks for the people and things in our lives. Have students reflect on the people, particularly family, for whom they are grateful. (As with this painting, extended family plays an important role in many people’s lives.) Have students write letters of thanks to different family members, describing and expressing gratitude for their various contributions.
Pablo Picasso, Spanish (1881–1973)

*Mother and Child*, 1921

Oil on canvas

Gift of Maymar Corporation, Mrs. Maurice L. Rothschild,

Mr. and Mrs. Chauncey McCormick; Mary and Leigh Block Charitable Fund;

Ada Turnball Hertle Endowment;

through prior gift of Mr. and Mrs. Edwin E. Hokin, 1954.270

Pablo Picasso never feared change. Instead of finding one style or theme and clinging to it as many other artists have done, he often experimented with new methods of expressing his experiences and ideas. From about 1902 to 1905, for example, everything he produced was dominated by melancholy shades of blue, reflecting the recent suicide of a close friend and the artist's hunger and poverty as he tried to get by in Paris. When his situation improved and he befriended a talented circle of artists and writers, his “Blue Period” gave way to the lighter and happier “Rose Period.” After creating with fellow artist Georges Braque the groundbreaking style of art called *Cubism*, Picasso’s interests returned to the traditional methods of painting and drawing with which he was trained in his youth.

A trip to Rome in 1917 sparked his enthusiasm for the art of ancient Greece and Rome. In 1921, three years after his marriage to Olga Koklova, a Russian ballerina, his first child, Paolo, was born. This event inspired Picasso to create at least thirteen works that year featuring mothers and children. The style of this painting reflects what later became known as Picasso’s *Classical* period.

*Mother and Child* offers a sense of the security that exists in a loving family relationship. The figures have large, solid bodies that may remind the viewer of classical sculptures
rather than living humans. The mother's robes drape her massive body like those of a Grecian goddess. Her heavy limbs envelop the child and offer protection. The two beings appear almost as one. Picasso acknowledged their strong bond when he decided to cut the father from the canvas. He originally painted the father to the left of the figures, dangling a fish over the child.

The intimate relationship between the mother and child is apparent from the tender gaze they exchange. The mother's face, arms, and hands are enlarged as the baby would see them. The infant reaches up to touch her, simultaneously grabbing his foot in the natural way of small children. In one instant, he learns about both self and other.

The abstract background of sand, sky, and sea offers a sense of serenity. The soft greys and browns do not distract from the scene but act as an extension of the flesh and folds of drapery. The flat and orderly bands of color add to the calmness of the mother's contented expression. It seems as if nothing could disturb this affectionate moment.

Picasso's style continued to change after his fascination with mothers and children faded. As he once said, "Art does not evolve by itself. If an artist changes his way of expressing himself, it means that his way of thinking and seeing reality has changed." The painting *Mother and Child* is clear evidence that in 1921, Picasso's reality was peaceful and satisfying due in great part to his wife and new son.
CLASSROOM SUGGESTIONS

[1] The baby in this painting is learning about both self and family. Ask students to discuss how the baby is learning about himself, his mother, and his environment. Which of the five senses might he be using?

[2] How does Picasso show us the loving relationship between the two individuals (eye contact, touch, and the mother’s large and encompassing body that seems to protect the baby)? Have students find photographs and magazine pictures that show examples of loving relationships between family members. Ask them to identify the signs of love, respect, and protection in each picture.

[3] Picasso painted this picture (and at least 12 others with the same theme of mother and child) around the time of the birth of his son, Paolo. He was presumably moved by his son’s new life and by the creation of a new family. Have students discuss various ways families celebrate new additions; ask them to bring in any records (photographs, birth announcements, copies of birth and/or adoption certificates, etc.) that document the welcome they received from their own families.

