Faces, Places & Inner Spaces

The Art Institute of Chicago
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Faces, Places, and Inner Spaces celebrates the variety of personal interpretations and avenues through which individuals approach works of art. This teacher manual highlights the 11 artworks from the Art Institute’s permanent collection that are displayed in this interactive exhibition. These artworks are paired with an array of teaching resources and materials, which are designed to make understanding the artworks, their cultures, and connections to our lives easier for you and your students in the classroom.

The organization of this manual allows teachers to use it either as a whole or to select individual portions that connect to specific classroom lessons (see Table of Contents). Classroom applications directly follow each of the object descriptions. The modifications for English language learners and those for students with special needs provide suggestions for adapting the artworks and related classroom applications to meet the needs of all types of learners. The glossary is applicable for both students and educators. The elementary and middle school self-guides relate the themes and works in this exhibition to other works in the Art Institute and help you prepare your students for a tour of the museum.

Each classroom application helps you meet many of the Illinois State Goals in all areas of learning, including Fine Arts, English Language Arts, Social Science, Math, and Science. Most of the lessons target grades 1–6, although much of the material is easily adaptable to other grade levels.

The related resources, both for teachers and students, will help you explore the featured 11 artworks in further detail. We also suggest you use the related picture books to bring these objects to life for the early childhood or elementary student. Incorporating these related picture books into at-home assignments are a great way to get families involved in learning about the artworks and expanding children’s understanding of these universal themes.

Please enjoy this teacher manual as you use it with your students in your classroom. We welcome any feedback you may have. Please contact us at (312) 443-3719 or trc@artic.edu.
Hammerman Gallery in the Kraft Education Center is the perfect first stop on a visit to the Art Institute. It serves as an orientation space for the museum, and it is the only place where you will find original objects from diverse cultures, time periods, and geographic regions exhibited together in interactive learning environments. Exhibitions in this gallery are designed to accommodate visitors of varied ages with different learning styles and levels of knowledge. Here, computer games, interactive audio and video stations, and self-directed activities create an area for intellectual engagement and play, and a fertile environment for learning.

*Faces, Places, and Inner Spaces* combines 11 objects, including works from China, India, Ivory Coast, Japan, Mexico, the Netherlands, Peru, and the United States. The broad themes suggested by the title of the exhibition allow myriad connections to be made with the encyclopedic collection of the museum. The title is both general enough to cover the history of art as represented in the galleries of the Art Institute and specific enough to be meaningful to a preschooler.

Faces are a fundamental way of knowing and understanding the self. By looking at faces, one can discover how artists from different cultures have portrayed themselves and others throughout time. From ancient times to the present, portraits have been a subject of art.

The theme of places suggests the environments in which we live and the diversity of everyday life around the world as seen by artists. Such places may encompass scenes of nature and society, landscape and genre scenes—areas where peoples’ lives unfold and in which art is made.

The term "inner spaces" can be applied literally (a drawer in *The Cabinet of Four Wishes*), metaphorically (pretending to look through the eyes in Archibald J. Motley, Jr.’s *Self-Portrait*), or spiritually (connecting the phrase to beliefs about the Hindu deity Ganesha). Inner spaces can relate to our thoughts and imagination, to the process of making art, to the source of inspiration, or to
the aesthetic experience. The title *Faces, Places, and Inner Spaces* seeks to embrace all of these facets of art and experience.

The 11 objects in this exhibition are by no means the only selection that would work for this theme. Each of the objects falls into one of the categories—faces, places, or inner spaces—while possessing qualities of the other two. In making the selections, the curator focused on the objects’ unique characteristics as well as their differences, to provide something for everyone. The diverse range of art is intended to encourage personal taste and point of view.

The broad thematic title and range of objects also focuses the viewer on the process of seeing. Considering the theme of faces, one can look at a Baule portrait mask alongside an African American self-portrait to see similarities and differences and to make comparisons between the cultures that produced these objects and the role of each object within the culture. They are both portraits, but they possess very different meanings for the artists who made them and the communities they were made within.

The interpretive environment for the Baule *Portrait Mask of a Woman (Ndoma)* includes a video of the mask as being used in a ritualistic dance to show visitors the costume and movements that contribute to the mask’s contextual meaning. Similarly, a Japanese image representing a scene from Kabuki theater is located within view of the Baule mask, giving viewers the opportunity to compare the role that performance plays in different cultural contexts.

Alternatively, visitors can go directly to the interactive computer programs in the section that includes the Archibald J. Motley Jr. *Self-Portrait*. There, one can review a timeline on the life of Motley, discover why people paint portraits, or play a game to alter the self-portrait to understand the artist’s creative choices. Documentary materials and wall labels reinforce content in the computer game and challenge visitors to think about the process of representing and interpreting the self.

Visitors are encouraged to make their own way and explore at their own levels of interest and ability. They will find three types of helpful information: “looking labels,” which are written to promote careful observation of the work of art; “discussion labels,” designed to stimulate a conversation between parent and child or student and teacher; and “text panels,” created to provide historical and contextual information about the object. Children and adults are encouraged to make personal discoveries and connections together and to be confident in their own observations. Talking about art, making comparisons, and agreeing or disagreeing make the path of learning through looking most engaging.

—Jean Sousa, associate director of interpretive exhibitions and family programs and curator of *Faces, Places, and Inner Spaces*
See individual objects for specific geographic locations.
Normally when we think of a cabinet, we consider it as a functional or useful object—something in which to store clothes, dishes, toys, or tools. But what if everyday cabinets had secret, magical qualities? What if furniture had fabulous and exotic histories? What if the drawers of dressers could grant us our innermost wishes? Richard Snyder’s Cabinet of Four Wishes is just such an object: it takes its viewer’s imagination on an extraordinary journey to the Middle East, where a young girl’s secrets reside in its drawers.

Richard Snyder, a contemporary furnituremaker and artist currently working in New York City, creates imaginative histories for his works of art. According to him, the Cabinet of Four Wishes was created in the 16th century for the 11-year-old daughter of a sultan by a world-famous magician named Bogor (BOH-gore). The cabinet possessed the power to grant four wishes, one for each of the drawers. Each wish would be revealed as the young girl opened its drawer. Only three of the wishes were ever used. One still remains locked inside.

The fabulous fabricated history of the Cabinet evokes the mystery of the Middle East, as does the shape of the work itself. Standing seven feet tall, the enormous object widens from its base to its belly, narrows at the neck, then widens again at the very top, much like a genie’s bottle or a wisp of smoke left behind as something magically disappears. With its ruby-colored mahogany finish, curved shape, and patinated brass pulls on the conforming drawers, the cabinet has the look of being both ancient and futuristic.

Snyder’s objects begin as daydreams set in foreign countries or imaginary places rather than as drawings or computer models. Snyder has said that he has always been attracted to fantastic places. As a child he liked to make dioramas that he could look into: “What always interested me was that they had an outside form and an interior that was also a part of the story.” Snyder carried that interest into his professional career. As a working artist, he bestows each object with an aura “so that you’ll sense that something magical is going to happen to
the objects you place inside... I create special, secret places that you only can enter with your imagination."

**COLLECTIBLES AND CURiosITIES**

The Cabinet of Four Wishes is part of a larger series of objects that Snyder exhibited under the title Collectibles and Curiosities. All of the works in the series share the common imagined history of having been owned by the 16th-century sultan. Many of the objects were, according to Snyder’s story, gifts from kings, tsars, and tribal chiefs. One object in the sultan’s collection called The Talking Mirror, made for his unattractive wife, compliments the person who looks into it with recorded phrases such as “You are so beautiful... I have never known beauty as beautiful as you.” As Snyder tells it, the woman’s image cracked the mirror so many times that it had to be fitted with special deceptive glass to keep it from shattering. The Phoenician Magician’s Chest, a vibrant red wood trunk, was once used by a great magician named Abu to contain the device needed for his famous Multiplying Person Trick. After the magician was burned to death (perhaps in the midst of an act), a king gave the chest to the sultan as a gift.

**HISTORICAL LINKS: RELIGIOUS CONTAINERS AND PERSONAL COLLECTIONS**

The Cabinet of Four Wishes was inspired in part by a journey Snyder made to Turkey. In a Turkish palace, he saw a box labeled the “Tooth of Mohammed.” Mohammed was the seventh-century prophet and founder of Islam who spread this new faith throughout much of the Middle East and to parts of Europe and Asia. Containers such as the one holding Mohammed’s tooth are called reliquaries, because they contain relics—bodies or parts of bodies—from saints or divine figures. Like Snyder’s Cabinet, reliquaries are rich and lustrous in appearance. They are often lavishly decorated with precious stones, gold, silver, and painted narratives depicting the life—or death—of the saint or divine person whose remains are contained within. The contents are bestowed with miraculous powers to heal or answer invocations. The Art Institute’s Chasse of Saint Adrian (figure 1) is a medieval Christian reliquary in a form known as a chasse. Shaped like a miniature tomb, the four panels of the silver chasse depict scenes from the death of a fourth-century Roman general named Adrian. Once in charge of persecuting Christians, Adrian suffered a violent martyrdom after he converted to the Christian faith. The chasse was made much
later, in the 12th century, and said to contain partial remains of the fabled saint’s body. Throughout time, people made pilgrimages to the abbey or monastery where the chasse was kept to ask for the saint’s protection. In this respect, both the Art Institute’s religious chasse and Snyder’s secular cabinet function as containers for and grantors of wishes.

Snyder’s *Cabinet of Four Wishes* is also similar to a type of furniture created to contain strange, exotic, or miraculous objects called a *Wunderkabinett* (cabinet of wonders). In 15th- and 16th-century Europe, it was common for the ruling class to form vast collections of oddities—including paintings, sculptures, books, gems, coins, stuffed game and fowl, fossils, shells, and scientific instruments—and place them inside cabinets and drawers of finely designed pieces of furniture or in specially fitted rooms. The Art Institute’s *Augsburg Cabinet* (figure 2) is an ornately decorated 17th-century German Wunderkabinett made of dark ebony wood veneer with ivory inlay. The front exterior of the piece is decorated with intricate inlays of curving, organic designs called “arabesques,” which are Moorish in origin. In the interior, narrative scenes depict royal hunting scenes, including falconry, a sport using trained hawks restricted to the nobility. Part display case, part tool chest, and part safe-deposit box for personal effects, the cabinet contains hidden compartments that fit together like a jigsaw puzzle. Deep inside the cabinet is a locked, secret set of drawers. Here, the owner would have stored the most treasured personal items such as jewelry or precious gems from exotic lands.

Although very different in appearance, the *Augsburg Cabinet* and the *Cabinet of Four Wishes* share a common function. They were designed to contain the closely guarded secrets, private wishes, and rare collections of the nobility. Where do you think the *Cabinet of Four Wishes* would have been kept in the sultan’s palace? It might have been displayed in a room filled with other curious objects, something like a German *Wunderkammer* (room of wonders). Here, a person could store larger collected items and gifts from around the world. Based on Snyder’s unusual stories about how these objects came into his possession, one can imagine that the sultan also might have built a special, ornately decorated room to contain his collected treasures.

![Figure 2](image-url)

*German, Augsburg. Maker: Philip Heinhoffer, active 1635–1645. Augsburg Cabinet, c. 1640. Wood, ebony, inlaid ivory; h. 63 in. w. 43 1/2 in. d. 25 1/2 in. (161.28 x 111.36 x 65.28 cm) Anonymous Purchase Fund, 1970.404*
1. Three Wishes
From Aladdin to Cinderella, elementary-school students are familiar with fairy tales and other stories about wish fulfillment. Usually these tales teach a lesson about the evils of greed, selfishness, and impulsiveness and the virtues of goodness, humility, and generosity. Have students read several of these stories (see Student Bibliography) to draw out similarities and to make predictions about the story behind Snyder’s Cabinet of Four Wishes. Have students write and illustrate their own short stories about wish making and predict what they might find in the fourth drawer of the cabinet.

State Learning Standards: 1A, 2B

2. Where in the World?
Each of Richard Snyder’s artworks is woven into the setting of an oftentimes magical story that brings the objects to life. It is the story that inspires the design of Snyder’s work. Snyder uses his daydreams or imagines exotic settings in faraway or outlandish places to create a work. Without divulging too much information about the setting or story that inspired Snyder to make this piece, have students imagine a setting for this cabinet. Would it be placed in a house? apartment? mansion? office building? castle? How would the rest of the room or building be decorated? What country or part of the world would you find it in? Who would own this object? What would its drawers contain? Discuss the shape and the materials used to make the cabinet with students. Have students draw an illustration or create a diorama representing the cabinet’s location. Instruct students to write a descriptive paragraph or a poem for the Cabinet of Four Wishes that addresses these questions. Have students compare their own descriptions and illustrations to those of Snyder.


3. Make a Wish
Wish making can be a powerful tool for articulating what we deeply desire, much like dreaming or prayer. Most people are familiar with making a birthday wish, tossing a coin into a fountain, or wishing upon a star. Have students make one wish for what they hope to achieve during their school year or in their lifetime. Instruct students to write these down on star cutouts and hang them from the ceiling of the classroom as reminders of what they strive for and wish. Older students may make plans or outlines about the steps they might take to make their wishes come true.

State Learning Standards: 18A, 18B, 26B
4. Inventing Magical Objects
The design of Snyder’s cabinet was meant to evoke images of a magic bottle or the puff of smoke that lingers after a genie disappears. Discuss elements and symbols of magic, such as magic carpets, wands, and magic mirrors. Have students design their own magical piece of furniture and make small models of it using colored posterboard or foam core. Create a small-scale room or building and place the students’ furniture models inside it. Or feature the furniture in a classroom exhibition. Have students include a brief description of the object’s ideal location, materials, and magical properties.

State Learning Standards: 3C, 25A, 26B

5. Our Family Stories
Often many of the furnishings we find in our homes have stories attached to them: pieces of furniture passed down through generations, quilts sewn by family members using designs or fabric of personal significance, objects given as gifts or acquired through funny or unusual circumstances. Have students select a special object from their homes. Instruct students to conduct a family interview to learn the history or stories (provenance) about their chosen object. Have students bring the object to school or sketch it. Create a classroom exhibition of these objects. Older students may write a personal narrative that tells the tale of their object. Post these narratives next to the objects on view.

State Learning Standards: 3B, 5A, 27B

6. Form and Function
The shape of this cabinet is very unusual. Normally, cabinets are box- or rectangular-shaped, like the Augsburg Cabinet (see page 17). Richard Snyder chose to create a more organic, pear-shaped form with curved edges. Discuss the difference between organic and geometric shapes with students. Looking at images of Joan Miró’s (1983–1983) paintings (figure 3), Antoni Gaudí’s (1852–1926) architecture, or furniture designed by Hector Guimard (1867–1942) (figure 4) as examples, have students design a room entirely of furniture based on organic forms. (None of the objects should have perpendicular or sharp angles.) What kind of mood does this create? How does it limit the functions of the objects? Would these shapes limit the materials that could be used to construct the furnishings? To extend this project, have students design a room that contains objects that have sharp 90-degree angles. Discuss the advantages and disadvantages of both forms.

7. Making Tough Choices

Only three of the wishes in the Cabinet of Four Wishes have been granted. Snyder's open-ended story invites the audience to speculate what the final wish will be. Spark a critical debate with older students about current events, social issues, or their personal values by introducing a game in which each student chooses one wish from two critical options. For example, ask, "If you had only one wish, would you... eliminate crime or the greenhouse effect? Stop all wars or put an end to homelessness? Be president or a famous movie celebrity? Travel the world or spend one day with anyone you choose?" Discuss responses as a class, weighing the outcome of each option.

State Learning Standards: 4B, 4C
Doris Lee, American (1905–1983)  
*Thanksgiving*, 1935  
Oil on canvas; 28 1/16 in. x 40 1/16 in. (71.3 x 101.8 cm)  
Mr. and Mrs. Frank G. Logan Prize Fund, 1935.313

**THE AMERICAN EXPERIENCE**

Doris Lee’s *Thanksgiving* celebrates the joys of family gatherings. The bustling kitchen is filled with life and love as a group of women prepares the annual feast. In this cozy place, a steaming turkey emerges from the oven as women set the table, roll dough, and prepare vegetables. Babies fidget in the corner. A dog dozes under the stove while a cat watches a scrap of food held by a little girl.

Although simple in subject, the painting is filled with tiny details that evoke a warm, bustling atmosphere. The cast-iron stove gleams around the edges from the sunlight entering the opposite window. *Realistic* touches—the floral patterns on the women’s dresses composed of small dots and splotches of paint, a brown line creating a hint of shadow defining the collar of the woman holding the rolling pin, the calendar near the door, the designs on the wallpaper, and the cat’s marmalade stripes—suggest that the painting was drawn from by the artist’s close observations of everyday life. Each figure is carefully positioned to create a sense of balance and unity in the painting. It is clear that Lee finds the meaning and joy of Thanksgiving in the *ritual* of the meal’s preparation rather than its consumption. Surrounded by generations of family in the warmth of their kitchen, the women happily create the day’s feast.

Lee’s interest in the experience and the spirit of the American family developed as she was growing up on her grandfather’s farm near Aledo, Illinois, (figure 5) and these themes reappeared in her paintings long after she moved away from the Midwest. After graduating from Rockford College in Rockford, Illinois, in 1927, Lee married future *Farm Security Administration* photographer Russell Lee, traveled in France and Italy, studied at the Kansas City Art Institute, and then studied in Paris. She returned to the United States to enroll in the San Francisco School of Art, where she studied under the artist Arnold Blanch (who later became her second husband). In 1931, Lee settled in an artists’ community in Woodstock, New York, where she focused on depicting life in rural America, drawing on her childhood experiences on her family’s Illinois
Farm. In many of her works, she portrayed the simple joys of American life in touching, nostalgic, and fanciful ways.

**THE GREAT DEPRESSION**

*Thanksgiving* was indeed a nostalgic image of American life, for the experience it presented did not match the country's current social and economic situation. Lee painted the work in 1935 at the height of the Depression, a period that began with the Stock Market crash of 1929 and continued until the United States entered *World War II* in 1941. In this decade, a downward economic cycle reached such depths that families were no longer able to feed, clothe, and house themselves. By 1932, stocks were valued at just 20 percent of their 1929 cost. Almost half of the nation’s banks had failed (leaving investors bereft of their life savings), and unemployment reached a staggering 25 to 30 percent.

Farmers in the **Dust Bowl** states in the Plains region (figure 6) were particularly hard hit. Over-farming in the previous decades depleted the soil so much that farmlands began to erode. In 1931, a seven-year drought began, and the earth became further parched. A year later, a great dust storm swept through these states. Farms that were already dry and failing literally blew away in the wind, leaving their owners without a livelihood. Many of the inhabitants of the Dust Bowl packed up and headed west to California, but this too proved disastrous. California’s farming industry was also affected by the economic downward spiral, and the state did not have enough jobs to accommodate the thousands of migrant laborers flooding in from hard-hit states. In 1935, the warm, abundant image of the rural American life that Lee depicted was a remnant of a bygone era, an image of a seemingly less troubled American past.
Lee was not alone in her desire to picture a more prosperous past. There was a collective need to connect with American history and create a national identity. Celebrating Thanksgiving was one way of connecting with the past. Local, state, and national days for giving thanks had long been part of American culture. In every generation, people looked to the example of the Pilgrims, who had weathered a terrible first year at Plymouth Plantation and celebrated their survival with a feast provided by the native Wampanoag (Wam-pah-nog) people, as the model of the resiliency of the American spirit. In 1863, Abraham Lincoln declared Thanksgiving a national holiday. By the 1920s and ‘30s, Thanksgiving had acquired many of the aspects that are now a part of our modern experience. In 1924, Macy’s Department Store in New York City held its first Macy’s Day Parade, and in 1927 the parade included the first giant balloons. In 1934, the National Football League held its first Thanksgiving Day game between the Detroit Lions and Chicago Bears. (The Lions have played every year since, except during World War II.) The game was broadcast nationally on NBC, and families crowded around their radios to listen. During this period, Thanksgiving became more than merely a day for families to gather and give thanks. It was an annual sporting event, the first day of the Christmas shopping season, and the unofficial beginning of winter. Lee’s painting expresses the significance of Thanksgiving in the early part of the 20th century as a reminder of a more prosperous recent past and as a part of the nation’s cultural identity.