[4] The relationship between a child and a parent/caretaker is based on both need and want. Ask students to make a list of things (physical and emotional) that babies need from an adult. What else might babies want? Similarly, are there things that parents/caretakers need from their children? Are there things that they want?
This work of art may be better examined by looking at it in slide form rather than the original. The object is a miniature room measuring only about 23 inches in length and 10 inches in height. It is built to the tiny scale of one inch for every foot. As small as it is, it accurately reproduces parts of a traditional Japanese house. It is one of 68 miniature rooms in the Art Institute designed between 1920 and 1940 by a Chicagoan named Mrs. James Ward Thorne.

Traditional Japanese architecture uses wooden panels and paper shutters in the construction of the exterior of the home. The interior employs fixed or sliding wooden screens covered with rice paper to act as flexible room dividers. This miniature includes a typical main room, or zashiki, and offers a view of an adjoining room on the left that would be used by the mistress of the house.

The sliding doors, called shoji, let light in and open onto a garden. Typically designed to be admired from indoors, the landscaping is considered part of the decoration of the interior room. The screens leading to the room on the left, decorated with flowers and scenes of nature, integrate the setting inside with the beauty outdoors.

The two recessed areas in the back are essential parts of the room’s design. The alcove on the left features artistically placed wall cabinets and shelves designed to hold art objects. The right alcove is made to display a single work of art like a scroll or a vase. New objects are continually chosen from the family’s fireproof storeroom to be brought
out and admired. *Tatami* mats made from straw always cover the floor. Each one is about three by six feet and is bound with cotton. The dimensions of a traditional Japanese room are measured by the number of *tatami* mats that will fit in the space.

The room to the left includes objects that the lady of the house would use to cleanse and dress herself. Kimonos are draped over a stand especially designed for that purpose. A gold dressing screen featuring delicate nature scenes is also included, located behind a mirror (not visible in this slide) and a low table. Subjects for screens often center around the beauty of Japan's landscape and might feature paintings of mountains, rivers, and waterfalls.

The *zashiki* may seem bare and empty. Actually, this miniature room is considered cluttered by Japanese standards. The absence of furniture except for a single low table and a writing desk is typical. A *lacquered* box resting on top of the desk probably would contain brushes and ink for painting and *calligraphy*. If a certain piece of furniture was needed, like bedding (consisting of quilts that could be rolled up), it would be brought out, used, and then returned to storage.

The Japanese emphasis on simplicity and harmony extends to the country's literature, artwork, and even cuisine. This exquisite miniature serves as a permanent reminder of the striking beauty to be found in spare Japanese architecture and interior design.
CLASSROOM SUGGESTIONS

[1] Each family creates a different lifestyle, with relationships, customs, and a home that are unique. Show students pictures of homes from around the world—from apartment complexes and stone cottages to homes on stilts and teepees. Discuss the factors that might determine the structure of a house: economics, weather, available materials, needs/use, etc. Have students consider the homes and other buildings in their neighborhood in light of the area’s weather, resources, and needs.

[2] Have students think about their family’s use of their home. What rooms are shared by everyone? What rooms are used by only one or a few people? If a newcomer to town entered their homes, what could this person learn about the family’s lifestyle and “personality?” If this newcomer entered the student’s bedroom, what could he/she learn about that person? How?

[3] Have students compare and contrast the contents of their homes versus that of this traditional Japanese interior. Are some furnishings or objects, despite stylistic differences, used in both cultures? Are some unique to only one of the cultures?

[4] Have students create their own miniature rooms using a shoe box, pictures from magazines, construction paper, fabric scraps, etc. Students must make decisions regarding floor and wall coverings, furnishings, and decorations. To supplement this activity, students can create written dramas about family events or incidents that take place within these miniature rooms.
KEY ISSUES TO ADDRESS WITH STUDENTS
- the many definitions of family
- different roles within a community
- differences in communities: around the corner and around the world
- sharing and cooperating
- accountability: rules and responsibilities

RELATED WORKS OF ART
Contact the Teacher Resource Center for updated gallery locations.