We generally think of Thanksgiving as a distinctly American celebration. In fact holidays that revolve around remembering family or ancestors and celebrating good fortune through feasting occur in many different cultures. El Dia de los Muertos, the Day of the Dead, is now celebrated November second (and also sometimes November first) in Mexico to honor the Catholic feast day of All Souls. Families visit cemeteries to decorate the graves of loved ones with flowers and candles, believing that the spirits of departed family members will return to be with them on those days. It is a serious day, but it is also a celebration that includes humor and fun. Vendors sell loaves of bread shaped like skulls (pan de los muertos), chocolate ghosts, and sugar skulls. Artists make toys and figurines of skeletons, and families enjoy themselves with feasting, music, games, and fireworks. The Bon Festival, held in Japan August 13 through 15, is a time for families to remember the deeds of their ancestors. The festival ends with the Bon Odori, a community dance in which the people float lanterns down rivers, symbolizing the loved ones’ spirits leaving earth again. In India, people celebrate the end of the monsoon (flood) season by holding a harvest festival called Onam. Though Indian society is divided into castes, or different social ranks, everyone comes together for Onam to play music, dance, feast, and play games. During late September and early October, the people of Munich, Germany, hold a harvest festival called Oktoberfest. The festival includes brass-band music, dancing, eating, and drinking. Festival-goers help build a harvest monument, and they watch a parade led by a child, representing the nation’s early history.
CONTROVERSY
SURROUNDING THANKSGIVING

In 1934, The Art Institute of Chicago awarded Doris Lee the Frank G. Logan Prize for best painting of the year. Yet, not everyone admired the work: curiously, Mrs. Logan, wife of the man for whom the prize was named, objected to the supposed caricature-like quality and casual feel of the painting. In reaction, she founded the Sanity in Art organization, which sought to rid museums of "modernistic, moronic grotesqueries that were masquerading as art." Although Mrs. Logan labeled the painting "modern," it has little in common with what is normally considered early 20th-century modern art, which sought to reveal "the shock of the new" through subject matter or technique. Robert Delaunay’s *Champs de Mars: The Red Tower, 1911/1923* (figure 7) is modern in part because it depicts the urban metropolis of Paris and the Eiffel Tower, which was constructed with machine-fabricated steel parts. It is also executed in an abstract style that signals the hustle and bustle of Paris’s city streets. By contrast, Lee’s painting celebrates traditional values and customs, looks to the past for inspiration, and is executed in a simplified, realistic style in which forms, composition, and narrative are clearly legible.

**Figure 7**
Robert Delaunay (French, 1885–1941)
*Champs de Mars: The Red Tower, 1911/1923*
Oil on canvas; 63 1/4 in. x 50 5/8 in. (160.7 x 128.6 cm)
Joseph Winterbotham Collection, 1959.1
1. Test Your Memory

This painting is rich in detail. Play a game that tests students' visual memory. Show them the image for 30 seconds. Then, have them face away from the work and ask questions about the details they observed. Students should record their answers. Questions may include the following:

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

After you have finished, have students compare their answers with the image. Discuss any differences. This activity sharpens students' skills of observation, analysis, and interpretation.

Challenge the students' memory for detail by doing a similar activity with an actual room. Visit a room in the school, such as the library or cafeteria, and have them look around for a couple of minutes paying close attention to everything in the room. After they return to the classroom, have them list or draw all of the objects in the room. Have them include as much detail as possible, including color, size, and texture of objects. Have students visit the same room again to see how their lists or drawings compare to the actual. Have them complete their lists or drawings using a different colored pen or pencil, then calculate the percentage of the objects they were able to list from memory.

State Learning Standards: 6A, 25A, 26B

2. The Five Senses

Thanksgiving includes elements of sound, movement, smell, touch, and sight. Encourage students to step into the painting and identify these senses.

- **SOUND**
  What sounds do you hear? Which objects in the painting make noise?

- **MOVEMENT**
  What are all of the people doing? Are they moving slowly or quickly? What would this kitchen look like a couple of seconds later? Would the people still be in the same positions?
SMELL
What scents do you smell in this kitchen? Where are they coming from?

TOUCH
What kinds of textures are shown in this picture? Identify different objects that are soft, hard, furry, smooth, hot. How did the artist communicate these different textures?

SIGHT
Have your students look carefully at the painting using their hands shaped like binoculars. Play "I Spy." Start each observation with the phrase "I spy something..." and then describe the object without naming it. Example: "I spy something that is worn on the head. It is made out of glass and plastic, and it has two circles." (Glasses.) Divide the class in half and have one side provide the descriptions for the other side to guess.

Have students write short sentences describing the multisensory qualities of the painting. Using the following sample simile and metaphor sentence structures will help students express their ideas.

The sound of the _________________________ is like ________________________.

________________________ moves like ________________________________.

The smell of the ______________________ makes me feel ____________________.

The _____________________ feels like ____________________________.
The colors are like __________________________.

Encourage students to create a poem about the painting by arranging these descriptive sensory phrases. The poem should answer the question, "If this work of art could speak, what would it say?"

State Learning Standards: 3B, 25A

3. Let’s Celebrate
Thanksgiving is a holiday that can unite families. Have students bring photographs of their families’ celebration of Thanksgiving (or another holiday) to class and compile them in a class album. Discuss the traditions represented in the photos 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 family celebrations of Thanksgiving (or another holiday) have changed over the years.

State Learning Standards: 3B, 18A
4. The Illusion of Depth
Artists use several devices to create distance in a painting. One device is to use diagonal lines (orthoganals) within the composition that converge at a vanishing point. These diagonal lines represent actual parallel lines that do not cross in real life (see page 78). For example, when looking down a straight stretch of road, the sides of the road appear to meet in the distance. That meeting point is the vanishing point. In this painting, where do you see diagonal lines? In order to find the vanishing point, have students look at a reproduction of the painting, draw the diagonal lines they can see, then extend those lines beyond where they end in the painting. Draw extended lines that make up the ceiling and floor tiles. The lines cross at the vanishing point, which should be near the center of the painting.

Artists also manipulate size to create a sense of distance in a picture. Are the floor tiles larger in the foreground or background of the painting? Instruct students to examine the figures in the painting. Direct them to use rulers to measure the height of a figure in the foreground and a figure in the background of the painting. Compare the two. Suggest students measure the height of the woman carrying the basket and compare her to the height of the doorway measurement. What conclusions can you make by the results of the measurements?

Artists often overlap figures to create space in a painting. Encourage students to think about how and where figures and objects overlap in this painting. What does this show? Is the woman carrying the basket in front of or behind the woman wearing a coat? Is the boy in front of or behind the doorway?

State Learning Standards: 7A, 9A, 26A

5. Kitchens of the Past, Present, and Future
Have students compare the kitchen in Thanksgiving to kitchens in their own homes. Have students decide whether the painting depicts a scene from today or from long ago. What details tell you that? How is this kitchen similar to your kitchen at home? How is it different? What do you have in your kitchen that is not shown in this painting? Discuss how people cooked without these devices in the past.

Challenge students to design a kitchen for the future. Which appliances or details would be the same as today? As a class, brainstorm ideas for new inventions for kitchens. Have students draw their own futuristic kitchens. Invite them to practice perspective skills by drawing larger objects in the foreground and smaller objects in the background. (see activity 4, "The Illusion of Depth") When the drawings are completed, students can share their innovations and explain the functions of their creative tools.

State Learning Standards: 13A, 26B
6. The Dust Bowl
Read the novel *Out of the Dust* by Karen Hesse (see *Student Bibliography*) either to or with the class. This book describes the main character Billie Jo’s personal struggles and growth to overcome difficulties while living in the Dust Bowl in the 1930s. She describes two holiday meals at her house: Christmas 1934 and Thanksgiving 1935 (see pages 100–101 and 220–224, respectively). Encourage students to visualize these holiday scenes. Who is there? How is the house decorated? What is the mood of the scene? What colors would you use to convey the mood? Have students illustrate these events and then compare their own pictures to Doris Lee’s painting *Thanksgiving*. Have students imagine the life of one of the characters in Lee’s painting and write a “Thanksgiving List” for that person in a style that is similar to the list included in the novel (see pages 220–221).

State Learning Standards: 2B, 3C, 4A, 16D, 25A, 26B
Katsukawa Shunkô’s print captures the Kabuki actor Ichikawa Danjûrô V (ee-chee-kah-wah dahn-joo-row) (1741/8–1806/10/30) in his role as Kazusa no Gorobei Tadamitsu (kah-zu-sah no go-ro-bay tah-dah-mee-tsoo) in a play called “Returning Home in Splendor.” The image is an example of ukiyo-e (oo-kee-yo-eh)—a picture of the floating world. In works such as this one, the worlds of popular art, Kabuki theater, economic status, and politics of Edo Period (see Japanese Entertainment sidebar, page 30) in Japan come together in boldly designed and brightly colored portraits of famous historical actors.

The artist shows the actor frozen during a moment of heightened action in the play. With one hand, the actor supports his chin; with the other he holds a beautifully striped umbrella. He stares forward with a fierce look, and a frightening expression shapes his face, which is decorated with bright red and white makeup. The bold lines of the makeup are accentuated by the style of his wig, which takes the form of wings attached to the sides of his head. The top of the actor’s head remains shaved, as was the custom for Japanese men of this period. His purple kimono, or robe, is decorated with a wave pattern and, on his sleeve, with three nested squares that are the trademark of this actor’s family. The scene from which this image is taken precedes one in which the character Kazusa struggles with another character for the possession of a sacred object. Although he appears frozen in action here, the actor seems ready to explode with energy in the next moment.
Numerous ukiyo-e prints in the Edo Period depicted Kabuki actors, a fact that illustrates the general popularity of this type of theater. (See figure 8 for a print of an Edo period theater.) Kabuki was particularly popular among the middle class because, in form, it was just the opposite of traditional Japanese theater, called Noh, which was solemn, highly intellectual, and closely associated with the ruling classes. By contrast, Kabuki combined elements of opera, dance, and popular music in action-based dramas. Plays were often narrated or told in pantomime with accompanying music that followed the movements of the actors. While plots typically revolved around traditional values of honor and loyalty, Kabuki's popularity stemmed from its inclusion of bright costumes and action-filled stories told with exaggerated theatrical performing.

The primary focus of the Kabuki performance was the actors themselves. Adhering to strict social regulations, male actors played all of the roles. They put themselves into character—male, female, young, and old—with extravagant robes and bold, stylized makeup. In everyday life, the shape, color, and decoration of robes related to the class, marital status, and family history of the wearer. In theater, costumes also established a character's gender, profession, personality, and social status, although robes used in performances tended to include excessive patterns and intense, sometimes shocking color combinations. Actors wore colorful makeup, as Danjûrô V does in Shunko's print, to further express the status and nature of their characters on stage. Exaggerated acting was also part of the actor's performance. At climactic points, for example, the actor froze to draw out the tension of the drama. These moments also provided the audience with a chance to show their appreciation and enjoyment through applause. It is this moment that Shunko captured in his print, as did many other ukiyo-e artists.

Even when they disguised themselves with costume and makeup, actors always wore their own family crest on their robes so that their audiences could easily recognize them. Danjûrô V appears with a geometric design upon the sleeve of his robe. This design is his family's trademark. It symbolizes a triple measure of rice (the common currency in Japan at this time). It is also a visual pun on the symbol for prosperity, which is why his family adopted the design as their own. Danjûrô V was the fifth actor in long family dynasty of actors that has spanned 12 generations, and all of them have worn this symbol on their costumes to identify them—
selves as part of this line. The first actor in the line, Ichikawa Danjûrô I, debuted onstage in 1673, and the most recent actor, Ichikawa Danjûrô XII, was given the title in 1985.

One of Danjûrô V’s specialties was playing female roles. In fact, many male actors specialized in playing women on stage because real women had been banned from performing in 1629. In ukiyo-e prints, female characters can be identified by the purple handkerchief worn on the top of the head, which covered the shaved patch that men were required to sport. Utagawa Toyokuni’s *Iwai Hanshiro IV: Full Length Figure of the Actor in a Female Role* (figure 9) shows the male actor Hanshiro IV standing in a graceful posture and wearing a beautifully patterned purple robe over layers of green and pink robes. The outer robe matches perfectly the purple handkerchief that covers the actor’s hairline.

**FIGURE 9**


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**IMAGES OF THE FLOATING WORLD**

The technique of woodblock printing came to Japan from the Asian mainland before the eighth century, although it was not widely used until the Edo period, when the taste for popular art among the merchant class increased demand. To create a printed image, the artist first made a design, which was transferred to a wood block. Specialized craftsmen who were assistants to the artist, carved the outline of the design into the block, creating a “key block,” which was printed in black ink on paper. To add color to the image, the artist’s craftsmen carved additional blocks, one for each color, that were printed in successive layers over the black outline. Shunko’s *Danjûrô V* contains three colors—red, brown, and faded blue—beside black and white. Utagawa Toyokuni’s *Iwai Hanshiro IV* (figure 9) required at least eight separate blocks to create its rich textures and colors. Some ukiyo-e prints may use as many as twenty blocks. (See Bibliographies for more information on the process of making woodblock prints.) The process of making ukiyo-e prints was labor intensive and would not have been profitable for the publisher, who put up money for the project, unless several hundred impressions were made. That just a few, or in some cases only one, known examples of particular designs exist suggests how little they were valued at the time. Like contemporary movie posters, ukiyo-e prints were intended to be sold to the public as cheap souvenirs of a particular performance or individual actor. Now they are highly valued for striking designs.
Japanese Entertainment and the Edo Period

In 1615, the Tokugawa (toe-ku-gah-wah) family came to power, marking the beginning of the Edo Period. The major task facing the new ruler was to restructure the system of government. Codes and laws were instituted to stabilize the nation. They established a ban on Western influences, such as Christianity and the presence of Dutch traders (see The Terrace, page 73), who had previously enjoyed freedom to travel within Japan.

A hierarchy of power formed, and social classes were rigidly defined (figure 10). As the “city people” grew in size and affluence, middle-class entertainment such as Kabuki theater and popular images called ukiyo-e (oo-kee-yo-eh) flourished. Ukiyo-e images depicted realms of society that were free from the strict regulations of status, wealth, and traditional values. One of these realms was Kabuki theater, because it offered an escape from rigid society.

| shogun (show-guhn) = ruler |
| daimyo (die-my-oe) = lords |
| samurai (sah-moo-rye) = administrative class |
| chonin (cho-neen) = “city people” (peasants, artisans, and merchants) |

FIGURE 10
Edo Period Social Class System (highest to lowest)
1. Make a Face
An actor uses a mask or makeup to transform himself into a character, who often looks very different from himself. Have students look around the classroom at their classmates’ faces and point out the differences they see. Take this discussion further by looking at pictures of children from other parts of the world or by reading the picture book *People* by Peter Spier (see Related Picture Books), which discusses the world’s cultural diversity. Assign students to a partner. Each pair should decide upon one feature of a face that they will both draw, such as lips, eyes, chin, etc. The students should take turns drawing this feature of their partner’s face. Once the drawings are complete, have students consider how their partner’s feature is different from and similar to their own. Have the class create a composite face made up of some of the features they have drawn.

State Learning Standards: 18B, 26B

2. The Face Tells All
Actors use their facial features to tell a story or show an emotion. They often apply makeup to accentuate their features so that they can be seen from the stage. Which features is this actor accentuating? What do those features tell about the character? Have students choose an emotion, action, or simple story to communicate to their classmates through facial gestures. Encourage them to determine which features will help express the information. Students may want to exaggerate their features with makeup. Have students communicate the emotion or story to the class without words.

State Learning Standards: 25A, 26B

3. Analyze the Character
Based on the visual information in this print, have students write a description of the character this actor is portraying. Encourage them to think about what the clothing, makeup, posture, and expression say about the character. How would the character walk? What kind of voice would the character have? What would the character say? Once they have determined what the character is like, have students write a script and prepare a backdrop or set for him. Have students perform this character for the class. Compare the character analyses as a class.

State Learning Standards: 3B, 25A
4. Critique the Performance
Encourage students to imagine they are theater or film critics. Instruct them to write a critique of this actor’s performance based on what they see in this print. Is the character believable? What makes the portrayal successful? Collect and examine a selection of contemporary play or movie reviews from local newspapers or magazines to help students understand how to write a review.

State Learning Standards: 3C, 5A, 25B

5. Color Printing
This print was made by carving a wood block, applying ink or paint to the surface, and then printing it on white paper. This process was repeated for each new color in the design. As a class, determine how many color blocks were needed to make this print. Compare the print with other materials printed today, such as newspapers, books, or color copies. Discuss how technology has advanced the color printing process. What has been streamlined? How does this new technology take away from or add to the artist’s expression or authorship of the work?

State Learning Standards: 5A, 13A, 26A

6. Advertisements
Prints like this one were made to advertise a dramatic performance. Compare this print to a poster or television advertisement for a contemporary play or movie. How do each communicate a message? Discuss how the medium has changed over time. Is one more powerful or persuasive than the other? Why? Instruct students to select a favorite actor. Have them create a marketing poster for him/her using only images, not words, to give information about his/her role.

State Learning Standards: 25A, 26A
This somber Self-Portrait (c. 1920) by Archibald J. Motley Jr. is the image of a young artist trying to locate himself within and to represent himself to urban Americans in the 1920s. Motley came of age during a turbulent and exciting time in American history, when industrialization drew thousands of people from rural areas to the city for work, creating bustling, crowded, diverse centers of social and cultural life. As a young artist living in the middle-class neighborhood of Englewood, on Chicago’s South Side, Motley was drawn to representing the people and places of the city around him.

In his Self-Portrait, Motley presents himself as a painter of distinction—the artist as a gentleman rather than as a craftsman. He stares outward, and his gaze is direct and unflinching, perhaps even confrontational. He wears an elegant dark suit, covered by a dark artist’s smock, and a tie studded with a horseshoe-shaped diamond stickpin. His hair is carefully parted, his moustache waxed and pointed. The tools of the artist’s trade in the foreground of the painting are tilted forward, as if being offered to the viewer. Motley’s right hand is poised as if to paint his next brushstroke. In contrast to the finished technique of the artist’s head and upper body, the palette below contains thickly applied daubs of paint, the colors of which contrast with the somber tones of the background and figure. These are the vibrant colors he would use in his celebrated images of Jazz Age culture, which he would begin to paint the following year.

SCHOOL AND EARLY CAREER

At the end of the 19th century, when the artist was just two, Motley’s family moved from New Orleans to Englewood, a middle-class, mostly white village about eight miles south of downtown Chicago (now a neighborhood of Chicago). The Motleys moved at a time when hundreds of other families, mostly African Americans, migrated from south to north. This massive resettlement, called the Great Migration, began at the end of the 19th century and lasted well into the next century and led to a
creative flourishing in northern cities. This literary, musical, and artistic boom of the 1920s is sometimes called the Harlem Renaissance, named for the area of New York City with which it is most commonly associated. Outside of New York, in cities like Chicago, this cultural flourishing was known more generally as the New Negro Movement. As the name indicates, it was in the African American neighborhoods of these northern cities that the cultural rebirth took place, and it was in this atmosphere that Archibald Motley embarked upon his artistic career.

Motley became interested in drawing as early as the fifth grade. In high school he pursued courses in free-hand drawing, charcoal sketching, and technical drawing. Using these skills, he traveled into the streets to capture images of the people he saw around him. After high school, Frank Gunsaulus, president of Chicago’s Armour Institute of Technology (now part of the Illinois Institute of Technology), who knew Motley’s father, offered to pay the young artist’s tuition to the Armour Institute. Motley instead persuaded Gunsaulus to pay for his first year of tuition at the School of the Art Institute. When the year was finished, Motley continued his studies, paying his own way by working at the Art Institute, cleaning and dusting in the museum before hours.

At the School, Motley was exposed to artists such as John Sloan (1871–1951) (figure 11) and George Bellows (1882–1925) (figure 12), whose works focused on modern-day urban and rural American experiences. These artists gave Motley a model for his already developed interest in representing the people of Chicago’s South Side. Although Motley experienced little racial discrimination at the School, after he left college he found himself back in a world of inequality. Soon after graduating, he lost a promising job to a less-qualified white classmate. This experience also influenced his work. In reaction, he began to create paintings that featured African American men and women, for he saw that, in the mostly white art world, African Americans were rarely represented. He also saw that, when they were depicted, they were often stereotyped or caricatured in ways that reinforced racial discrimination. As Motley stated in 1933, he wanted to “express the American Negro honestly and sincerely, neither to add nor detract, and to bring about a more sincere and brotherly feeling, a better understanding between him and his white brethren.” He embarked on a series of portraits of friends, family, and models that represented and celebrated African Americans in Chicago. His self-portrait was a part of this series.
MOTLEY AND CHICAGO’S NIGHTSPOTS

Other African American artists across the nation were embarking on similar projects, most of which were being done in New York City. However, even after Motley became well known and was awarded the Frank G. Logan Prize at the Art Institute, a Guggenheim Fellowship to Paris, and a one-man show in New York, he remained loyal to his hometown Chicago. He distanced himself from New York artists and set his sights instead on documenting Bronzeville, a South Side neighborhood where many African American families settled during the Great Migration (figure 13). Also known as the Black Belt, this area around Douglas Boulevard and Grand Avenue became home to more than 90% of Chicago’s African American community by the 1930s. It was in this neighborhood that Chicago’s thriving cultural rebirth occurred. Whereas New York City was the center of literary, poetic, and visual art in this period, Chicago had music. Jazz and blues flourished here. (See Bibliographies.) Chicago also had a thriving African American business and professional community. One of its achievements was the Defender, the first truly African American owned and operated newspaper.⁶ The area also boasted a number of juke joints, neighborhood nightclubs that offered music, drinking, and social entertainment.

All of these aspects—Chicago’s musical culture, the African American owned and operated nightclubs, and Motley’s interest in the cross-section of social, economic, and racial differences—came together in his images of Bronzeville executed between 1929 and 1949. Nightlife, 1943 (figure 14), one of his most celebrated urban portrayals, takes its viewers into one of those crowded neighborhood night spots. Although Motley painted this picture during World War II, the scene is carefree. Club patrons seem to have left the world’s troubles behind. Inside, all is upbeat energy, set to the beat and pulsing, syncopated rhythm suggestive of jazz. Motley animates the scene through technique, composition, and color. What looks like a jumble of bodies is, in fact, a meticulously rendered composition designed to sweep the viewer’s gaze through the foreground toward the lively dancers at the rear.

Unifying the scene and infusing it with vitality are the artist’s trademark colors—an iridescent, almost shocking, combination of hues, seen on the palette in Motley’s Self-Portrait. The artist was fascinated with light, both natural and artificial. Here, glowing violet and red tones, intensified by the artificial illumination of the club, dominate the composition. As in a tapestry, Motley wove together color accents
to lead the eye through the picture, for example, from the shades of purple seen in the tablecloth in the foreground, the central man dancing, the woman on the barstool, to the men serving the drinks.

Motley’s *Self-Portrait* could hardly be more different than *Nightlife* in style, mood, composition, and color. Yet, together the two pictures illustrate this artist’s skill in representing the faces and places of Chicago’s South Side in the first half of the 20th century. Motley’s works capture “the rhythms, the sounds, the blur of activity, indeed the essence of life itself... Motley’s paintings present a remarkable vision of black Chicagoans and their lives.”
1. Moving Day
Archibald Motley’s family moved to Chicago from the south around the turn of the 20th century. The Great Migration, a period from the early 1900s to the 1960s, brought hundreds of African American families to the north in search of better-paying jobs and improved living conditions. Discuss what it feels like to relocate to a new city. Is it exciting? Scary? What do you take with you and why? Have students pretend they are moving to another city, one of their own choosing. Instruct them to write a journal entry about their journey, taking into consideration their potential fears and anticipations. Share these with the class. Compare these entries with personal accounts of real people who have moved to Chicago from other parts of the world.

As an alternative, have students pack a suitcase for their journey. Have students create a suitcase using a shoebox, pillowcase, or bag. Engage students in a discussion about the items they would take with them if they were to move to another city. Discuss the difference between wants and needs. Have them make a list of items that they would need in their new home. Instruct students to draw, construct, or cut out images of the objects they listed and place these in the suitcase. Display the suitcases around the classroom.

State Learning Standards: 3B, 16B, 18C

2. Map It!
Find a map of early Chicago (c. 1920) in a history book or on the Internet. Locate Bronzeville, the South Side neighborhood that Motley depicted in this painting (figure 13). Locate Engelwood, the then affluent neighborhood where Motley grew up. Locate the Art Institute (Michigan Avenue at Adams Street), which then housed the school where Motley trained as an artist. Discuss how and why these areas of Chicago have changed since 1920. Instruct students to write an essay about the neighborhood in which they live. Encourage them to interview neighbors or merchants who have lived or worked in the area. How has their neighborhood changed in the last 25 or 50 years?

State Learning Standards: 3B, 5A, 16C, 17A

3. Interview Someone
As a class or in groups, interview someone who can tell you what life was like in the early decades of the 20th century. Have students create a list of questions about what life was like for African Americans during Motley’s time. Topics might include living conditions, education, transportation, entertainment, jobs,
or health. Encourage students to consider how life has changed for African Americans in Chicago over the last 50 to 100 years. Have students tape record their interviews and then write a short newspaper article about the person they met.

State Learning Standards: 16B, 16C, 18C

4. Jazz It Up!
America’s Jazz Age (1920–1929) was a period of economic growth and a time when music, art, and literature flourished. (See Bibliographies.) Look at Motley’s Nightlife (figure 14) and discuss how the painting shows this synthesis of the arts, which lasted well into the 1940s. Which senses does Motley activate and how? What would this place sound like? Smell like? Feel like? Listen to jazz tunes created during the 1920s through the 1950s (such as Count Basie’s “Swingin’ the Blues,” Billie Holiday’s “Don’t Explain,” Ella Fitzgerald’s “A Tisket a Tasket,” and John Coltrane’s “One and Only Love”). Pick a song that matches the mood of Nightlife. Choose two or three others that reflect a different feeling or emotion, such as a melancholy or slow tempo song. Play the songs for the class and have students choose which one best fits the painting. Discuss the similarities between the music and the painted scene.

Have students create an advertisement for this jazz club with words and images based on clues they find in the painting. Instruct students to include information about the mood of the club, the music being performed, and the crowd we see gathered.

State Learning Standards: 18B, 25B, 26A

5. The Mood of Colors
Discuss the colors Motley used in his paintings, in his Self-Portrait for example. Discuss the mood these colors create. Are they active or calm colors? How do they make you feel? Compare the darker, neutral colors in his self-portrait with those he used to paint Nightlife (figure 14). How are they different? Have students choose a color from Motley’s palette. Ask them to write descriptions of how it feels to be that color. Ask them to demonstrate how that color would move. Allow them to play or sing a song that reflects the mood of that color.

Looking around the room and in reference books, have students examine the range of the color they have selected. Using tempera paint, have students mix a range of tints of their color by varying the amount of white or black added to it to create a chart that represents this range. (figure 15) If the color is not a primary color, have students note which colors are used to create that color.

State Learning Standards: 12C, 25A, 26

FIGURE 15
Grayscale
(See www.artsconnected.org/toolkit for more information on color.)
6. Portray Yourself
Motley's *Self-Portrait* is a traditional portrait in many ways. The painter gives the viewer clear information about what the artist looked like and clues to his age and profession. His palette acts like a separate portrait, however, showing us another side of this multi-faceted man. Have students create two self-portraits. The first should be a traditional portrait, drawn or painted while looking in a mirror or at a photograph. The second self-portrait should be non-figural, representing something unique about the student in an *abstract* way; this portrait may take the form of an object, *symbol*, animal, etc. Allow students to freely select the materials they wish to use to create their second portrait.

State Learning Standards: 25A, 26B,

7. The Artist Past and Present
Analyze the role of the artist in today's world. What makes someone an artist? What are some stereotypes associated with an artist? Based on his self-portrait, ask students to consider how Motley would define the artist. Have students write Motley's definition of an artist, using visual clues in the painting as evidence. Look at self-portraits by other artists, such as Leonardo da Vinci (1452–1519), Rembrandt van Rijn (1606–1669), Vincent van Gogh (1853–1890), or Frida Kahlo (1907–1954). Discuss how their works demonstrate a similar or different definition of the artist. Have students create portraits of themselves as artists that include attributes of the skills and training they think are important to the profession. Types of artists may include painters, sculptors, printmakers, illustrators, photographers, architects, or graphic designers.

State Learning Standards: 3C, 18B, 27A, 27B
The idealized human face is a subject of special attention for Baule (BOUGH-lay) sculptors. Among the most highly regarded Baule art forms are **stylized** portrait masks, called *ndoma* (nDOE-mah), a word meaning "double" or "namesake." Such masks are considered by many Baule to be their culture’s greatest sculptural achievement. Throughout the 20th century, *ndoma* masks have been made in abundance, but their origins are believed to be much older. The masks appear in entertaining performances that are reinvented every couple of generations. The performances, which feature masks of domestic and wild animals as well as human beings, celebrate and satirize aspects of daily life.

Côte d’Ivoire (Ivory Coast), Baule • **Portrait Mask of a Woman (Ndoma)**, Late 19th/early 20th century • Wood, copper alloy, and pigment; 11 1/4 in. x 7 1/8 in. x 5 in. (28.6 x 18.1 x 12.7 cm) • Ada Turnbull Hertle Endowment, 1988.309

Ndoma masks depict prominent members of a community. Subjects can be male or female, but masks usually depict women and are often **commissioned** by an admiring spouse or relative. Despite a high degree of stylization, the masks are considered to be true doubles of the person whom they depict and never appear in public unless accompanied by that person or her close relative. Likewise, a portrait mask cannot be made without the permission of the person being depicted. The masks are not portraits in the sense of a **realistic** depiction of a person’s physical features. Rather, they combine recognizable details of a specific individual, such as her hairstyle or **scarification** marks, with idealized facial features to create an evocative representation of her. Characteristic gestures of the person may also be reproduced in performance, and the mask’s human double may lend articles of clothing, scarves, and jewelry to complete the likeness.
Ideal beauty, as a physical and a moral quality, is evident in all aspects of these portraits. The delicate, gracefully shaped face of the Art Institute mask portrays a person of intelligence and purpose. Her small, almost-closed mouth and downcast eyes reflect respect and composure, qualities of reserve that are highly esteemed by the Baule. Facial scarification, depicted by raised dots and lines along the forehead and around the eyes and mouth, is an important embellishment. In the late 19th and early 20th century, when this mask was made, such scars were both fashionable and an important symbol of the social qualities that separate humans from animals. The three small lines at each corner of the mouth have a more specific meaning: they are protective scars that were once commonly given to a child whose siblings had died in infancy.

The elegant hairstyle on this mask, composed of neat conical bundles, is an important sign of beauty and prestige. Like scarification, an intricate hairstyle suggests social bonds, as one’s hair is styled by close friends or family members. It also suggests the luxury of leisure time, as such hairstyles can take many hours to create.

The mask depicts a person in the prime of life, without wrinkles or other signs of age. In contrast to its youthful appearance, its performance would have suggested a dignified elder through slow, stately movements and accoutrements, like a flywhisk. Thus, this mask combines two Baule ideals: the physical beauty of youth and the wisdom and status of age.

**NDOMA MASKS IN PERFORMANCE**

Entertaining masquerade performances continue to be vital and jubilant highlights of Baule life, particularly in villages. They may be staged at various times, including days of rest, at the new year or new moon, or when an important official is welcomed to a community. Performances may also occur at the funerals of women and men who were closely associated with masquerade in their lifetimes. Ndoma masks have long been a part of a genre of entertainment masquerades called Mblo (mBLOW). Mblo performances are multimedia events that include musicians playing drums, rattles, and iron gongs, attendants accompanying and assisting the masked performers, and a large, participatory audience that often breaks into impromptu singing and dancing. Although the dancers are young men, Mblo is called a woman’s genre of dance because its style is considered feminine and many of the other participants are female.

Typically, the ndoma mask is the last to appear—and then only for a few short moments—but its appearance is the central aspect of a masquerade event. The mask’s costume (figure 16) consists of a raffia underskirt, a waist-length cloth that surrounds the face of the mask, and rattle anklets made of the hardened ribs of palm leaves or, today, old cans. Scarves and jewelry borrowed from the person the mask portrays may also be worn. The

![Figure 16](image-url)

Illustration of a Baule Ndoma mask in performance. Here, the performer is seen frontally, hunched over mid-dance.
highly skilled dancer moves elegantly and slowly with refined and subtle steps. The woman portrayed by the ndoma mask is often a vital part of its performance. She accompanies the dancer, offering him money, laying down cloths upon which he steps, and dancing along beside him. She will accompany her portrait mask each time it is performed as long as she is physically able, often over several decades. When she becomes infirm or dies, a worthy female descendant—a daughter, granddaughter, or even great-granddaughter—may take her place, thus continuing a tradition of honor and distinction across generations.

THE PURPOSE AND LIFE-SPAN OF ENTERTAINMENT MASQUERADES

Mblo are, above all, a beloved form of entertainment for the Baule. However they also serve a serious purpose. They reflect a larger world view by contrasting the behavior of stereotyped characters. They also offer an occasion to honor and complement members of a community. When performed for funerals, they relieve stress and grief and infuse a community with a feeling of pleasure that creates peace. Although the performances are secular rather than religious in nature, they make connections with larger forces in the world and universe and, in doing so, bring a sense of place and security to a village.

It is important to note that Mblo performances have changed over time, most often in response to the aging of a generation of dancers. Mblo are known to have existed in the 19th century and their origins are believed to date back even further. In the 1970s and 1980s, art historian Susan Vogel recorded the great variety of Mblo dances in the Baule region and found that most communities had modernized their performances. (See Teacher Bibliography.) As an older generation of dancers retired, new dancers with new steps, music, and mask personae took over and “re-scripted” the dance. Such changes continue today, and it can be speculated that creative adaptation has always been a part of the tradition.

**Beauty**

For the Baule, idealized beauty is also an important element in figural sculpture, as in the *Figure of Wilderness Spirit or Other World Man*, early/mid-20th century (figure 17). Baule figures are called “wooden people” (*waka sran*), and their beauty is meant to be pleasing to spirit forces. Like the portrait mask, this figure has a composed expression, elaborate hairstyle, and scarification markings. The male figure’s strong neck shows him to be an individual at the height of youthful health, able to work hard and carry heavy loads on his head. Full, rounded thighs and exaggerated calf muscles add to the figure’s image of strength and stability.

*FIGURE 17*  
Côte d’Ivoire (Ivory Coast), Baule. *Figure of Wilderness Spirit or Otherworld Man* (*Asie Usu* or *Blolo Bian*), Early/mid-20th century. Wood, metal, and sacrificial materials; h. 22 3/4 in. (57.8 cm) Edward A. Eyer Endowment in memory of Charles L. Hutchinson, 1960.802
MASK OWNERSHIP

An Ndoma mask is usually owned by the person it portrays or her replacement and not by the person who commissioned, sculpted, or performed wearing it. An Ndoma mask is usually kept wrapped in a protective cloth and hung in its owner’s house when not being performed. While it is not forbidden to view a mask outside the environment of a performance, they are considered private objects and it may evoke suspicion to ask to see one. In fact, even in performance, the mask’s constant motion prevents viewers from seeing its details clearly. Even though a mask is never viewed closely, audiences will immediately recognize who it represents by its distinctive gestures and costume, its repeated appearance over the course of decades, and its accompaniment by the person whom it doubles or one of her relatives. Private ownership explains the presence of ndoma masks in museum collections. The owner of a mask is free to sell it if and when she chooses.

A Cameroon Mask

In other African cultures, masks and masquerades are performed for different purposes. The Mask (Mabu), early/mid-20th century (figure 18) from the Fungom region of Cameroon, with its exaggerated human features, depicts the messenger who heralds the approach of more powerful masked beings. Such masks are prized for their expressive force, dramatic performance, and role in sustaining the social order.

FIGURE 18
Fungom Region, Northwest Province, Cameroon. Mask (Mabu), Early/mid-20th century. Wood, pigment; h. 13 1/8 in. (33.3 cm) African and Amerindian Purchase Fund, 1966.411
1. Cultural Ideals of Beauty

Baule masks were made to honor men and women within the community who were recognized for their great talents or exceptional beauty, ideals that are highly prized in the Baule. Ideals of beauty, however, are vastly different from one culture to the next. Looking at this particular mask, have students study and discuss the ways in which this Baule woman’s individual beauty is depicted in the mask (i.e., her scarification around the mouth and eyes, her distinctive hairstyle, and highly stylized facial features). Her features also hint at the kind of personal qualities she possessed that made her an important figure within society, such as her high forehead suggestive of great intelligence. Ask students to list other qualities they can infer about her personality from the mask.

Compare and contrast the Baule standard of beauty with common American images of beauty using images from popular magazines, catalogues, advertisements, or video clips. Have students consider ways that Americans honor and memorialize beauty. With younger students, read the picture book *People* by Peter Spier (see Related Picture Books), that discusses the earth’s cultural diversity. Using the Baule mask, this book, and other resources, students may design and produce a fashion show in which each student or group of students makes a mask or outfit representing a different culture.


2. Studying Symmetry

Symmetry, shape, and pattern are important elements in the design and decoration of the Baule mask. Help students identify the geometrical shapes in the mask and determine the line of symmetry. Have them construct their own symmetrical mask using basic geometric shapes and patterns similar to the ones portrayed in the Baule example.

State Learning Standards: 9B, 9C, 25A
3. Exploring West Africa

The Baule are from the Ivory Coast in West Africa. To learn more about the Baule people, have students study that region of the world using various reference materials art objects, music, photos, and information from local embassies (see Student Bibliography). Have students design a travel brochure for the Ivory Coast or an advertising campaign with the aim of convincing people to move to the Ivory Coast. These brochures should include information about major cities, language, travel accommodations, culture, economy, places to visit, and local activities.

As an extension, have students research other groups of Ivorian or West African people in the region to understand their interconnectedness, aesthetics, and how a different part of the world functions. Have students replicate some of the art objects from these various cultures and showcase them in a class exhibition that includes documents from their research.


4. Recreating the Marketplace

The economy in this region is decentralized and revolves around its outdoor markets and individually run businesses. Have students reconstruct a marketplace in the classroom. Students may trade and sell goods and services common to that area, such as native foods, fabrics, household goods, art objects, etc. To enhance the activity, students may learn a few phrases from a West African language (figure 19) and use the local currency of the African Financial Community, the CFA franc. This monetary system, used in former French colonies, is closely linked to the French franc (now the Euro). Students can practice converting dollars to CFA francs and then use them in the classroom marketplace. Currently the conversion rate is 298 CFA for every one U.S. dollar. (See Student Bibliography for up-to-date currency information.)