Different Roles within a Community
- American, Unknown artist | Country Preacher, 1860/90
- Joan Miró, Spanish | The Policeman, 1925

Differences in Communities
- Archibald J. Motley Jr., American | Nightlife, 1943
- Edward Hopper, American | Nighthawks, 1942
- Nigeria, Court of Benin, Edo | Royal Altar Tusk, 1850–88

Sharing and Cooperating
- Theresa Zett Smith, American | Bedcover with Cigar- or Tobacco-Box Rectangles, 1913
- Greek (Attic), said to have been found at Nola, Italy | Rhyton (Drinking Vessel) in the Shape of a Donkey Head, c. 460 B.C.
- Peter Blume, American | The Rock, 1944–48

Accountability
- Eastman Johnson, American | Husking Bee, Island of Nantucket, 1876
- Milan, Italy | Three-Quarter Field Armor from a Garniture, 1570–80
- Auguste Rodin, French | A Burgher of Calais, 1889
Mali, Segou, Bamana people

**Headdress (Chiwara Kunw),** mid 19th/early 20th century

Wood, brass tacks, metal, and quills
Ada Turnbull Hertle Fund, 1965.6-7

According to the legend of the Bamana people of West Mali, Africa, Chi wara (CHEE WAH-rah) is the proper name of the mythological half-man, half-antelope born from the first creation. Chi wara taught people how to cultivate their land so that there would be enough food for everyone. He also had the magical ability to transform useless weeds into edible corn and **millet**. After being given abundant crops, man wasted what was produced and the disappointed Chi wara hid himself in the earth. The Bamana then began to carve headdresses in his honor. These pieces were believed to have special powers to increase the farmers’ production and were also used to help bring rain.

Dancers wore the chiwara headdresses in a ceremony performed at the beginning of the planting season. The farmers needed to be encouraged and supported, as they were believed to have the noblest profession in the village. The ceremony was also meant to teach people how to work in harmony with one another, a skill necessary for successful farming and living.

These carvings are somewhat **abstract** and symbolize certain beliefs held by the Bamana people. Called “composite creatures,” a chiwara headdress combines characteristic features of many different animals to form a single beast. The long horns and triangular mane represent the power of an antelope. The large ears symbolize the listening ability that farmers would need to be able to hear the planting advice and encouragement that Chi wara offers. The faces take the forms of anteaters, animals associated with endurance and strength. The firmly planted feet of a chiwara show a readiness to dig into the
ground necessary for planting crops. A chiwara figure can be male or, if it has a baby on its back, female.

The chiwara figure represents someone who is strong, fast, and full of vigor. He is an efficient worker and a good leader. Some pieces are carved with big smiles on the faces to indicate satisfaction with their job. Usually men carved them while women made the costumes and jewelry worn by the dancers in the chiwara ceremony. The wooden sculptures were attached to basket-like caps, allowing them to be worn on the head.

The planting dance usually took place on an unplowed field. Lines of men hoed the ground in rhythm while women and musicians sang about the virtues of Chi wara. The women tried to inspire the farmers to work harder by pointing out their weaknesses and lack of dedication. Two dancers dressed in grass robes then appeared wearing the headpieces. The ceremonies lasted all day and honored farming as man’s highest accomplishment.

African sculptures work together with music, poetry, and dance. They often serve as visual explanations of the history, beliefs, and ways of life of the people who produced them. Besides symbolizing the respect held for Chi wara, these headdresses are elegant reminders of the Bamana peoples’ intimate relationship with the animals and the land that surround them.
CLASSROOM SUGGESTIONS

[1] To the Bamana people of Mali, Africa, Chi wara was a superhuman being who was half-animal and half-man. He taught people how to cultivate the land, magically changing weeds into needed corn and millet for the community. He is represented as a symbolic antelope figure (or as a family of antelope figures—a father, mother, and baby on the mother’s back).