<table>
<thead>
<tr>
<th>ENGLISH TRANSLATION</th>
<th>HAUSA PHRASE (PRONUNCIATION)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Welcome!</td>
<td>Sannu da zuwa! (SAH-noo dah Z00-wah)</td>
</tr>
<tr>
<td>Hello</td>
<td>Sannu (SAH-noo)</td>
</tr>
<tr>
<td>How do you do?</td>
<td>Kana lafiya? (KAH-nah lah-FEE-yah)</td>
</tr>
<tr>
<td>Yes</td>
<td>E (eh)</td>
</tr>
<tr>
<td>No</td>
<td>A’A (ah-ah)</td>
</tr>
<tr>
<td>Please</td>
<td>Don Allah (don AH-lah)</td>
</tr>
<tr>
<td>Thank you</td>
<td>Na gode (nah GO-day)</td>
</tr>
<tr>
<td>Boy</td>
<td>Yaro (YAH-row)</td>
</tr>
<tr>
<td>Girl</td>
<td>Yarinya (yah-REE-nah)</td>
</tr>
<tr>
<td>My name is...</td>
<td>Suna na ... (SO0-nah nah)</td>
</tr>
</tbody>
</table>
FIGURE 19
Selection of West African phrases in Hausa, the most widely-spoken language of the region.  
(See www.hausavoices.com/language for more Hausa language information.)

<table>
<thead>
<tr>
<th>ENGLISH TRANSLATION</th>
<th>HAUSA PHRASE (PRONUNCIATION)</th>
</tr>
</thead>
<tbody>
<tr>
<td>What is that?</td>
<td>Menene wannan? (meh-NEE-nee WAH-nahn)</td>
</tr>
<tr>
<td>I am hungry.</td>
<td>Ina jin yunwa. (EE-nah jeen YOON-wah)</td>
</tr>
<tr>
<td>I am thirsty.</td>
<td>Ina jin kishirwa. (EE-nah jeen kee-SHEER-wah)</td>
</tr>
<tr>
<td>one</td>
<td>Daya (DIE-ah)</td>
</tr>
<tr>
<td>two</td>
<td>Biyu (BEE-yoo)</td>
</tr>
<tr>
<td>three</td>
<td>Uku (OO-foo)</td>
</tr>
<tr>
<td>four</td>
<td>Hudu (HUH-doo)</td>
</tr>
<tr>
<td>five</td>
<td>Biyar (BEE-yahr)</td>
</tr>
<tr>
<td>six</td>
<td>Shida (SHEE-dah)</td>
</tr>
<tr>
<td>seven</td>
<td>Bakwai (BAHK-why)</td>
</tr>
<tr>
<td>eight</td>
<td>Takwas (TAHK-wahs)</td>
</tr>
<tr>
<td>nine</td>
<td>Tara (TAH-rah)</td>
</tr>
<tr>
<td>ten</td>
<td>Goma (GOH-mah)</td>
</tr>
</tbody>
</table>

5. Examining Gender Roles

During the ceremony that accompanies the mask, a male will often play the role of a female, wearing her mask and taking on her characteristics and dress. Encourage students to use various reference materials to research and then discuss Baule gender roles, including the division of labor, political structure, and family life during the early 20th century when the mask was made. Compare and contrast the Baule gender roles with American notions of equality for men and women. Have students divide into groups and debate the pros and cons of each viewpoint and the reality of life for Baule women and American women. In which society do students think women really have more freedom, equality, and power? Alternatively, have students write a persuasive essay using these arguments. If students are really interested in the topic, they can extend their inquiry to look further at how gender equality has changed or evolved to the present time in both Baule and American societies.

In addition, consider the performance of female roles by males. How does this change the performance? How might it change the way men and women relate to one another in the larger society? Students may experiment with these ideas by choosing scenes or plays to re-enact using females to play male roles and vice versa.

6. Performing Personalities

Baule performances involve not only the aesthetics of masks and costumes, but also dance, music, and body language to convey the personalities, talents, and beauty of the people being honored. Working in pairs, have students determine how they want to portray each other in an admiring way. Suggest they interview each other to decide which qualities in the other person they want to highlight or honor. Instruct them to think of concrete examples of actions they can perform that exemplify someone’s personality. Remind them that the Baule mask is not an exact physical replica of a person’s face but uses the inner qualities to shape the way in which the person is portrayed outwardly. Students may create masks and costumes, add music and gesture to their performance of each other, and have a class celebration day during which students share their performances and appreciate each other's talents.

For younger students, engage the class in a more general discussion of how mood, emotion, and character are portrayed through the arts. Study different types of emotions expressed through body language by having students act out character traits (brave, smart, charming, etc.). Listen to a variety of music and have students discuss their reactions in terms of how they feel or what types of characters these songs might personify. Examine how color affects the mood of a piece or symbolizes specific emotions, such as blue indicating sadness or green being a symbol for envy.


7. Representing Life Cycles

The mask is used in performance only when its double (the person for whom the mask was made) is present. If that person dies, the mask is passed on to a close relative of a younger generation or it falls into disuse. In this way, the mask is linked to the life cycle of the Baule and immortalizes a person at the peak of his or her life cycle. Have students study the cycle of life, discussing events and characteristics usually linked to various ages. Have them sketch their own cycle of life, predicting what they will look like at certain milestone ages in the future.

State Learning Standards: 12A, 27B, 26B
Screamin’ Jay Hawkins is a vibrantly colored image of the well-known rhythm-and-blues performer of the same name. Artist Karl Wirsum, whose works are characterized by flat areas of bold color, geometric shapes, organic patterns, and symmetry, created the work as a tribute to one of his favorite musicians. Hawkins, born Jalacy J. Hawkins (1929–2000), is best known for his outrageous attire, theatrical stage antics, and screaming lyrics. His music created a charged vibrancy of sound and imagery that radiated through his listeners. Wirsum wanted to evoke the same kind of wild energy in his painting that he experienced when listening to the music of the legendary singer.

Screamin’ Jay Hawkins’s energetic lines, repeated forms, and bold colors merge together to form an active composition. It resembles a circus poster, with playful details, brilliant color, and powerful design elements. The main figure—presumably Hawkins himself—stands frontally with arms and legs outstretched, appearing at once as a monster and a comic superhero. On his face, two eyes in the shape of fried eggs stare unblinkingly forward. His mouth appears open and trembling, as if an enormous sound vibrates outward from within. The figure’s body is made up of a large abstract, geometric form, perhaps a reference to the cape that Hawkins sometimes wore as a prop during concerts. The jagged, bright yellow edges of this shape seem to suggest frenetic bodily movement. His hairy legs end in funny rounded, circus-clown-like shoes, which may have been modeled on an actual pair of shoes the artist found in a thrift store. The figure’s outstretched arms, with patterned bands of color and sharp claw-like fingers, resemble the human and animal figures seen on ancient vessels from South America, such as the Art Institute’s Nazca ceramic vessel from Peru (see page 81).

Floating around the figure are dark amoeba-shaped blobs. These large organic shapes may represent drops of sweat and refer to a phrase another famous singer, James Brown, used to describe his own plentiful perspiration. Brown released a song and album entitled “Cold Sweat” the year before Wirsum painted this image. Between the large figure’s legs stands a small man who rep-
resents the singer’s adoring audience. Encased in a black rubber suit and labeled “Armpitrubber,” this man is protected from the massive drops of sweat flying from the singer’s body.

**WIRSUM’S ARTISTIC INFLUENCES**

Much of the inspiration for Wirsum’s paintings comes from the artist’s experiences as a young child and art student. He credits a comic strip with spurring him to get involved with art in the first place. As a child, Wirsum was hospitalized with a skull fracture, and his father, who was not an artist but created objects like cards and silhouette cut-outs, created a comic strip about elves to cheer him up. This homemade comic made him want to become an artist.11 Wirsum soon began attending Saturday classes at the Art Institute, and in 1957 he enrolled as a student at the School of Art Institute. Many of the works that Wirsum saw in the Art Institute as a child and student influenced the shapes, forms, and ideas in his own paintings.

In the 1960s, Wirsum traveled to Mexico and Europe, journeys he also credits with influencing the forms, textures, and colors in his works. In Mexico, he was drawn to the decorated and brightly painted storefronts, shop signs, cars, buses, and houses, whose colors make an appearance in his Hawkins painting.11 During his travels in Europe, he was drawn to the highly stylized figures in Byzantine art—art from the Byzantine Empire (Turkey and surrounding Eastern European nations during the years 500 through 1500). In this type of art, human figures are depicted in flatly rendered color and are draped in fabrics that do not reveal the volume of the body underneath. This influence is evident in the artist’s simple, geometric representations of human and animal forms. During his travels, Wirsum was also struck by the fact the European women did not shave under their arms, a curious fact that inspired him to create a series of works in which he painted or glued tufts of hair into the armpits of the figures he painted. This may also have influenced his choice to name Hawkins’s sidekick “Armpitrubber.” Wirsum also draws inspiration from a vast collection of popular images he keeps in his studio, including jigsaw puzzles, medical journals, metal toys, canvas awnings, striped pajamas, and comics. For him, observation of the ordinary reveals the extraordinary, and many of his works begin as sketches of shapes that come together later to create full compositions. The shape formed by a piece of broccoli might become a hand. Drawing that shape and saving it for later is like writing a reminder note. Wirsum has a collection of sketches of heads, arms, legs, and hands that he uses to assemble into various configurations. When looking at Screamin’ Jay Hawkins, it is possible to see how the composition might have been formed through the comparison of separate parts.

Wirsum’s painting technique is equally based on accumulation. He creates this painting in a similar manner to printmaking (see page 29)—one layer of color on top of another. For Screamin’ Jay Hawkins, Wirsum began by painting his entire canvas yellow and then layered other colors on top until shapes formed. The bottom layer of yellow shines through the above layers of blue, green, and red, creating a vibrancy of color as well as design.

**WORD-PLAYS, VISUAL PUNS, AND THE CHICAGO IMAGISTS**

Wirsum, who has lived in Chicago most of his life and is currently an instructor at the School of the Art Institute, is primarily associated with a 1960s group of artists known as the Chicago Imagists and was part of small group within the movement called the Hairy Who. This group included other Chicago artists Jim Nutt, Gladys Nilsson, Suellen Rocca, James Falconer, and Art Green. Wirsum’s works, like those of his colleagues, draw from popular sources such as cartoons and comic books. Words and puns also play an important role in their compositions. Love of the absurd characterized the Hairy Who, whose collaborative exhibitions at the Hyde Park Art Center between 1966 and 1968 demonstrated the same playfulness. The shows included catalogues in the form of comic books, large tags with ridiculous prices hanging from the artworks, and gallery spaces dressed up to look like gaudy hotel lobbies, complete with cheap gift-store items.
Several word-plays and visual puns are present in the image of Hawkins. The dark drops of sweat play on James Brown’s phrase “cold sweat” which is usually meant to describe the sensation of being frightened. “Armpitrubber” refers to the origins of this sweat as well as the material that might protect you from it. Another detail playing on word and image appears at the top of painting. Two toothed, prehistoric-looking green jays (a reference to the singer’s name) flank the words “because is in your mind.” The phrase references lyrics from Hawkins’s song “I Put a Spell on You,” in which he wails the line “because your mine.” Wirsum’s spin on the phrase reflects his own interest in humorous, thoughtful, yet unconsciously created images.

Like Doris Lee, (see page 19) Wirsum won the Frank G. Logan Prize from the Art Institute for Screamin’ Jay Hawkins, which he painted in 1968. Two years later the image appeared on the cover of a record album entitled Because Is In Your Mind (Armpit-rubber) by Hawkins, a fact that points out Wirsum’s close connection to the worlds of both popular media and fine art.

“I Put a Spell on You”

Hawkins was an eccentric celebrity who promoted himself as a voodoo man and master of macabre performances. His most well-known song is "I Put a Spell on You," (1956) a work that was banned by several radio stations.  

13

I put a spell on you because
you're mine
You had better stop the
things that you do
I ain't lying, no I ain't lying
I just can't stand it babe
The way you're always
running round
I just can't stand it
The way you always put me
down
I put a spell on you because
you're mine, you're mine,
you're mine
I put a spell on you because
you're mine
1. Heroines and Heroes
Karl Wirsum took ideas for his artworks from popular sources like comic books, movie ads, and circus posters. Ask students to identify the details of the painting that remind them of these things. Have students create a picture of their favorite comic book or movie hero using bold colors and lines like Karl Wirsum.

State Learning Standards: 25A, 26A, 26B

2. Shake, Rattle, and Roll
Engage students in a discussion about the five senses. If you could touch the figures and forms in the painting (e.g. shapes on the left and right sides; Screamin’ Jay’s face, legs, hands, and armpits), how do you think they would feel? How did the artist create that sensation?

Looking at the painting, predict what Screamin’ Jay Hawkins’s music sounds like. Ask students whether they would want to see him perform. Why or why not? Play samples of Screamin’ Jay Hawkins’s music. Ask the students to move to the rhythm of the music in a freestyle fashion. Does the music’s rhythm match the boldness of the colors and shapes and the symmetrical design of the figure? Are the sounds in the music loud or soft? Does the rhythm repeat itself in equal time? Does the music make your body quiver like the image in the painting?

State Learning Standards: 25A, 25B

3. I Am a Star
Instruct students to create their own CD cover or movie poster using themselves as the central figure. Tell students to include words, details and colors that represent them. Make sure students give their CD or movie a title and include it on their final product. Have students write a critical review of their movie or CD, based on samples from newspapers or magazines. Display the artworks and reviews together around the classroom.

State Learning Standards: 3C, 26B

4. Inspire Me
During Wirsum’s years of training at the School of the Art Institute, he had the opportunity to closely study many artworks in the Art Institute. He used some of the styles, colors, and subjects he found in these artworks in his own paintings and drawings. He later traveled to Mexico, where he was influenced by the
colorful work of artists who weren't formally trained. Following that experience, he traveled to Europe and saw many objects, such as Byzantine painting, which had an equally profound effect on his artwork. Discuss how the works of other artists can influence artists. Ask students to differentiate between being influenced by someone and copying from them.

Have the students visit the Art Institute to study the similarities between Screamin’ Jay Hawkins and some of the artworks that Wirsum may have seen at the museum (figure 20). Give each student a color copy of Wirsum’s painting. Ask them to pay careful attention to the similarities they see between these works and Screamin’ Jay Hawkins. Have the students record what they observe in a journal during their museum visit. In addition to the suggested works of art, students may find other works to include in this comparative study (for example, the artwork of Diego Rivera or other Mexican artists, Byzantine-styled artwork, or the art of Ed Paschke). Back at school, have students prepare an essay outlining the similarities between Wirsum’s painting and one of the images they observed at the museum. As an extension, have students create a work of art inspired by Wirsum or another work of the student’s choosing. Host a student exhibition entitled Inspiration. Have the students prepare labels explaining why their selected work of art most influenced their creation.

State Learning Standards: 25A, 26B, 27A

5. Hawkins’s Spell on Me
Provide the students with the lyrics of Screamin’ Jay Hawkins song, “You Put a Spell on Me” (see page 51). As a class, have the students analyze and share their interpretation of the words much like they would a poem or sonnet. Ask the students to create their own painting based on the words. Have the students prepare labels explaining their image.

State Learning Standards: 25A, 26B, 27A

6. Right Angles, Acute Angles, and Free Forms
Make a photocopy of a transparency of Wirsum’s painting for each student. Instruct them to locate and outline the different shapes they see in the painting. As a class, discuss the differences between geometric and organic shapes. Instruct students to create a collage of the Wirsum painting using the shapes they identified. Compare these with the painting.

State Learning Standards: 25A, 26B, 27A
Figure 20
Art Institute artworks that may have inspired Karl Wirsum

Piet Mondrian (Dutch, 1872–1944).
*Lozenge Composition with Yellow, Black, Blue, Red, and Gray*, 1921.
Oil on canvas; 23 5/8 in. x 23 5/8 in. (60 x 60 cm)
Gift of Edgar Kaufman, Jr., 1957.307

Mary Cassatt (American, 1844–1926).
*The Child’s Bath*, 1893. Oil on canvas;
39 1/2 in. x 26 in. (100.3 x 66.1 cm)
Robert A. Waller Fund, 1910.2

*Brushstroke with Spatter*, 1966. Oil and magna on canvas;
68 in. x 80 in. (174.08 x 204.8 cm)
Barbara Neff Smith and Solomon Byron Smith Purchase Fund, 1966.3

Joan Miró (Spanish, 1893–1983).
*Personages with Star*, 1933.
Oil on canvas; 78 in. x 97 in. (198.1 x 246.4 cm)
Gift of Mr. and Mrs. Maurice E. Culberg, 1952.512

Piet Mondrian (Dutch, 1872–1944).
*Lozenge Composition with Yellow, Black, Blue, Red, and Gray*, 1921.
Oil on canvas; 23 5/8 in. x 23 5/8 in. (60 x 60 cm)
Gift of Edgar Kaufman, Jr., 1957.307
This small earthenware sculpture was used in an important **ritual** called the *volador* (VOHL-ah-door) (flying) ceremony, which was enacted by the ancient people of the Nayarit (nigh-yah-REEET) region of West Mexico and is still performed by people elsewhere in Mexico today. The ritual concerns the relationship of the people and their spiritual leaders, called shamans (SHAH-mahns), to the world around them, which encompasses both natural forces and phenomena and supernatural powers and spirits. In the sculpture, a shaman balances atop a tall tree in a village, while a singer sits on a lower branch. The event was part of a ritual communication between the earthly and spiritual realms. The tree represents the axis of the universe, which rises from the center of the earth. The shaman ascends this axis and spiritually transforms himself into an eagle, the better to travel between levels of the **cosmos**. (Eagles were associated with the ability to communicate with the sacred forces of sky and sun and with ancestors and spirits.) Below, village elders and other townpeople attend the ceremony.

Unlike the highly organized Olmec and Maya cultures further south that created monumental architecture, sculpture, and complex writing systems, the Nayarit and other peoples of West Mexico (figure 21) did not build large buildings or leave written records of their cultures. Yet their works of art, architectural remains, and archaeological evidence of village life speak eloquently about their society and beliefs. Excavation of ancient settlements and earthenware works of art like the *Pole Dance Scene* from the Nayarit show that the societies of West Mexico were agriculturally based and hierarchically structured. Communities were organized as chiefdoms, in which rule passed through family lines. Religion was based around the worship of ancestors and the deified forces of nature, such as the fertility of soil, the abundance of rain, and the heat of the sun. Within this framework, religious rituals were performed to help ensure, by spiritual means, the orderly progression of seasons, the abundance of crops, and the well being of the community from year to year.
The many small earthenware objects that have been uncovered by archaeologists (and sometimes by looters) provide a glimpse into the beliefs, rites, and social systems of the cultures of West Mexico. The most common types of ceramics found are single figures and small-scale groups of figures. Groups are often engaged in festivals, ball games, marriages, and burials, with people and animals gesturing expressively (figure 22). The surfaces of larger figures bear traces of multi-colored paint that indicate the body-painting and patterned textiles worn by these ancient people. For example, in the Pole Dance Scene, the special social position of the shaman and his accompanying singer is visually underscored by their distinguished dress—they wear cone-shaped hats while the figures below wear turbans. They also wear elaborately folded loincloths. Other small details, such as the wing-shaped fan the shaman holds and the raccoon-like animals called coatimundi (coat-eh-MOOND-ee), provide further information about how this ceremonial event was enacted.