Have students examine the headdresses. What parts of animals can they recognize? (antelope horns, long face of an anteater). Discuss the symbolism of these different animals and animal parts (antelopes = strong and powerful; anteater = persistent; large ears = careful listening). Why are these different traits important to a farmer?

Have students create composite animals, combining parts of different animals to create one creature. Based on the animals selected, what traits does this new creature possess? (e.g. slow as a turtle, wise as an owl, strong as an ox, etc.)

[2] The headdresses were worn during a dance at planting season to encourage farmers to work hard and produce successful crops. Are there farmers in the students’ community? Why are farmers crucial to any community? Ask students to list the various foods that farmers make possible. Have students bring in empty food packages that contained food for which farmers were initially responsible.


[4] The Bamana ceremony for farmers each planting season involved many members of the community—dancers, musicians, female singers, and the farmers themselves. Ask students about ceremonies and celebrations in their community that bring people together. What event, holiday, or person is being honored at each ceremony? How do community members participate? As an addition to this exercise, students can design headdresses that would be appropriate for a specific ceremony in their community.
The Nayarit culture on the Pacific coast of Mexico flourished between 100 B.C. and 600 A.D. The Nayarit people produced many different kinds of clay sculpture that have survived in amazing numbers due to the practice of placing such pieces in tombs. There they were intended to serve as reminders of life’s purpose and richness by documenting everyday events on a small scale. Probably about 1,800 years old, the sculpture reproduced in this slide captures a Nayarit village festival and its wonderful sense of community.

More than 50 figures make up the enthusiastic crowd. Horses, drummers, dancers, mothers, children, conch-shell trumpeters, and flute players gather together for the ritual festivities. Even houses appear within the scene. Everyone gestures animatedly, including the animals. The circular shape that makes up the base of the sculpture represents the confines of the village, within which the group dances, sings, plays music, and chants. Parrots watch from rooftops overhead.

A masked figure stands atop a tall, cone-shaped building in the center of the circle. Wearing an elaborate headdress, he seems to survey the events occurring below. He, along with houses in each corner that represent the four cardinal points (north, south, east, and west), form a vertical axis that conforms to a cosmic plan. The Nayarit and other ancient cultures planned their daily life and festivals around the workings of the universe and seasonal cycles. Some even designed their cities around celestial movements. This scene probably represents a religious ritual that honored some force of nature.
The Nayarit did not produce massive sculptures or large-scale architecture as did some ancient Mexican cultures such as the Maya and Inca. Instead, the long Nayarit artistic tradition distinguished them as expert ceramic craftsmen. In this scene, each figure was modeled freehand and details like hair and clothing were carefully etched into the surface. The clay was then hardened through firing. Ceramics were most often found in large, deep-chambered tombs alongside offerings of shells and obsidian. These ceramic sculptures can be grouped into three categories—single figures, small-scale groups of figures (such as this village festival), and vessels.

Nayarit pieces can be distinguished from those of other cultural regions of West Mexico by their polychromatic surfaces. Patterns of textiles and body paint are reproduced on Nayarit works using many different layers of color. Finding such a large number of their ceramics intact gives us an exact sense of how the Nayarit dressed and adorned themselves, as well as providing us with a glimpse into their daily lives and celebrations.
CLASSROOM SUGGESTIONS

[1] This sculpture is composed of approximately 50 figures, including horses, flute players, drummers, conch-shell trumpeters, dancers, and women with children. The clay sculpture tells us about a community festival that took place long ago. Have students choose a figure or group of figures and based on what they see, write an imagery story about their role in this festival. If the figure has an instrument, think of a melody you know that might be played or sang at such a festival, or make up a melody that would played. If it is a dancing figure or figures, create a dance for the figure to perform. If the figure is a leader write out his story and his speech for this festival. Describe the roles the birds and horses would play. Remember that this festival probably honors a force or system in nature, such as the four seasons or four cardinal directions of the compass. Have students present their projects to the class.