The volador ceremony was a central ritual for the Nayarit. The volador tree or pole is meant to mimic the pochatl (po-CHOEtI) tree, a type of tree that held special significance for the peoples of West Mexico. In the dry season, the white silk-cotton of the tree floats into the sky, mimicking the clouds that mark the beginning in the rainy season. Trees were often associated with rulership through the metaphor of protection: like the shade of a giant tree, the “shade of the ruler” protected his people. The ritual may have originally involved climbing an actual pochatl tree. Only later was it replaced by a pole. In the climbing ritual, the pole was a metaphor for the axis mundi, which rises out of the center of a circular earthen platform structure and “extends” through the center of the universe to the apex of the sky. The shaman atop the axis pole temporarily transformed himself into a soaring eagle and func-
tioned as an intermediary between the underworld land of the ancestors, the surface of the world we inhabit, and the sky above. This bird’s-eye view of the earth was an honored perspective, reserved only for those who had knowledge to communicate with the deified elements of nature.

An imagined account of an ancient volador ceremony is provided by Christopher Whitmore in the Art Institute catalogue, *Ancient West Mexico: Art and Archaeology of the Unknown Past* (see Teacher Bibliography).

Eventually, the lone figure, arms spread, feathers in hand, balances himself atop the pole. The steady pulsating beat of the drums sinks to a deep thunderous roar at an increasing pace. Suddenly he breaks into a shrill, yet rhythmic, chant, not unlike the call of an eagle. He swoops and turns, soaring majestically with a supreme sense of balance… Meanwhile, the eight elders survey the whole event from the top of the central pyramid. Standing at the corners of the world, they face each other and the center pole, the axis of the universe. When the elders have seen that the shadow falls in the correct place, they release an eagle for each direction into the sky. Below in the low patio area, the crowd, joining hand in hand, circles the central pyramid counterclockwise: close kin, relative strangers, even those who seem only to appear when people gather to dance around the pole. Their energetic song and dance matches the pace of the roaring drums… There will be festivities throughout the day. The morning ball-game will soon begin. The day of zenith has come.¹⁴

The volador ritual took place on a circular platform constructed of superimposed levels. This was a symbolic cosmogram, a physical sign of universal order (figure 23). It is a symbol that commonly appears in the images of many ancient Mesoamerican peoples. Circular (or sometimes square) platforms functioned as openings between this world and the great forces of life and death, and were therefore the setting for ceremonial activities. Those within the circle were linked to the cosmos, and rituals served to reaffirm for their participants their place within the natural and supernatural worlds. Many of the circular complexes were oriented to the east–west axis, which links them to the daily path of the sun and calendrical functions. Like a giant sundial, the pole cast a shadow on the platform based on the position of the sun in the sky in a particular season and at a particular time of day. On the *summer solstice*, when the sun was directly overhead at its zenith, the pole cast no shadow, thus signaling to its community the beginning of a new season. Since seasonal rituals emphasize cycles of rebirth or renewal, the pole took on special significance at the time of the zenith.

**Figure 23**

Illustration of Nayarit cosmology
**Classroom Applications**

**Transparency 7**

West Mexico, Nayarit. *Pole Dance Scene*, 100/800 A.D.

1. **Sharing Family Traditions**
   This pole dance scene reflects the communal nature of the Nayarit they gather to watch or participate in the ritual. Have students make connections to the piece by making their own clay scene of either a community or family tradition in which they participate.

   State Learning Standards: 18A, 18B, 27B

2. **Archaeological Excavation**
   This work was created to be buried with the deceased to remind them about life on earth. In a way, burial sites serve as a kind of time capsule that reflect the values and events of a particular time or generation. Using what your students know about the Nayarit, make an imaginary Nayarit burial site and have each student contribute one thing that reflects some aspect of the Nayarit people. These "objects" can be in the form of an illustration, a sculpture, an actual item, or even a written description. Then, have students pretend that they are archaeologists uncovering a Nayarit burial site. As students excavate, have them document and/or draw what they find in the site.

   Have your students look closely at the details of the *Pole Dance Scene* and at the objects that they have created for their reconstruction of a burial site. Students should try and make inferences about the economic, political, and social structure of the Nayarit people. Who or what has power? What is the relationship between humans and nature? What types of jobs might the Nayarit have? What was the climate like? What can you infer about the values of these people? In answer to these questions, have students add these descriptions to the archaeology reports they include with the rest of their documentation of this imaginary burial excavation.

   State Learning Standards: 18A, 18B, 11A

3. **Creating Our Worlds**
   The structure of the *Pole Dance Scene* reflects the Nayarit belief that the world is oriented in a circular manner as well as in five different directions, each connected to different animals, colors, seasons, and characteristics. This conception of space is closely tied to the creation story of the Nayarit people. Have students read and research the creation story of the Nayarit people (see *Student Bibliography*) and create three-dimensional models of the Nayarit worldview. Read other creation stories and compare/contrast the various worldviews of each culture. Are there common themes that most creation
stories include, such as the significance of local geography, the role of the four natural elements (earth, wind, fire, and water), or the interplay of good and evil? Help students draw parallels between the relationship of creation stories to the way in which the Nayarit people structured their spiritual ceremonies. Compare this to Christian Biblical accounts of creation and religious practice. Compare one or more of the other main world religions with which your students are most familiar. Once you have studied, discussed, and compared creation stories, have students write their own unique story that describes their model of the universe, explains the arrival of people and deities, and outlines a ritual or ceremony in which people would participate in their imaginary universe.

State Learning Standards: 3C, 18B, 2A

4. Status Symbols
The shaman was the religious and political ruler of the Nayarit. He was the only one with the power to ascend to the universe above. He derived his greatest power from his ability to mediate between people and the spiritual world. He was depicted as an elevated figure, "pictured with the characteristics of an eagle flying, situated atop a tree, or seated in an elevated chair. This set him apart from the crowd and reflected his status as a leader. How do we visually show the status of our leaders today? Consider clothing, symbols, accessories, position, surroundings, etc. Find images of important figures in newspapers, magazines, artworks, or photographs of memorials. Create a status collage from these images. As an extension activity, look at a photograph, illustration, or artwork that depicts a group of people. Have students redraw this image and use what they have learned about depicting power and status to differentiate the people in the image, either adding details to the setting, repositioning figures, or using elements of art to create desired focal points.

State Learning Standards: 16B, 18C, 27A, 27B

5. How Materials Decompose
The Nayarit funerary objects were made from clay and natural materials, yet they have lasted for nearly 2,000 years. Engage students in a study about the decomposition of materials. Have students find objects made from different materials, such as metal, dough, clay, newspaper, or fabric. Hypothesize about which material will last the longest. Have students bury the objects for a period of time or put them through a series of weathering tests to see which stands up best to heat, cold, water, pressure, etc. Discuss findings. As a class, determine which material is best suited for a funerary burial object like the Pole Dance Scene.

State Learning Standards: 16B, 18C, 27A, 27B
**Transparency 8**

Street Scenes in Times of Peace is a long, painted handscroll that shows off the wide range of people and activities typical of a large, 14th-century Chinese city. Among the 478 figures present on the nearly eight-meter scroll are families, scholars, drunkards, merchants, professionals, musicians, carpenters, masons, painters, diviners, silk workers, dancers, and puppeteers—all going about their daily business of laboring, trading, relaxing, and playing. This scroll offers a rare glimpse of what life might have been like in an urban Chinese society more than 600 years ago.

Some areas of this scroll reveal the disorganized clatter of people, vehicles, and animals typical of medieval cities. Other areas illustrate how in urban centers people of similar professions tend to congregate. In one area of this city, woodworkers, stonemasons, and laborers gather with the common goal to build new constructions (scenes 6 and 7; figure 24). In another, men herd goats, horses, and cows (scene 8; figure 25). In still another area, (scene 9; see transparency) artists and diviners have come together to market their crafts. In the center foreground, a man sits at a table under a parasol with an inscription that reads (in Chinese characters) “Composer of Poetry and Prose; Inscriber of Hanging Scrolls.” He is just about to inscribe, or write upon, the blank scroll on the table before him, while a crowd of men with scrolls in hand stand around and wait their turns. To the right, a man stands under a parasol that reads “Diviner of Faces.” This man is a physiognomist, someone who reads a person’s character through his or her facial features. Behind this crowd, a man in a covered booth with a sign reading “Following Prescriptions, Pills, and Powders Mixed to Respond to Illness” dispenses handmade medicines. To the left, another man at a booth bearing the sign “Astrologer: Fate Examined According to the Five Planets” offers fortune-telling based on the arrangement of stars. In the lower left, a man standing under a parasol that reads “Writer of Talismans...to Expel Noxious Influences and Apparitions” hands a small piece of inscribed cloth to a person in a small crowd gathered before him.
These artists and diviners offer to predict their customers’ fates based on Taoist principles (see What Is Taoism? sidebar, page 70). The astrologer bases his fortune-telling on the Taoist theory of the Five Planets—Mercury, Venus, Mars, Jupiter, and Saturn—which correspond respectively to the five elements—metal, wood, water, fire, and earth (figure 26). The positions of the planets in the sky, combined with the sign of the zodiac at the time of one’s birth, may determine a person’s destiny. A person may also need protection against “Noxious Influences and Apparitions,” as the Writer of Talismans in the handscroll promises. Talismans are objects believed to have magical powers of protection. In Taoism, they are abstract patterns—often resembling Chinese calligraphy—written on pieces of cloth or paper that can be worn or hung on doors to ward off malign influences.

<table>
<thead>
<tr>
<th>ELEMENT</th>
<th>SYMBOLIZES</th>
<th>PLANET</th>
</tr>
</thead>
<tbody>
<tr>
<td>water</td>
<td>clarity, communication, and transmission of ideas</td>
<td>Mercury</td>
</tr>
<tr>
<td>metal</td>
<td>wealth and financial success</td>
<td>Venus</td>
</tr>
<tr>
<td>fire</td>
<td>action, motivation, and intellect</td>
<td>Mars</td>
</tr>
<tr>
<td>wood</td>
<td>growth, creation, and nourishment cycles</td>
<td>Jupiter</td>
</tr>
<tr>
<td>earth</td>
<td>stabilize, solid, reliable, and confident</td>
<td>Saturn</td>
</tr>
</tbody>
</table>
During the Yuan (yoo-AHN) dynasty (1279–1368), when Zhu Yu (joo yoo) painted this handscroll, China was under the rule of Mongol conquerors (figure 30). Chinese scholars and officials withdrew from public life and turned their creative energies to art and literature. This period gave birth to new forms of drama, writing, and painting.

Zhu Yu’s painting appears in the traditional form of a handscroll, a long, horizontal piece of paper with images and calligraphy. This kind of scroll was intended for occasional viewing. It was brought out only when its owner wished to look at it alone or with a small group of people in an intimate setting. Normally it was stored in a special box. Because of their format, long handscrolls are viewed two or three feet at a time from right to left, the same way one would read Chinese writing. Many Chinese painters attempted to capture the spirit of their subjects rather than just their likenesses. For this reason, abstract qualities of painting, such as brushwork and calligraphy, are most important. Here, the figures are not set into a recognizable space or environment; they are isolated against a blank ground.

Painted handscrolls were often amended by colophons (KAH-leh-fons), added lengths of paper on which subsequent owners or viewers wrote commentary and impressed their chops, or personal seals (stamps of jade, wood, ivory, horn, or amber carved with the owner’s name) (figure 27). The Street Scenes in Times of Peace contains seven colophons and 26 separate seals. Some of the commentaries relate the circumstances of the writer’s encounter with the scroll. Others critique the artist’s skill. One owner, Weng Tonghe, wrote, “Especially to be treasured is the forcefulness of the brushwork….Zhu was a high-minded scholar, not to be classified as a mere painter.”

Over time, as handscrolls passed from owner to owner, a handscroll might accumulate many poems and comments and would thus become an ongoing document of its ownership. It might also record the changing opinions about a particular style of painting over the course of centuries. During the Ming dynasty (1368–1644), an observer of this scroll commented on how painting had changed in the generations since Zhu’s time.

Paintings of this caliber have been rare. That the people of today are inferior to the ancients not only in writing and accomplishments is certain, and this is a fact to be lamented.
ART AND THE MIDDLE CLASS

The colophons of the handscroll identify it as a scholar painting, yet the subject of the scroll is the professional class—merchants, tradesmen, artists, diviners, and performers—who inhabit the city center. The type of brushwork that Zhu employed is more descriptive than the expressive style used by self-proclaimed scholar-amateurs. Zhu Yu may have found himself in the unfortunate situation of being out of favor with the ruling dynasty. Some artists of the time retired from court life and created communities in remote areas of China where they continued the practice of creating and discussing paintings, writing poetry, and listening to music. Scholar-artists who stayed in the employ of the Yuan dynasty court, as Zhu did between 1312 and 1320, may have needed to supplement their now meager incomes by selling paintings to the growing middle class. Perhaps his paintings were designed to appeal to the tastes of both classes—scholars and professionals (figure 28).

<table>
<thead>
<tr>
<th>government officials</th>
<th>functionaries</th>
</tr>
</thead>
<tbody>
<tr>
<td>monks</td>
<td>Taoist priests</td>
</tr>
<tr>
<td>doctors</td>
<td>engineers</td>
</tr>
<tr>
<td>artisans</td>
<td>courtesans/prostitutes</td>
</tr>
<tr>
<td>scholars</td>
<td>beggars</td>
</tr>
</tbody>
</table>

What is Taoism?

In Taoism, the cosmos is a balance between structured cycles and constant change. Humans participate in the ordered structure through the process of birth, death, and rebirth but are also subject to the perpetual change and unpredictability of the universe. The balance between these opposites is called the Tao, or the Way. The Taoist seeks to follow the Way by harmonizing with both the cyclic and irregular workings of the cosmos. This balance is also typified by two opposing forms of energy—yin and yang (figure 29). Yin describes yielding energy. Yang describes assertive energy. Sometimes one type of energy is more present than the other; sometimes both energies are present simultaneously. Because Taoist cosmology involves not only the remote heavens but also the earthly realm of the human, astrologers and diviners perform the important function of reading the stars to explain a present situation or anticipate a future course of events.
Foreign occupation and rule of China arose at the start of the 13th century, and continued throughout the Yuan (yoo-AHN) dynasty (1279–1368), when the rulers were Mongolian in origin. Control of China by the Mongols dates back to the early 13th century, when the warrior Genghis Khan united the nomadic tribes of Mongolia and invaded China from the north. By the end of the 13th century, the Mongol invaders, led by Genghis’s descendants, ruled an empire that stretched, during the time of the Yuan dynasty, from what is now Poland to Korea, from Siberia to Vietnam, and included Persia and parts of Arabia (see map below).

European interest in China, both diplomatic and religious, grew during the Yuan dynasty, which was founded by Genghis Khan’s grandson, the Emperor Kublai Khan. The famous Italian explorer Marco Polo worked in Kubilai Khan’s court. Although top officials in China were generally Mongols, Kubilai was tutored to respect Chinese culture and surrounded himself with Chinese advisors. Subsequently, the visual arts, music, and literature flourished in China during the Yuan dynasty, despite its foreign occupation and rule.
Classroom Applications

Transparency 8

Zhu Yu (Junbi). Street Scenes in Times of Peace (detail, scene 9), Yuan Dynasty, mid-14th century

1. I Spy!
This hand scroll records the great variety of occupations and forms of entertainment in 14th-century China. Among the figures are families, scholars, merchants, professionals, and craftsmen of all kinds. Ask students to look carefully at the details of the painting and answer the following questions. How many people do you see? (There are 478 figures represented in the full painting.) How are people dressed? Identify the children and describe what they are doing. Identify people working and describe the kind of tools they are using to do their work. What kind of animals do you see? Locate the puppet show. What else do you see in this picture?

State Learning Standards: 18A, 26A

2. Handscrolls
Explain to the students that a handscroll is a horizontal painting, sometimes embellished with calligraphy, that often reflects the culture or everyday life of the place or time it was created. The scroll is meant to be held in the viewer’s hands and seen from a close vantage point. Scrolls are most easily viewed by a small group of people in an intimate setting. Scrolls are traditionally read two or three feet at a time, from right to left.

Create a model of a handscroll using a long, thin sheet of white paper rolled at each end around some sort of cylinder, such as a paper towel roll. Have students practice rolling the scroll, showing only two to three feet of the paper at a given time. Discuss how reading the handscroll is different from reading a picture book. Compare the handscroll, which is read right to left, with the picture book, which is read left to right. Ask students to consider how the format changes the reader’s relationship with the written word or image. Today, what do we scroll through in order to see the full text?

State Learning Standards: 1C, 26A

3. The Hustle and Bustle of School Life
Have students create a class scroll depicting everyday life in their school or neighborhood. Decide as a class which scenes will be included in the scroll and in which order they will appear. Scenes may depict children’s activities, people working or learning, a craft fair, marketplace, or celebration. Assign each scene to a group of students and instruct them to observe these activities taking place in their neighborhood or school. Have them make preliminary drawings based on these observations or their imagination. Students should
work collaboratively on the preliminary drawings. Once the drawings are finished, instruct students to draw a final version of their scene on a long sheet of white paper, moving from right to left. Display two to three foot portions of the class scroll at a time.

State Learning Standards: 18B, 26B

4. Word Pictures and Calligraphy

The Chinese language has been used for more than 3,000 consecutive years. It is made up of characters, or simple pictures and symbols that stand for things or ideas. Calligraphy is the art of producing artistic handwriting or lettering. Paintings often include calligraphic characters, which describe or respond to the painting in some way. The artist’s signature is also written in calligraphy. Calligraphy can be so beautiful that one character is sometimes the sole subject of a work of art.

In Western culture, a person is taught how to write the letters that make up the alphabet, but the method they use to form those letters is often quite varied. This results in the particularities of handwriting. Chinese characters, however, are drawn using a uniform method (for example, each character has its own instructions). (figure 31) The instructions do not vary depending on the person drawing the character. Have students practice writing Chinese characters using white paper, watered-down black paint, and bamboo or paint brushes. Instruct them to hold the brush perpendicular to the writing surface and repeat the character multiple times following the directions below. When they have completed this activity, discuss the differences between Chinese characters and our alphabet. Consider the apparent differences between handwritten samples of calligraphy and the English language. Discuss the role of the “hand” in both.

As an extension, consider letters of our alphabet as works of art, rather than symbols or signs that have a learned meaning. Enlarge the word “symbol” below and print it on an overhead transparency. Turn the page so that the word is upside down. Cover the entire transparency with a piece of paper. Instruct students to draw what they see on the overhead screen with a piece of white paper and a black marker, as you slide the cover sheet down bit by bit to expose small segments of the upside-down word. After the entire word is exposed, ask students to describe the drawing they have made. Only after they have considered their drawings are they allowed to turn the paper over to discover the meaning of their mark.
SYMBOL

For older students, discuss the variety of ways one can write the English language using different fonts. Look at a selection of fonts used in old and new printed texts, media, and word processors. Discuss how these have changed over time due to technology. (You may also want to check your local bookstore for a book of fonts.) Have students create their own font based on their handwriting or imagination. Instruct them to reproduce the alphabet (A–Z) and numbers (1–10) using their new font. Share these with the class.

State Learning Standards: 1B, 2A, 13A, 18A, 26B, 27A

4. Character Signatures
Chinese artists often signed their works with a chop, or personal seal. These seals displayed the character of the artist's name in calligraphy. Have students create a personal seal to use when signing an artwork or homework assignment. Instruct each student to draw a symbol that represents something they like about themselves. Have students transfer their drawing to a small square or rectangular piece of linoleum or wood, and then carve away the negative (or unused) space. Ink the seals with black ink and print them on rice paper.

State Learning Standards: 26B, 27A

5. Picture Story
Challenge students to use a different art medium, such as photography, and a form of writing, such as poetry, to create a story depicting everyday life in a style similar to this Chinese handscroll. Ask students to contribute one or more photographs to create a photo essay about everyday life in their neighborhood. Discuss with the students what images they might want to photograph. If someone found their photo essay 100 years from now, what do they want him or her to know about their community? Set up a system so that students can borrow a camera to make their images. Written explanations should accompany each photograph. Create a booklet (folded “accordion-style”) for the explanations and photograph.

State Learning Standards: 2A, 3B, 26A, 26B,
On an open terrace filled with beautiful objects, a man offers a young woman a glass of wine. The unknown artist of this painting composed his work so that the canvas becomes a window into the couple’s world. The wooden frame of the glass window, set in the near foreground, creates a trompe l’oeil (trohmp LOY) effect, giving the viewer the feeling that he or she is standing just inside the window peering out. Trompe l’œil is a French term meaning “to fool the eye,” and it describes an effect that many 17th- and 18th-century artists used to draw their viewers’ eyes and imaginations into the created worlds of their paintings. Here, space is divided into four zones by repeated geometric architectural forms and light effects that pull you into the composition. The first zone is that closest to the viewer—the window frame and the space in front of the frame. On the sill rests a soldier’s belt and sword, which, lying at an angle, draw the eye into the second zone of the composition. Here, the man and woman stand near a table and chairs strewn with musical instruments, sheet music, a Middle Eastern rug, and fine pottery. This area is covered by grape vines, bounded on the right by the wall of the house and at the rear by an ornate railing. Beyond, in the third zone, a man and woman leaning out of a second story window look over a walled garden. This area is divided from the fourth and farthest zone by a tall, garden wall, which is pierced in the center by an open doorway. In the distance you find a glimpse of open parkland or farmland of the Netherlands.

The artist who painted this work used linear perspective (figure 32) to create the illusion of space receding into the distance. In this system, “real world” horizontal lines that describe the tops of windows, doors, bricks, and table tops become diagonal lines that appear to converge at an invisible point located in the center of the garden doorway called the vanishing point. Linear perspective creates the illusion that objects become smaller as they recede into the distance. This illusion is most obvious in the design of the terrace tiles, in which
the checkered tiles at the rear of the terrace are smaller than those at the front. Additionally, the artist employed a convention called atmospheric perspective, in which distant objects or landscape elements are lighter and cooler in hue than objects in the foreground, to give the appearance that they are far away.

**SCIENCE, PERSPECTIVE, AND THE CAMERA OBSCURA**

Seventeenth-century artists were well educated in the system of linear perspective. It had been developed and perfected more than a century earlier during the Renaissance. Yet some artists of the time also used a device called the camera obscura to help them further understand how to create convincing illusions of three-dimensional space on two-dimensional surfaces.

Simply, the camera obscura (an Italian term meaning "dark room") is a dark, enclosed space with a small hole at one end that, when light shines through it, projects onto the opposite surface an inverted (upside-down) image of whatever is outside the space. This type of device (as found in the exhibition installation) may be as large as an entire room or as small as a portable box. Using such devices, artists could record scenes with a high degree of accuracy. They merely had to trace the images projected through the pinhole onto their drawing surface. The lines and shapes that were traced, rather than sketched, provided a very precise three-dimensional effect.

**EXPLORING THE GLOBE**

Within this perspectival space are arrayed a great variety of beautiful objects. Dutch culture was one of exploration and global trade. Voyages that the Dutch and other Europeans undertook to open new trade routes brought great wealth and exotic materials back to their nations. In the formation of the Dutch East India Company, trade flourished (figure 33). The artist who painted The Terrace displays a diverse collection of goods—both local and foreign—that might have filled the 17th-century Dutch home. The rug draped over the table would have been obtained through trade with Persia (modern Iran). The woman’s pearl necklace and the man’s velvet cloak were also most likely exotic imports. The pearls may have been brought from India, the Persian Gulf region, China, or Japan, all centers of pearl production at this time. The man’s cloak appears to be made of velvet. The technique...
of weaving velvet from silk fiber on shuttle looms was developed in China, and places such as Persia, India, Italy, and Turkey were later known for producing rich versions of the fabric.

A number of items seen in this painting, even if not imported, show off the owner’s tastes for finely handcrafted and valuable objects. The blue-and-white design featured on the ewer, or pitcher, which was probably made in the town of Delft, was most likely rooted in the traditional blue and white designs of Chinese porcelain. Other highly valued objects we see in The Terrace, such as the violin, cello, sword, books, sheet music, sculptures, wine glasses, and silver tray, may have been imported or made locally.

**Figure 33**

Trade routes of the Dutch East India Company in the 17th century

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**Chinese Blue and White**

Blue-and-white porcelain was developed in China as early as the Yuan Dynasty (1280–1368) (see Street Scenes in Times of Peace, page 63) using cobalt blue pigment imported from the Middle East. The local Dutch production of blue-and-white was spurred on by a European craze for all things Chinese, especially blue and white porcelain. While the Dutch were not able to produce true porcelain, they did produce a less durable but welcomed substitute of tin-glazed earthenware, a type of pottery commonly called “delftware.” Blue and white patterns on Dutch delftware were often Chinese in inspiration. An actual Chinese vessel in the Art Institute’s collection, **Square Vase** (figure 34) shows the prized blue-and-white designs with typical, traditional Chinese motifs, such as dragons, cranes, phoenixes, clouds, flutes, and angle-shaped jade chimes.

**Figure 34**

China. Square Vase, Ming dynasty, 1573–1620. Porcelain; h. 7 7/8 in. (20.16 cm) Gift of Russell Tyson, 1954.472
Traditionally in Dutch painting, everyday objects convey alternative meanings. Often whole paintings carried symbolic messages, which Dutch people of the period would have immediately understood. In much the same way, we understand that the bald eagle is the symbol of America, or that a red octagon means “stop.” The young woman’s string of pearls is associated with Venus, the Roman goddess of love and beauty, who emerged from the sea in a shell. Putti (shown here as statues) are Cupid’s attendants and are associated with love, especially when shown wearing ice-skates, as the putto in this image. The presence of musical instruments suggests that the man and woman were making music together, a symbol of harmony. The guitar is an emblem of alliances. Musical instruments have long been associated with sacred and profane love, but in certain settings some instruments may suggest vice rather than virtue. Here, the couple has left their music making to stand in the corner of the terrace, where the man offers the woman a glass of wine. This gesture may symbolize an amorous offer, or perhaps temptation. The presence of the sword in the foreground suggests that the man has put aside war for love or has let down his guard. The sword may also be a vanitas symbol, pointing out the vanity of earthly existences, since worldly pleasures are fleeting. The hindquarters of a dog are visible to the left of the table. The dog usually represents faithfulness, but it also may have a double meaning. Does the dog symbolize the couple’s faithfulness to each other? Or is it meant to be a reminder to one of them of their supposed faithfulness to a spouse not present in the scene? Could the man or woman looking down from the second story window be the mate of one of the people standing in the terrace? All of the signs in the painting seem to point to a narrative about love, and yet they are sufficiently open-ended as to the leave their interpretation up to the viewer.
Classroom Applications

Transparency 9

Unknown Dutch (Delft) Artist. The Terrace, c. 1660

1. Fooling the Eye
The unknown painter of The Terrace, like many of his Dutch 17th-century contemporaries, reproduced objects in so much detail that we are often tricked into believing the objects are real. The device of the frame in the painting which projects into the viewer’s space is often referred to as trompe l’oeil, a French term that means to fool the eye. The details in The Terrace activate each of our five senses and entice us to look more closely at the picture. Encourage students to imagine they are standing inside the picture frame. Ask them to complete the following sentences and share responses as a class.

I see...
I smell...
I hear...
I feel...
I taste...

State Learning Standards: 3B, 25A

2. Around the World and Back Again
From the early years of the 17th century, Dutch explorers and merchants from the newly formed Dutch East India Company traveled the world in search of exotic goods and luxury items to bring back to the Netherlands. The artist includes some of these goods.

Persian rug, probably from modern-day Iran
blue-and-white porcelain ewer (pitcher) inspired by traditional Chinese porcelain
cello, probably from Italy
guitar, probably from Spain

Have students locate the countries in which these objects probably originated on a world map. Ask students to chart their travels to the Netherlands and estimate the distance the objects may have traveled before becoming part of this composition. Discuss how objects provide clues about far away places.

3. Symbols of Love
The stone sculptures in the background of The Terrace represent putti. A putto (singular) is a child figure, often depicted with wings, who is commonly associated with Cupid. Discuss why this chubby child represents love. What are some other symbols of love? Have students draw their favorite symbol of love. How does this symbol represent love?

Discuss why these putti were included in this painting. What are some other references to love that you see? Instruct students to create a love story between one of the couples in the painting. Encourage them to pay careful attention to the clues the artist gives about these figures. How did the couple meet? What are they saying to another? What will happen next? Display stories alongside the drawings students made of popular love symbols.

State Learning Standards: 2A, 3B, 26B

4. Size Is Relative
The artist who painted this work manipulated the size of the objects in The Terrace to help him represent a three-dimensional world on a two-dimensional painting surface. Have students measure the two figures on the terrace and the objects in the foreground of the painting. How do the sizes compare? Is this the normal scale relationship of human figures to objects? Discuss how our eye perceives the size of something close up versus something in the distance. As a class, calculate the ratio of the figures to the objects.

State Learning Standards: 7B, 12A, 25A

5. The Camera Obscura
Review the camera obscura with students (page 74). Create a small camera obscura using the following instructions from the Exploratorium Web site: www.exploratorium.edu/science_explorer (Check the site for step-by-step illustrations.)

- Take the plastic lid off a cylindrical potato chip can and wipe the inside clean. Save the lid.
- Draw a line with a marker all the way around the can, about 2 inches up from the bottom. Than cut along that line so the tube is in two pieces. The shorter bottom piece should have the metal end.
- Make a hole in the center of the metal with the thumbtack.
- Put the plastic lid onto the shorter piece. Place the longer piece of the can back on top of the shorter piece. Tape all the pieces together. To keep light out of the tube, tape an approximately one-foot long piece of aluminum foil or black construction paper along the length of the tube. Wrap the foil all the way around the tube twice, then tape the loose edge of the foil closed.
- Go outside on a sunny day. Close one eye and hold the tube up to your other eye. Cup your hands around the opening of the tube so the inside of the tube is as dark as possible. Look through the tube. The lid creates a screen that displays upside-down color pictures of the world around you!
Why does this work? Discuss how rays of light travel in a straight line. The rays of light from the image cross as they pass through the hole. The hole in the camera allows a small amount of light to enter the can, just as the iris of our eye controls the amount of light allowed in our eye. Too little or too much light can obscure details. Discuss further connections between the function of our eye and the camera obscura. (Consult the Exploratorium Web site for more information and illustrations on how light travels.)

State Learning Standards: 12A, 26A

6. An Open Window
The Renaissance art theorist and architect Leon Battista Alberti (1404–1472) was the first to compare looking at a painting to looking through an open window. He equated the picture surface (usually canvas or wood) with the window and the painted image with the view. Similarly, the stage of a theater features curtains that open and close to remind viewers that an illusion is being unveiled. The artist of The Terrace played with Alberti’s metaphor by painting a real window through which we view the scene. Define the term “artifice” and discuss its role in art making. How do artists create an illusion of reality? Have students draw the view they see outside their window or doorway, making sure to include the frame of the window or doorway in their compositions. Encourage them to reproduce what they see with so much natural detail so as to fool the spectator’s eye.

State Learning Standards: 25A, 26B
The composite creature painted on this vessel is one of the most important and recurring images in the art of the Nazca people, whose society flourished on the south coast of Peru from approximately 180 B.C. to A.D. 500. The two identical figures on this vessel combine abstracted human, cat-like, and marine animal traits to form new, fantastic creatures (figure 35). On their faces, the figures wear cat-like masks with large whiskers, crowns, and dangling discs. Their powerful, curving bodies have the spiky fins of sharks or killer whales. In their human hands, the fanciful creatures also hold batons and decapitated trophy-heads of enemy warriors. The image draws parallels between the chief predators of the sea and the fields—the killer whale and the feline, both of which are at the top of the food chain—and the Nazca warrior-chieftains, who associated themselves with these fearsome animals when they raided their enemies and defended their own territories. Given the inclusion of fierce sea and land creatures, this vessel was probably used in military ceremonies marking either the beginning of hostilities or the final victory. It may also have been used in rituals associated with the success of hunting, fishing, and farming—for fertility and war were considered complementary concepts by the Nazca people.
Nazca vessels often served dual purposes—to make sacrificial offerings in ceremonies as well as to hold everyday food and beverages. The stirrup-like handle made carrying the jar easier, and the two spouts allowed smooth pouring of the liquid contained inside: as air flowed in one spout, liquid flowed out the other. Vessels appear in basic geometric shapes—round, cylindrical, or domeshaped—with smooth surfaces for figural images. Typically, the images on the vessels are flat and abstracted in form and depicted in vivid colors. Artists achieved a wide range of colors on their ceramic works by applying liquid clay, or slip, mixed with various mineral pigments and then firing the pieces. Some vessels contain as many as seven colors. Earth red, cream or white, yellow ochre, black, and orange are the most common colors used for vessels. These colors can be found on the Vessel Depicting Composite Fish, Feline, and Human Figure. On later vessels, as the technique of firing color developed, Nazca ceramicists were able to employ up to 12 colors in their patterns.

In all of their arts, the Nazca portrayed animals, plants, insects, human activities, and abstract designs such as spirals and zig-zags that they observed in their region. Zig-zags perhaps represent lightning and rivers, while spirals suggest seashells and the ocean. Certain birds, such as herons and swallows, were interpreted as signs of rain. Pelicans were associated with successful fishing. Felines were associated with war and territorial protection. In effect, the ceramic art of the Nazca constitutes an encyclopedia of all the important forms of life in the world around them. All of these motifs were tied to the seasonal cycle and the social, economic, religious, and geographic concerns of the Nazca culture. They comprise a symbolic visual language that may be read like a text, transmitting beliefs, traditions and cosmological principles, and expressing the intimate relationship between humans, nature, and the mysterious forces of life and death.
LAND DRAWINGS

The most spectacular creations of the Nazca are the immense land drawings, called geoglyphs, scattered across the desert surface on plateaus above the green river valleys. Similarly, the Paracas people (see Paracas Textiles sidebar, page 84)—who preceded the Nazca in the previous millennium—had made earth drawings several hundred years before the Nazca arrived, but their geoglyphs were small and made by mounding stones to outline their figures. The Nazca, by contrast, made enormous geoglyphs by digging through the dark surface of the plain to reveal the light gravel beneath. The glyphs have remained visible to modern observers because of the lack of rain in the area.

The land drawings incorporate the same motifs seen on ceramic vessels: animals, birds, fish (figure 36), and anthropomorphic figures, but many are geometric diagrams formed by long, continuous lines that may run straight for many kilometers, often converging in radial patterns upon knolls or other specific topographic or man-made features. Some drawings are spectacularly intricate depictions of insects, animals, and composite creatures, all with seasonal associations, as in the ceramic and textile art. The glyphs are so large that they may only be viewed without distortion from the air. One enormous land drawing on the Nazca plain overlooking the Ingenio Valley in southern Peru shows the curving body of a killer whale with a human trophy-head similar to that seen on the Art Institute vessel.

The function of the geoglyphs continues to puzzle scholars to the present day. One bizarre theory (not held by an archeologist) proposed in the 1960s held that the Nazca lines were actually landing places for extraterrestrial spaceships! Another odd speculation asserted that the Nazca must surely have invented hot-air balloons from which to view the designs, because they can only be seen in their entirety from great height. Until very recently, the dominant interpretation of the lines has been that they were aids in making astronomical observations, linked to the need to keep track of the seasonal calendar to which all important activities were linked. Yet new studies have revealed that the alignments between the land patterns and the arrangement of stars are coincidental.

Perhaps the most plausible meaning of the lines is that they were used as ritual processional pathways pointing to features of the land that were either symbolically or actually associated with water. Many Nazca lines depart from points of land overlooking the fertile fields to distant sites, such as the mountain Tunga, where water sources were worshipped, or to other features that had related natural or mythical connections. Even today throughout the southern Andes, religious leaders from many communities travel on lines of pilgrimage to sacred places where offerings are made to the earth or the sky. (It is a system of reciprocity, with people feeding the land just as the land feeds the human community.) Thus the linear forms of insects and other animals can be interpreted as creatures that have strong seasonal association with water, cultivation of fields, or harvesting of the sea. Both the designers of the land drawings and the ceramicists of the brightly colored vessels created forms—big and small—that addressed the rhythms of life in the Nazca universe.

FIGURE 36
Aerial illustration of Nazca land drawing depicting mythical fish with shark or killer-whale motifs. This land drawing is about 200 feet in length.
Moche People

The Moche people shared the Andean region on the Peruvian coast to the north of the Nazca. Among the immense variety of their sculptural ceramic production are sensitively modeled portrait vessels depicting individuals with distinctive facial features. Vessels accurately recorded the age, sex, and facial features of these rulers, but they also paid great attention to their personality, character, mood, and psychological state as well. This vessel (figure 37) illustrates the physical traits of a young warrior—prominent cheekbones, almond-shaped eyes, distended nostrils—and provides details of his aristocratic headdress. The direct gaze and slightly furrowed brow reveal the introspective, thoughtful, and somewhat melancholic mood of the warrior.

FIGURE 37
Peru, North Coast, Moche culture. Portrait Head Vessel of a Ruler, Mochica V, c. 100 B.C. – A.D. 500. Ceramic and pigment; h. 14 in. x 9 1/2 in. (35.6 x 24.1 cm)
The Kate S. Buckingham Foundation, 1955.2338

Paracas Textiles

The main aesthetic products of the Paracas people were textiles (figure 38), which they used for state festivals and religious events, for gifts from leaders, for wrapping hallowed stones and other natural forms in their surrounding sacred geography, or to wrap in many layers around the dead for burial. These textiles exhibit the same vivid colors and types of composite creatures seen on Nazca ceramics.

FIGURE 38
Peru, South Coast, Paracas culture. Embroidered Mantle, 500–200 B.C.
Wool, plain weave; 93 in. x 41 3/5 in. (238.3 x 106.5 cm)
Emily Crane Chadbourne Fund, 1970.293
1. Meet the Creature
Encourage students to imagine what would happen if they met the composite creature depicted on this vessel. What do you think the creature would be like? Where would it live? How would it move? What would it do? What would it eat? Have students write an adventure story about meeting this creature. As they create with their scenarios, challenge the students to answer the following questions: How did they meet this creature? When did the meeting take place? Who else was there? What happened? Why did this encounter take place?

State Learning Standards: 3B, 25A

2. The Animal in You
People from the Nazca culture believed in gods who displayed both human and animal traits. These gods became symbols of the behaviors valued by the people of ancient Peru. Which animal parts does this creature display? Which personality traits do these animals suggest?

Have students choose an animal with which they share certain qualities. For example, a student who likes to swim may select an aquatic animal, such as a fish or dolphin. Have students create a self-portrait that combines traits from the animal they selected and themselves. Using crayons, markers, or paint, have students draw their self-portraits in a style similar to the creature on the Nazca vessel, using clear black outlines, geometric shapes, and vibrant colors. If a kiln is available, have students make clay coil pots and paint their self-portraits on the pot. Students can also make a three-dimensional sculpture or mask that displays the animal traits they chose. Students should share their self-portraits with the class and explain the animal traits they have included and why.