Alternative: Have students think up festivals that their community plans. Possibilities might include a July 4 parade, ethnic festivals, art festivals, village picnics, block parties, Halloween parties, or hay rides. Have the class choose one and make a list of everything that is included such as food, music, dancing, contests (watermelon-eating contest, pastry bake-off, sack races, etc.). Have the class make a list of the activities represented in the West Mexican village festival. Using a Venn diagram have the class compare the differences and similarities between the ancient Mexican festival and one that they celebrate.

[2] Have students draw, sculpt, or write scenes describing events from daily life in their community. If people were to find the students’ works 500 years from now, what could they learn about life in the U.S. in the 21st century? (This same question can be asked with photographs and magazine pictures that illustrate daily life in the United States.)

[3] The vertical axis established by the figure standing upon the central building and the arrangement of the four houses at the cardinal points conform to a cosmic plan. Ancient people coordinated their festivals and daily life with the geometry of the universe and the cycle of the seasons. Ask students to consider the relationship today, in modern times, between themselves and nature. How does the rotation of the earth around the sun and the seasons affect our daily lives? Are our activities governed by these natural cycles? To what extent?
In many instances, a group of people can achieve more than an individual. Ask students to list situations in which this is the case. Have the class plan a festival that ties in with a seasonal marker such as the harvest moon, or the spring or winter solstice. Have students decide on music and food and make drums, rattles, and stringed instruments. Have students make special hats, sashes, and banners out of paper and posterboard and decorate with markers and streamers. Make a rattle-like percussion instrument by inserting small pieces of foil balls, buttons, or grains (beans or rice) into two cups and taping cups together. Shake the cups to create sounds. Make a stringed instrument by constructing the body from a small box (used for jewelry, gloves, or candy). Use an X-Acto knife to cut a circle in the center. Wrap various sizes of rubber bands around the hole. Pluck the rubber bands to create sounds. To make a drum use a cylinder-shaped cardboard object (cups, oatmeal boxes) and cover with wax paper or cloth and secure with rubber bands or staples. Decorate with markers and streamers. Invite another class and plan a school parade. How does it feel to be participating in a group activity?

**Alternative:** Have students work together on a mural depicting community life. As preparation, students can be introduced to the tradition of mural painting in Mexico.
Chicago resident Kerry James Marshall dreamed of being an artist from the time he was five years old. During nap time in kindergarten, the well-behaved children were allowed to look at their teacher’s scrapbook of postcards and magazine pictures. Remembering her collection, Marshall said, “I wanted to make magical pictures like that. I wanted to paint.”

Marshall grew up in a low-rise housing project in Birmingham, Alabama, and the Nickerson Gardens project in Los Angeles. He recalls both places fondly, mentioning grass, flowers, and a big field where children could fly kites. While living in these places, he noticed the residents’ strong sense of community and personal responsibility for their property. This would later become a dominant theme in his art. Marshall believes life in housing projects is much more complex than the overwhelmingly negative image offered by the media. He says, “All we hear of is the incredible poverty, abuse, violence, and misery that exists there, but there is also a great deal of hopefulness, joy, pleasure, and fun.” The piece Many Mansions, from his series on housing projects, challenges these stereotypes.

In the painting he combines the real and the imaginary to emphasize the residents’ attempts to preserve their community. The eight towers of Chicago’s Stateway Gardens projects loom in the distance, but the real focus is on the beautiful garden in the foreground. Marshall was interested in the fact that projects are often named after gardens but never resemble them. In his paintings, they do. Bright colors splash a canvas filled...
with trimmed trees and green grass. Cheery bluebirds hold banners above blooming flowers. The sun shines over the heads of well-dressed men as they weed the garden and tend to their land. Easter baskets surround them, possibly representing a new beginning for the residents.