State Learning Standards: 18A, 26B

4. Land Drawing
In addition to decorating vessels with figural drawings, the ancient Nazca people etched similar designs, often on a large scale, into the ground. These earth drawings are known as the “Nazca lines.” The designs are most easily deciphered from the sky because of their large scale. Have students research these mysterious earth drawings and read about the various theories about the purpose and meanings of the Nazca lines.

Have students create their own large landscape drawing using chalk. Determine a place outside where the students can make the drawing, such as a parking lot
or playground. It is also best if this space can also be viewed from above. Sketch the outline of one of the Nazca line figures on a regular-sized sheet of paper and then draw a grid on top of it. Assign a box to each student, making sure that there are enough boxes with lines in it for each student. The grid is used to guide the drawing of the enlarged figure outside. Once you are outside, draw an enlarged grid with chalk. Have each student draw the lines of his or her box in the appropriate chalk box. When the drawing is complete, view the drawing from above. Invite other classrooms to also view your landscape line drawing.

State Learning Standards: 5A, 26A, 27A

5. Various Vessels
This vessel, like many Nazca ceramics, has a bridge-like stirrup handle and two spouts. Why does it have two spouts? Do an experiment with two metal cans containing a liquid, such as a can of tomato sauce or olive oil. Punch out an opening on the top of the first can and have students time how long it takes to pour out one cup of liquid. Punch out two openings opposite from each other on the second can. Time how long it takes to pour out one cup of liquid. In which case did the liquid pour quicker? In which case did the liquid pour smoother? Why? What is the benefit of the Nazca vessel having two spouts instead of one?

There are many possible shapes for vessels that contain liquid. Have students bring in a variety of bottles and containers, such as water bottles, canteens, ketchup bottles, soft soap dispensers, etc. Have students consider the different design elements of each of these containers and how the various shapes and spouts relate to their contents and function. What are some of the pros and cons of these different shapes and pouring mechanisms?

Have students imagine they live in the middle of the forest. What type of container would they want to store their water for cooking? Drinking? Bathing? Cleaning? Farm needs? What type of water vessel would they want to have as they took long hikes through the forest? Have students make drawings of their various water containers and write descriptions explaining the various functions.

State Learning Standards: 3C, 11A, 11B, 26B

6. Beyond the Faucet and Drain
Water was very important to the Nazca people because they lived in a desert region. Modern hydraulics has made it so easy for us to obtain water that we do not often reflect on where the water originated. Ask students to consider how water gets to our faucets. What is the source of the water? How is this water cleaned so that it is safe to drink? Where does the water go when it disappears down the drain? Have students research these issues (see Student Bibliography and Related Picture Books).

Have students write and illustrate a silly story about the adventures of a drop of water that begins in Lake Michigan, is treated, journeys through the city pipes, and ends up in a home. What was it like as a small drop in the large lake? What happens at the water treatment plant? How does the water go through the city and into their home? How is the water used in their home?

State Learning Standards: 1C, 3C, 5A, 12E, 26B
This dancing, elephant-headed creature is Ganesha, Hinduism’s Lord of Beginnings and Remover of Obstacles. Before beginning a school year, taking a trip, or starting a new business, Hindus pray to Ganesha for assistance, and he is prayed to at the start of all Hindu worship. Most temples have a separate area of worship dedicated to this elephant-headed god, and devotees first visit his image before proceeding to the principle deity’s shrine. Sculptures of Ganesha are often washed with water and adorned with flowers. Like most Hindu gods and goddesses (figure 42), Ganesha has multiple limbs, which indicate his supernatural power and cosmic nature. In some of his many hands, the god holds an attribute, an object closely associated with his personality or history. Other hands form mudras, symbolic hand gestures (figure 39). With his oversized elephant head and rotund stomach, Ganesha always amuses. He is most comic when he dances, as shown in the Art Institute image.
The most important of Ganesha’s attributes is his large elephant head. In one version of his myth, the goddess Parvati, lonely because her husband, the god Shiva, had been away for some years, created a human son Ganesha from the dirt left behind in her bath. As the years passed, the boy grew into a man who did not know his father but was devoted to the needs of his mother. One spring morning, Parvati asked Ganesha to stand guard at the entrance to her bath. A stranger approached and tried to enter, but Ganesha blocked his way. Angered, the stranger attacked Ganesha and ripped off his head and tossed it away. When Parvati came out of the bath, she found her son without his head and her husband (the stranger), who had returned from his long journey. She was filled with sorrow and anger at the sight. Shiva realized the grief he caused and promised to replace the head with that of the first creature he could find. His attendants, ganas (GUN-ahs), found an elephant sleeping by the river, and Shiva took this creature’s head and placed it on the neck of Parvati’s son, thus restoring him to life. Thereafter, Shiva called the young man Ganesha, lord of the ganas.

The god may be depicted with 2 to 16 arms. Here he is shown with eight, each holding one of his standard attributes. In one of his left hands, he holds a giant radish, which he is partial to eating. Radishes symbolize abundance, and Ganesha encourages his devotees to grow more radishes than they need—perhaps so that they will make offerings of the excess to him. Ganesha is also very fond of sweets, and he is often shown holding a bowl of fruits or sweetmeats (candied or crystallized fruits). One evening after eating a very large bowl of sweets, Ganesha was riding on his rat, his vehicle or means of conveyance, when a snake crossed their path. The rat bolted in fright, throwing Ganesha to the ground. When the elephant-headed god fell down, his belly burst open, and all the sweets rolled out. Patiently, Ganesha picked up all the sweets and placed them back into his stomach and then used the snake as a belt to hold them all in. The moon, who saw the incident from up in the sky, laughed at Ganesha, who then snapped off his tusk and hurled it in anger. In this image, Ganesha is shown holding the snake high over his head with one right and one left hand. He is also missing one of his tusks.
Ganesha is most often shown with one broken tusk, and when represented in this aspect, he is called *Ekadanta* (eck-uh-DHAN-tuh)—He of the Single Tusk. Another story tells of Ganesha breaking his tusk off in order to use it as a writing tool. A *sage* wanted to write down the famous Hindu epic the *Mahabharata* (mah-hah-BAR-ah-tuh) and asked the god Brahma to suggest a suitable scribe to write down his words. Brahma suggested Ganesha for the job, who used his tusk to complete the task.

In the crook of one of his right elbows, Ganesha grasps a large axe. This powerful weapon cuts through obstacles and frightens off demons and the malicious thoughts of those who wish to harm his devotees. With his middle right hand, Ganesha has formed a mudra gesture of power and, when associated with dance, assurance. Faintly in the center of his forehead, a third eye appears. Like all spiritual beings, Ganesha has three eyes, two for seeing the external world and one for spiritual sight. With this eye, Ganesha sees beyond the appearances of the physical world. Also present is Ganesha’s rat, which rests on his left knee. The rat was once a wicked demon upon whom Ganesha stomped his large, heavy foot, turning him into a lowly rat. With his kind heart, the elephant-headed god took pity on the rat and made him his tiny transport. Although utterly different in size and nature, the two work well as a team. As the remover of all obstacles, Ganesha clears obstacles from his path, while the rat can wriggle into places where Ganesha would never fit—another means of avoiding obstacles and achieving goals.
COSMIC DANCING

One of Ganesha’s roles is to entertain his parents, which he does by dancing. Shiva, Ganesha, and all the dwarfish ganas love to dance because the act of dancing is spiritually significant in Hinduism. It is related to the perpetual cycle of creation and destruction, called samsara (sahm-SAR-ah), that defines the universe and from which humans seek to escape. Yet, when Ganesha dances for his parents, he is in a comic aspect. One can imagine his oversized ears, his long trunk, and swelled stomach bouncing gently as the god moves his arms and legs. But even though Ganesha’s form appears bulky, his movements seem to have buoyancy. He is often shown stepping to the right or left with one foot and thrusting the opposite hip outward, creating a strong sense of action. In this image, his dancing seems to be less sure, with his right leg dragging behind the left. Perhaps this slightly clumsy dance was meant to especially delight his parents.

ELEPHANTS AND INDIAN CULTURE

Besides being a comic figure, a protector, and a god of wisdom, Ganesha holds special significance among the Hindu deities because elephants have a popular place in Indian culture. From the earliest civilization in the Indus Valley, elephants were commonly represented and always had auspicious associations. The elephant brigade was important in the Indian army as the cavalry, and kings often fought from elephants’ backs. The animal was also used as a battering ram. They are famous for their remarkable memory and intelligence and associated with clouds, probably due to their large, round gray shape and the way they spray water from their trunks. As clouds, they symbolize rainfall, fertility of crops, and prosperity. Scholars believe that Ganesha may have originated as a deity in a much older elephant cult and was assimilated by Hinduism when it emerged. He appears in the Buddhist and Jain faiths as well, although he always ranks below their gods. Because his image appears in many different religions, Ganesha’s birthday is celebrated in modern India as a holiday for national unity.

Shiva

Shiva, Ganesha’s father, is the god of destruction and regeneration, and his dance sets the rhythm of life and death that orders the universe. In the sculpture Shiva Nataraja (figure 41), the ring of fire represents the cyclical nature of existence—destruction and creation, death and rebirth. To the beat of the drum in Shiva’s right hand, the universe is created, while the flame in his left hand sparks the fiery ring of destruction that surrounds him. Shiva’s other hands assume mudras—the raised hand means “fear not,” while the other, pointing down toward his raised foot, signals release from ignorance. Shiva’s other foot, planted on the back of a demon–dwarf, stamps out ignorance, which hinders the path to enlightenment.
<table>
<thead>
<tr>
<th>NAME</th>
<th>FUNCTION</th>
<th>APPEARANCE</th>
<th>VEHICLE</th>
<th>RELATION TO OTHER GODS AND GODDESSES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brahma</td>
<td>The source, the seed, and the creator of all beings in this world; great spiritual teacher; part of the Trinity of Hindu gods (though not widely worshipped)</td>
<td>Shown with four old, bearded faces looking in four directions; meditative, with eyes half-closed; has four arms</td>
<td>Swan, representing decision-making abilities</td>
<td>Chose Saraswathi as his consort</td>
</tr>
<tr>
<td>Shiva</td>
<td>The destroyer; destroys in order to renew and regenerate; originally a mountain god; part of the Trinity of Hindu gods; the most powerful and popular Hindu god</td>
<td>Shown white with a blue neck, or all dark blue; has third eye between brows; young or middle aged; has four arms; shown seated or dancing; may be worshipped as a phallic symbol, an aesthetic, or teacher</td>
<td>Bull</td>
<td>Chose Parvathi as his consort, whom he is very close to (they are often depicted together); father of Skanda and Ganesha</td>
</tr>
<tr>
<td>Vishnu</td>
<td>Preserver of the universe and the embodiment of love, truth, and mercy; originally connected with the sun; part of the</td>
<td>Dark blue; depicted with four arms, usually standing or in a resting posture; wears a necklace and garland of flowers</td>
<td>Garuda, the bird or Ananta, the cosmic serpent</td>
<td>Lakshmi is his consort</td>
</tr>
<tr>
<td>Saraswathi</td>
<td>Goddess of learning and light</td>
<td>Depicted as a beautiful and graceful goddess in white clothes, seated on a lotus; has four hands</td>
<td>Swan or peacock</td>
<td>Consort of Brahma</td>
</tr>
<tr>
<td>Parvati</td>
<td>Mother goddess</td>
<td>Shown seated by Shiva or in the company of her children; sometimes shown seated on a pedestal, or as a lion or tiger with four hands and a cheerful facer</td>
<td>(No vehicle)</td>
<td>Consort of Shiva; mother of Skanda and Ganesha</td>
</tr>
<tr>
<td>Lakshmi</td>
<td>Goddess of wealth and provider of all materials comforts</td>
<td>Shown seated on a lotus flower with four hands; sometimes shown showering gold coins upon her devotees</td>
<td>Owl</td>
<td>Consort of Vishnu</td>
</tr>
<tr>
<td>Ganesha</td>
<td>Lord of obstacles and impediments; one of the most popular Hindu gods</td>
<td>Elephant-headed; has one tusk, four arms, and is usually seated or standing; has third eye; loves sweets; hyperactive</td>
<td>Rat</td>
<td>Son of Shiva and Parvathi; younger brother of Skanda</td>
</tr>
<tr>
<td>Skanda</td>
<td>Named commander in chief of Shiva’s armies</td>
<td>Shown with six heads and 12 arms or with one head and two arms; beautiful; intelligent; shown seated on his knees or a pedestal, or riding his vehicle</td>
<td>Peacock</td>
<td>Son of Shiva and Parvathi; older brother of Ganesha</td>
</tr>
</tbody>
</table>

**FIGURE 42**
Selected Hindu gods and goddesses. Brahma is the supreme being. All gods and goddesses are aspects of Brahma. (See http://hinduwebsite.com/hinduism/pantheon.htm for more information.)
1. Ganesha’s Attributes
Ganesha is surrounded by many attributes that tell his stories and describe his personality. Discuss the meaning of the word “attribute,” an inherent characteristic or an object closely associated with or belonging to a specific person or thing. Have students identify Ganesha’s attributes and have them analyze what these attribute tells us about Ganesha. As they identify the attributes provide them with information about Ganesha from the object description.

Which parts of the figure are human? Which parts are animal-like? Why does Ganesha have the head of an elephant? We associate certain characteristics with specific animals, such as the sly fox, brave lion, and slow turtle. What characteristics do we associate with elephants? Ask students to imagine they have the head of an elephant. What are some things that you could do as an elephant that you cannot do as a human?

Many of the objects Ganesha holds have symbolic meaning. They either relate to an event in Ganesha’s life or represent a particular characteristic of Ganesha’s personality. What does his large belly and the large radish he holds tell you about Ganesha? How does the tusk and snake relate to the story of his belly bursting open? What does the axe, Ganesha’s many arms, and the mudra of his middle right hand tell you about his personality? Why does Ganesha dance?

Have students think about the objects or attributes that represent themselves. Instruct them to gather images of these objects from magazines and catalogues to create a self-portrait collage. Have students place a picture of themselves amid a collage of their symbolic objects.

State Learning Standards: 2A, 25A, 26B

2. Creature for a Day
Encourage students to choose an animal they like. What qualities do they admire in this animal? Have them paint, draw, or sculpt an imaginary figure that combines both human and animal features. Imagine what a normal day would be like for their fantastical creature and have them write a journal entry in the voice of this creature. Where would the creature live? What would it eat? How would it walk or move about? What could it do that you cannot do? What are a typical day’s activities? Have students share their pictures and journal entries with the class.

State Learning Standards: 3B, 26B
3. Body Talk

Much of our communication comes from body language—gestures, postures, and facial features. Ask students what Ganesha is communicating to us through his body language. Ganesha likes to dance. What did the artist include in the sculpture that shows his rhythm? Find a selection of music that matches the sculpture. Have students dance to the music as Ganesha would.

Assign different emotions to the students, such as excitement, sadness, pride, fear, and joy. Have them act out these emotions without sound in front of the class and have the other students identify the emotion.

State Learning Standards: 25A, 25B

4. Remover of Obstacles

In Hindu tradition, Ganesha is the remover of obstacles, the bestower of success, and the god of beginnings. Read a variety of stories about Ganesha to determine which skills he uses to overcome challenges. (See Student Bibliography.) Ask each student to think about an obstacle they currently face or have faced in the past. Instruct them to write a story in which they overcame that obstacle on their own or with the help of a friend. Have students illustrate an episode of the story that represents their challenge and then another that demonstrates their success at tackling that challenge. Bind the illustrations and stories together in the form of a book. Allow students to read their stories with the class if they so choose.

State Learning Standards: 2A, 3B, 25A, 26B

5. The Hindu Gods

Hindus honor many gods, including Ganesha. Learn about Hinduism and other Hindu gods, such as Shiva and Vishnu (figure 42). Have students create a drawing of a Hindu god and share what they have learned with the class.

State Learning Standards: 5A, 17B, 18A, 26B

6. Geography Jeopardy

This statue of Ganesha is from Uttar Pradesh. Locate the continent of Asia, the country of India, and the region of Uttar Pradesh (north-central India) on a world map. Describe the location and topography of this country and region. Create a table listing India and the countries located nearby. On the table, include the following categories about each country: capital, largest city, major languages spoken, major religions, currency, climate, size. Assign one of these countries to each student or group of students and have them research their assigned country. Have students share the information they learn and fill out the table of countries as a class. (See Student Bibliography.)

Ask students to imagine that they are traveling through one of these countries. Based on the research they have gathered, consider what the land looks like. Is it hot, cold, dry, or rainy? What kind of plants and animals are there? What kind of people live there? What do they eat? What kind of adventures might one have? Have the students write a journal entry describing their journey, including their expectations and reactions to their travels. Have them illustrate one episode of their adventures. Compile the illustrations and stories in a book about the region.

State Learning Standards: 3B, 17B, 26B
**Modifications for English Language Learners (ELLs)**

**CONDITIONS**

The use of visual art is a strong support for comprehensible input for English Language Learners. Teachers can further modify instruction for these students by understanding the conditions that contribute to effective language learning. Students more successfully acquire English when the following conditions are met.

- Language is made comprehensible to students.
- Students are engaged and their anxiety level is low.
- Language is focused on meaningful communication.
- The teacher is aware of where the student is in the process of learning a new language (pre-production, early production, speech emergence, intermediate fluency).

**GENERAL MODIFICATIONS** (all stages of learning a new language)

- Use cooperative learning strategies. For discussion, always organize the class into pairs or small work groups. Cooperative learning provides opportunities to practice speaking in a safe environment, and this will improve students’ interpersonal and communication skills.
- With partners or groups of four, brainstorm sensory activities. The more often ELLs have an opportunity to work first in a cooperative situation, the more they will be able to offer to the whole class.
- Whenever possible create partnerships, such as same-language buddies or English-only buddies.
- Routinely use the same strategies. This repetition increases achievement and lowers the anxiety of the student.
- Limit the amount of required writing. In activities that include writing and drawing, begin with an illustration. Have students label the drawing or limit the writing to a sentence under the drawing.

**CREATING A CONTEXT**

1. **INTRODUCTORY ACTIVITIES**
   Activities used to introduce the artwork (pre-discussion or pre-writing) set the stage for comprehension and generate excitement in the classroom.
These activities should involve oral language and social interaction. How will you get students interested? Examples of these activities include an experience, simulation, people hunt, reading a related picture book, or making a connection to pop culture.

**EXAMPLE**

**People Hunt**
This activity promotes language building and accessing prior knowledge. Be sure to include at least one item for which bilingual students can be the “experts.” The number of students in your class and the artwork will determine the number of questions you create.

- Go around the room and collect signatures for the following statements. You may not repeat signatures.

  Find someone who...
  
  * likes to listen to jazz.
  * has a family that has lived in Chicago for more than 10 years.
  * knows the definition of “self-portrait.”
  * knows something about Archibald Motley.
  * would like to make a self-portrait.
  * who has been to The Art Institute of Chicago.

- When students have finished the people-hunt, go through the list of questions and have students that signed for each statement share more about their experiences or why they signed their names. This will produce a better understanding of how to build on prior experiences, and students will feel a deeper connection to the artwork/activity.

**II. ACTIVITIES TO BUILD BACKGROUND OR ACTIVATE PRIOR KNOWLEDGE**

The most important step that a teacher can take to increase student achievement and comprehension is to access prior knowledge and build background. How will you present concepts of vocabulary students will need for this piece? How will you find out what students already know about the theme or topic of this piece? Examples of this include a web, K(now)-W(ant to know)-L(earned) charts, graphic organizers, word sorts, and predictions. These activities have an oral language base that promotes discussion and critical thinking.
EXAMPLES

Predictions
- Tell students the title of the artwork. In pairs or groups of four, predict what the work will look like.
- Give each group a copy of the artwork. Instruct each group or pair to generate five questions about the object.
- Give each group a copy of the artwork. Have each group generate a title for the work.