However uplifting, the scene is not entirely idealized. The curves and circles of the garden compete with the stark, angular shapes of the projects in the background. A menacing cloud hovers in front of a banner reading “In My Mother’s House There Are Many Mansions.” This rewording of the biblical passage “In my father’s house...” from the Book of John may comment on the number of single African American women caring for their children alone. The faded lettering of an old sign is partially obscured by tall flowers that also resemble the splotchy scrawls of graffiti. Marshall’s combination of negative and positive images expresses the complications of living in public housing.

Marshall, who is African American, says he paints his figures pure black because, “That’s how we identify ourselves, as black. It’s going to the extreme that we heighten our power.” He places figures in his paintings in social and political surroundings that he feels reflect the situation of many African Americans. This painting offers the idea of a community that is, as one critic said, “no longer contaminated or constrained by the relentless oppression, exploitation, and despair that have irrevocably shaped black American experience.” In Many Mansions, pride and hope bloom alongside beautiful flowers.
CLASSROOM SUGGESTIONS

[1] *Many Mansions* is a painting rich in detail. Have students describe what they see by responding to the following questions: What is going on in this picture? What are the men doing? Where are they? What relationship might the men have to one another? What can their clothing and the baskets tell us about what day it is? Is the painting telling a story or teaching a lesson? If so, what do you think it is and why?

[2] These men are part of a community that lives in a housing project called Stateway Gardens. Ask students for the name of their community. How is their community similar to and different from the one in Kerry James Marshall’s painting? How are the three men in the picture contributing to their community? How can (or have) your students contribute to their own community? Students can make a list of possible ways to get involved and perhaps select one or two upon which to act as a class. As an alternative or addition to this exercise, have students paint a mural-size picture (perhaps on an old bed-sheet) of people cooperating in their community.

[3] Ask students what they know about housing projects or life in the inner city. Where or from whom have they learned this information? How does Kerry James Marshall’s painting support or challenge what they think to be true about places like Stateway Gardens? What symbols has the artist included in the picture that suggest happiness or hope (bluebird, as a symbol of happiness in songs and stories, the garden, the men’s attire suggesting churchgoing and faith, the Easter baskets suggesting hope and a new beginning)?

[4] There are many different communities in the Chicago area that have their own rich identities. Establish a pen-pal relationship with a school from a different community, marking on a map its location and distance from your own community. What can the students learn about one another? How are their lives—their homes, school, and neighborhood—similar and different? What are their hopes and dreams?
GLOSSARY

abstract
Something that has been changed, simplified or exaggerated in its depiction

afterlife
Existence believed to follow death

alcove
Extension or partly enclosed area of a room

amulet
Charm against evil or injury. Egyptian amulets took the form of ankhs (a symbol of life), the eye of Horus (a symbol of healing), and scarab beetles.

calligraphy
Fine handwriting style created using brushes and ink

canopic jar
Vessel specially constructed to hold the preserved organs (stomach, liver, lungs, and intestines) of the dead. The stoppers sometimes resembled the owner's head or the four sons of Horus with human, jackal, baboon, and falcon forms.

celestial
Pertaining to the sky or visible heaven

Classical
Stemming from the ideas of the ancient civilizations of Greece and Rome; may refer to the importance of symmetry, harmony, balance, and idealized forms in art and architecture

clef
Symbol on a musical staff

cosmic
Pertaining to the world or universe of an orderly, harmonious system

crook and flail
Scepters carried by the king. They symbolize the power of the pharaoh over the land, as they represent agricultural implements. Also carried by the god Osiris. Crook: implement having a bent or hooked end. Flail: manual threshing device, consisting of a long wooden staff and a free-swinging switch attached to its end.

Cubism
Artistic style invented by Pablo Picasso and Georges Braque that simplifies subjects into geometric shapes and forms. Objects may be broken apart and shown from more than one angle.
dandy
Man who affects extreme elegance in his clothes and manners

etched
Process of cutting a design or picture into a surface

firing
Applying fire or heat to harden ceramics

foreground
Part of a view or sight that is nearest to the viewer

French Academy
Prestigious association of scholars, writers, and intellectual leaders founded in 1635. It was a great honor to be elected to its membership.

graduated
Arranged according to size, with each case fitting inside a larger case

Impressionist
Artist who was part of the French avant-garde movement (Impressionism) that sought in the latter part of the 19th century to capture the rapidly changing modern world and the fleeting moods of nature.

lacquered
Covered in a glossy, resinous material, frequently derived from the Japanese lacquer or Asian sumac tree

Legion of Honor
Military and civic order of merit created by Napoleon Bonaparte. Recipients demonstrated either 20 years of civic achievement in peacetime or extraordinary military bravery and service in times of war.

marquis
Title of a nobleman ranking below a duke and above an earl or count.

millet
Cereal grass, the small grain of which is used for food

Neoclassicism
In response to prevailing Baroque and Rococo styles, this reaffirmation of the classical valued rationalism and restraint. Neoclassicists looked to ancient civilizations like Rome and Greece as models of order, symmetry, and balance in life and art.

obsidian
Black volcanic glass

papyrus
Ancient paperlike material made by pressing together thin strips of the papyrus plant, a tall, aquatic plant.
**perspective**
Technique used to represent three-dimensional objects and depth relationships on a two-dimensional (flat) surface; the placement of objects to each other and to a whole.

**polychromatic**
Use of many colors to decorate or embellish surfaces in art.

**Romanticism**
Literary and artistic movement beginning in late 18th-century Europe that was a reaction to the pronounced rationalism of the Enlightenment and emphasized the value of intense emotional experience, expression of the individual, and the creative imagination of the artist.

**scarab**
Beetle that symbolized rebirth. Scarab symbols were commonly used as amulets. The scarab was the hieroglyph for “to come into being” or “to exist.”

**stereotype**
Standardized conception or image held in common about members of a group

**transcendentalism**
Belief that knowledge of reality is derived from intuitive sources rather than from objective experience

**udjat-eye**
Eye of the Egyptian god Horus equated with the moon. Consists of an eye with drawn cosmetic line and marking of a falcon (a type of hawk). Often found as amulets in wrappings of Egyptian mummies and on necklaces.

**vessel**
Utensil for holding something, such as a vase, bowl, pitcher, or kettle
SLIDE LIST

SEAF

SLIDE 1
Egypt
*Mummy Case of Paankhenamun*
Third Intermediate period, Dynasty 22 (c. 945–715 B.C.)
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William M. Willner Fund, 1910.238

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Estate of Dorothy Eckhart Williams; Robert Allerton, Bertha E. Brown and Major Acquisitions Endowments, 1971.452

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Paul Klee, German (born Switzerland, 1879–1940)
*Dancing Girl*, 1940
Oil on cloth
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*Thanksgiving*, 1935
Oil on canvas
Mr. and Mrs. Frank G. Logan Prize Fund, 1935.313

SLIDE 5
Pablo Picasso, Spanish (1881–1973)
*Mother and Child*, 1921
Oil on canvas
Gift of Maymar Corporation, Mrs. Maurice L. Rothschild, Mr. and Mrs. Chauncey McCormick; Mary and Leigh Block Charitable Fund; Ada Turnball Hertle Endowment; through prior gift of Mr. and Mrs. Edwin E. Hokin, 1954.270

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*Japanese Interior, Traditional*, c. 1937
Miniature room, mixed media
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COMMUNITY

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Mali, Segou, Bamana people
*Headdress (Chiwara Kunw)*, mid 19th/early 20th century
Wood, brass tacks, metal, and quills
Ada Turnbull Hertle Fund, 1965.6-7

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Mexico, West Central Region, Nayarit Culture
*Model Depicting Ritual Center*, c. A.D. 100–800
Ceramic
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Kerry James Marshall, American (b. 1955)
*Many Mansions*, 1994
Acrylic and collage on canvas
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