Chain stories
Read the title of the artwork as though it were the title of a story. Give each group a copy of the object. Have each student in a group of four add one sentence to the story. Students can say pass if they cannot think of a sentence.
Variation: pass around a tape recorder.

Graphic Organizers
Use semantic webs, Venn diagrams, K(now)-W(ant to know)-L(earned) charts, compare/contrast organizer to provide structure for brainstorming and to help organize oral and written activities. These formats also help students from other countries with the American system of organizing thought.

III. VOCABULARY ACTIVITIES
It is very important to introduce new vocabulary in a meaningful and comprehensible way so that students have access to the curriculum content and discussion activities. When introducing new words, allow students to illustrate the vocabulary, talk about subjective experiences that they might associate with each word, or come up with a gesture that signifies each word. Bringing in and labeling real objects is also very helpful in reinforcing the association between word and image.

EXAMPLES

Word/Concept Sorts
CLOSED SORTS
Create a list of words related to an artwork. Make a copy of the list for each student group. Cut the list so that one word appears on a single slip of paper. Put each group of words in an envelope and distribute one envelope to each group. Assign students to work in pairs or groups of four. Give the student a list of categories into which the words can be organized. Have one student in each group “deal out” the slips so that all students have a word. Instruct students to discuss as a group their reasons for the ways they categorized the words. Also consider having an illustration of the meaning of the word on the other side of the vocabulary word. These can then be used later as flashcards or for students to keep as a personal dictionary.

OPEN SORT
Follow the instructions above, but allow students to determine the categories as a group. Have students explain their categories and how they placed their words.
LITERACY

- Enlist the help of a student recorder (scribe) to write stories or journal entries for students who have difficulty processing information orally, need help with note-taking, or struggle with written responses.
- To increase word knowledge have students illustrate unfamiliar vocabulary terms.
- Promote the use of audio tapes when students are asked to write scripts, poetry, character sketches, or critiques.

ABSTRACT OR COMPLEX CONCEPTS

- Use graphic organizers, such as a Venn diagram, to help students compare/contrast concepts.
- For younger students, establish the difference between long ago and present time using images, objects, and other concrete visuals. Display past items side by side with their contemporary counterparts to compare/contrast or arrange them into a timeline so students can see the progression of innovation and change over time.
- To assist students in understanding symbolism, show an object that may represent an abstract concept, such as the American flag or bald eagle. Encourage volunteers to demonstrate meaning through facial expressions, pantomimes, or illustrations.
- Modify the amount of work required or divide a visually complex artwork into sections, presenting one at a time.

INSTRUCTIONS

- When enumerating multiple steps in the construction of a project, give students sufficient time to process them or break the instructions into smaller segments. Allow students to verbalize the steps before the activity begins and write or illustrate steps on the board. Depending on the needs of the student, consider breaking up a longer project into shorter, more manageable assignments that would build to the larger goal.
If students have attention deficits, make sure they have an active, hands-on activity or role in the project. This can include responsibility for organizing and distributing materials or modifying an activity to include more movement and drama or manipulation of materials. Also, establish a cueing system to remind students to return to the targeted activity.

During oral discussions, extend the response time for students with processing deficits.

In addition, consider alternative responses such as allowing students to share their answers with a partner before raising their hands to share out loud with the group.

**MODELING A PROJECT**

- For map activities, teach students to use a straightedge in locating specific places by map coordinates.
- Find samples of actual newspaper articles; create a template of a student activity page with spaces to record a headline, byline, etc.
- Model an interview before asking students to conduct one; think of two or three examples and solicit volunteers to dramatize the back-and-forth exchange of the interview process.
Self-Guide to The Art Institute of Chicago
Grades 1–4

SELF, FAMILY, AND COMMUNITY

HOW TO USE THIS SELF-GUIDE

In the classroom, prepare your students by using the images, information, and classroom applications in the Faces, Places, and Inner Spaces teacher manual. Explore six additional objects from the museum’s permanent collection on your visit that touch on the topics of personal identity, family, and community ritual and celebration. Compare these objects with the related works in Faces, Places, and Inner Spaces. Each object included in this self-guide references, by thumbnail image, the Faces, Places, and Inner Spaces connection. Find the gallery locations of the self-guide objects by contacting the Elizabeth Stone Robson Teacher Resource Center (see below).

BEFORE YOUR VISIT

- Contact the Teacher Resource Center at (312) 443-3719 or trc@artic.edu for additional ideas on preparing your students for their visit.
- Divide your class in advance into smaller, chaperone-led groups. Chaperones must stay with their groups while at the museum.
- Photocopy this self-guide for your chaperones and also provide them with floor plans and reproductions of the transparencies from the teacher manual.

AT THE MUSEUM

- Remind students that food, drinks, large bags, and umbrellas are not allowed in the galleries.
- Remind students to look, not touch. Touching leaves oils and residues that may damage the artworks.
- Make sure students bring notebooks to use as writing surfaces and to use pencils only.
- Remind students not to use cases, pedestals, or walls as writing surfaces.
- Consult a museum floor plan, a volunteer at an information desk, or other museum staff for assistance in finding specific galleries.
- For grades 1–4, it is suggested that the teacher/chaperone lead the students through the galleries and facilitate the discussion and activities outlined in this self-guide.
Joaquín Sorolla y Bastida, Spanish (1863–1923).
Oil on canvas (1911.28)

Two Sisters, Valencia

The Spanish artist commonly known as Sorolla (sor-ROY-ah) was well known for his beach scenes, which demonstrate his love of vibrant colors and light. After completing formal art training in Spain, Sorolla traveled in Italy and France where he was influenced by the Impressionists and Post-Impressionists. These artists used bold paint application and color combinations to reproduce the continual movement and play of light in nature. In Two Sisters, Sorolla’s bright colors, reflections, and the older girl’s raised arm inform us that the warm Mediterranean sun is shining down on these two frolicking figures. The artist’s visible brushstrokes echo the movement of the waves and the wind that blows the girl’s dress. This activity and Sorolla’s warm colors make us feel as if we are part of this sensory experience.

Have students identify the colors in the painting. Pose the following questions to the students.

- How do these colors make you feel? Are they warm (reds, oranges, yellows) or cool (blues, greens) colors? Why do you think the artist chose these particular colors for this beach scene?
- Compare Sorolla’s colors with those used in Motley’s Self-Portrait and Karl Wirsum’s Screamin’ Jay Hawkins. What kinds of sensations did these artists create with the colors they selected?

This painting activates all five of our senses. Encourage students to pretend they have stepped inside this picture and are playing on the beach with the two little girls. Ask students the following.

- What do you smell?
- See?
- Touch?
- Hear?
- Taste?

Have students describe a beach experience they shared with a sibling, friend, or parent. Ask students the following.

- What do you remember about your experience?
- How did the beach make you feel? Who or what did you encounter at the beach?
- Does the sun seem stronger at the beach than away from it? What time of day is it in the painting?

Discuss the reflections in the painting using the following questions:

- What creates a reflection? Where do you find reflections? What is being reflected? Is the reflection bigger or smaller than the thing being reflected?
- As a class, experiment making reflections on your way home from the museum.

*Contact the Teacher Resource Center for gallery locations.*
In the Magic Mirror

Paul Klee (clay) trained and taught art classes in Germany until 1933, when Nazis took control of the country. At the time this painting was created, Klee had returned to Bern, Switzerland, the city in which he had grown up. The painting illustrates what Klee called his method of “taking a line for a walk.” His wandering red line twists and turns down the canvas, creating the outline of a wrinkled forehead, small nose, open mouth, and pointed chin. This line forms a face that combines features seen straight on and in profile. The halo of orange-red paint around the face resembles a mass of red hair, which gives definition to the figure’s form and calls attention to the pink cheeks. The droopy eyes and black heart make us wonder about the emotions of this strange figure who stares back at us. The features of this figure communicate inner emotions, in the same way that a mirror often reflects hidden truths.

The artist described his method “taking a line for a walk.” Ask students the following.

- Describe the walk the line took. Is it straight or winding? Is this the quickest way to get from top to bottom? Why do you think Klee drew the line the way he did? What does each bend in the line create?
- Have students sketch a face using only a few lines. Ask students to describe the lines they used (squiggly, curvy, straight) and compare drawings.

Look at the painting and discuss what this figure might be thinking and feeling. Instruct students to base their responses on visual evidence. Ask students the following.

- How does color play a role in communicating information about the feeling of the painting? Contrast this figure with Wirsum’s Screamin’ Jay Hawkins. Choose a color that represents your own personality or present mood.

Bring a small, unbreakable mirror with you at the museum. Pass the mirror around so that each student can see his or her reflection. Ask students to think about the title of this painting. What about the painting reminds them of a mirror’s reflection?
Ask students to contrast this bath ritual with their own. Why do they think the artist chose this subject for the painting? Discuss the reasons why bathing is so important. Ask students to consider who in their family teaches them about rituals and chores such as bathing. What are some other lessons they learn from their parents or other family members?

As a class, identify the patterns in the painting. Have students reproduce one of the patterns in The Child’s Bath using colored pencils. Share these in front of the painting.

Have students describe the sense of touch in this painting, and the figures’ hands. Ask students the following:

- How does the woman touch the child? Is it a caring touch or a rough touch?
- Discuss how touching can communicate emotions in a different way than words can.

Have students name other household rituals or chores. Compare The Child’s Bath with Doris Lee’s Thanksgiving and discuss how duties are distributed within families.
**Japanese Interior, Traditional**

This is one of 68 miniature rooms that were assembled between 1920 and 1940 by Mrs. James Ward Thorne and a team of 30 craftsmen. This room replicates traditional Japanese domestic architecture, using wooden panels and paper shutters for the exterior and fixed or sliding panels of wood and rice paper as dividers in the interior. Such dividers offer flexibility in the arrangement of interior spaces. The miniature display replicates the main room of a traditional Japanese home and also the adjoining room customarily used as a private space for the mistress of the house. The floor of the main room is covered with tatami (tah-TAH-mee) or straw mats, each of which normally measures about three feet by six feet and is bound with cotton borders. The translucent sliding doors give easy access to the garden at the right. The floral motifs painted on the sliding doors integrate the garden into the interior. The only other decoration in the room is found in the alcove to the right, which houses a single work of art, such as a vase or scroll. These works of art are commonly rotated depending on the current season or ritual.

Ask students to consider how this home is different from their own and identify some differences. Have students speculate about what the weather and geography of Japan are like based on the materials used to make this house. Compare the home furnishings in this interior with Richard Snyder’s Cabinet of Four Wishes and the objects in the painting The Terrace.

Ask students to consider how artwork is traditionally displayed in Japanese homes, based on this model. How is this different from the way artwork is traditionally displayed in American homes or museums? In Japanese homes, art is often changed depending on the season. Have students speculate on which season the Japanese Interior model represents based on the furnishings.

Ask students to describe what they would hear if they were to sit in this room. Have them point to what would make these sounds.

Have students look inside the room and determine how they would behave if they were invited inside. How would they sit? What would they do inside the room? How loudly or softly would they talk? Discuss how the look of a room can give us information about how we should behave inside that environment.

Some of the oldest tomb sculptures in West Mexico are from the state of Nayarit, where chiefdoms and village societies thrived some 2,000 years ago. Earthenware figures and vessels, like this one depicting an important activity of everyday life, were placed in ruling families’ temples and tombs as reminders in the afterlife of the purpose and values of life. They were usually molded by hand out of clay and then fired. This model features nearly 50 lively figures, including humans, animals, and houses. Dancers, drummers, flute and conch-shell players, and groups of women and children are shown participating in an animated festival. Parrots observe the festivities from rooftops. The people of ancient Nayarit and throughout Mexico scheduled festivals of birth, coming of age, marriage, and death according to the annual cycles of rainy season (life) and dry season (death) and to the rhythms of the cosmos.

Ask students to indicate how we know these figures are celebrating. Ask students to think of some festivals and celebrations we hold today.

- How do these occasions represent what we regard as important in our lives?

Compare this celebratory Model Depicting a Ritual Center to the Nayarit Pole Dance scene (both tomb sculptures) and Doris Lee’s Thanksgiving.

Ask students, what about these celebrations did the artists want to convey to us?

Discuss the material and technique that was used to make this object.

Ask students to recall how it feels to work with clay. What did they like or not like about it? Bring small pieces of soft and hard clay with you on your visit. Pass them around and have students discuss the physical and pleasing qualities of the material.
The area in Africa known as the Guinea Coast stretches from the countries of Senegal to Cameroon (see gallery map). This coastal region of Africa is characterized by thick undergrowth, trees, and dense vegetation of the rain forest that give way to beaches edged with palm trees at the shoreline. This mask, or banda, was used for a ritual performance by either the Baga (BAH-gah) people or the neighboring Nalu (NAH-loo) people. The mask was worn on top of the head like a cap. The identity of the performer was hidden by a raffia ruff and cape, which were attached to the holes on the bottom of the mask. The dancer also wore baggy pants and raffia around his ankles that made noise when he danced. As the dancer moved, the heavy wooden mask was raised and lowered, tilted and twirled. Masks such as this one were made using forms and materials associated with the wilderness. During the performance, the realm of nature was contrasted with the civilized world of community. This mask combines human and animal features, including the horns of an antelope, jaws of a crocodile, ears of a rabbit, and tail of a chameleon. Masquerades continue today in this region and feature similar masks and costumes.

Have students identify the human and animal features they see on the mask. Discuss the traits that we associate with these animals (i.e., antelope are quick).

Ask students why these particular animals were selected. How would these animals move?

Have students mimic how the dancer might move while wearing this mask. Remind them that the dancer would have been disguised under a cape. Ask students how the dancer might move differently if he were wearing the Baule Mask.

Have students think about American equivalents to this type of performance where we wear costumes and perform or entertain to celebrate something. What do we wear at these events?

Ask students to name other types of festivals from around the world and consider their functions. Discuss the similarities and differences between a small celebration, such as a birthday party, and a large community celebration. Show a photograph of Mardi Gras, Carnival, or another festival to put into context a celebration with costumes and to contrast with this mask.

*Contact the Teacher Resource Center for gallery locations.
Self-Guide to The Art Institute of Chicago  
Grades 4–8

MORE FACES, PLACES, AND INNER SPACES

HOW TO USE THIS SELF-GUIDE

In the classroom, prepare your students by using the images, information, and classroom applications in the Faces, Places, and Inner Spaces teacher manual. Discuss the words that make up the title of the exhibition and teacher manual: “faces” (portraits or identities), “places” (locations, physical or imaginary), and “inner spaces” (inner beliefs or thoughts, as well as hidden spaces). What do these words mean? Have students give examples of faces, places, and inner spaces in their own lives. How do the objects in the exhibition and in this manual relate to these terms? Many of these objects relate to more than one of these terms. Ask students to provide examples and explain their answers. Explore six objects from the museum’s permanent collection on your visit, discuss how they relate to the terms faces, places, and inner spaces, and draw comparisons with objects in the exhibition and teacher manual. Each object included in this self-guide references, by thumbnail image, the Faces, Places, and Inner Spaces connection. Find the gallery locations of the self-guide objects by contacting the Elizabeth Stone Robson Teacher Resource Center (see below).

BEFORE YOUR VISIT

- Contact the Teacher Resource Center at (312) 443-3719 or trc@artic.edu for additional ideas on preparing your students for their visit.
- Divide your class in advance into smaller, chaperone-led groups. Chaperones must stay with their groups while at the museum.
- Photocopy this self-guide for your chaperones or students and provide them with floor plans and reproductions of the transparencies from the teacher manual.

AT THE MUSEUM

- Remind students that food, drinks, large bags, and umbrellas are not allowed in the galleries.
- Remind students to look, not touch. Touching leaves oils and residues that may damage the artworks.
- Make sure students bring notebooks to use as writing surfaces and to use pencils only.
• Remind students not to use cases, pedestals, or walls as writing surfaces.
• Consult a museum floor plan, a volunteer at an information desk, or other museum staff for assistance in finding specific galleries.
• For grades 4–6, it is suggested that the teacher/chaperone lead students through the galleries and facilitate the discussion and activities outlined in this self-guide.
• For grades 7–8, copies of this self-guide may be given to the students, who can go through the self-guide in small, chaperone-led groups.
How do you think this piece of furniture was used? What tells you this? What do you think would have been kept inside? (What kinds of objects would an 18th century American have wanted packed away?)

How does the Desk and Bookcase compare to Snyder’s Cabinet of Four Wishes? What room or building would have housed each of these pieces of furniture? Describe these locations.

- Are these places from the past or present?
- Would they have been big or small? Formal or informal? In a rural area or in the big city?
- What other types of furniture and objects would you expect in these places?
- How do these locations compare to those depicted in The Terrace and Doris Lee’s Thanksgiving?

If this desk was a person, what kind of personality do you think it would have? Some possible traits are listed below. Which parts of the furniture give it its personality? Explain your answers.

- Serious
- Silly
- Lazy
- Loud
- Quiet
- Hardworking
- Plain
- Exciting
- Boring
- Gentle
- Strong
- Weak

Do you think the traits of the furniture also apply to the person who owned the furniture? What does this piece of furniture indicate about its owner’s lifestyle and values? How is a piece of furniture like a portrait of the person who owns it?

This desk and bookcase would have been one of the most important and valuable pieces of furniture in a house. What has replaced the desk and bookcase in houses today as one of our most important possessions? What does this tell us about our life-style and the time period in which we live, compared with the lifestyles and time periods of the past?

Desk and Bookcase

Combination desks and bookcases were considered the most sophisticated piece of furniture that a family could own in 18th-century America. A patron’s wealth and taste were reflected in both its design and decoration, and it was placed prominently in the home for friends to admire. The delicately curved drawers, mirrored doors, curved pediment (triangular shape) on top, and carved pilasters (flat columns), grapes, leaves, and flowers add to the elegance of this piece. Desks and bookcases, however, were more than decorative pieces. During a time when there were no telephones or computers, they were used daily as a place to write letters or notes to friends and family and the place where a family would file and store important papers or hide valuables in secret compartments.
How do you think these objects were made? What materials were used? Where do you think the Salado people obtained these materials?

The Ritual Cache Figures and Nazca Vessel both depict faces. Each face and body consists of geometric shapes and flat colors. Which colors and shapes are similar? Which are different? Which aspects of these faces and bodies appear natural? Which aspects are more unnatural or abstract?

What do these figures tell us about the “inner spaces” or beliefs of the Salado people? How do their materials, colors, and patterns relate to the sky and earth? Do these objects suggest anything about the physical place where the Salado people lived? Compare and contrast the places and inner spaces of the Salado and Nazca cultures.

Imagine that you found these objects hidden in a cave while hiking in New Mexico. Write a postcard to a friend. On one side of the postcard draw these items and on the other describe your discovery and your thoughts about their meaning. What do you think their purpose was? Why do you think the Salado people may have buried these objects? What do these objects tell us about the Salado people?

*A contact the Teacher Resource Center for gallery locations.*

An Ancient Faces

American, Salado culture. 
*Ritual Cache Figures*, c. 1350. 
Wood, stone, plant fiber, cotton, feathers, leather, pigment (1979.17.1-11)

A cache is a hiding place. These objects were wrapped and hidden in a remote, dry cave and left untouched for more than 500 years until they were discovered in the early 1970s. They come from the Salado culture, which flourished in New Mexico between the 14th and 15th centuries. Brilliantly colored with mineral pigments and adorned with feathers and dyed cotton string, these were religious objects that connected the Salado people to the life-giving spirits of the earth and sky. The large wooden male figure personifies the sky. His feather necklace relates to birds: the bold black and turquoise zigzag pattern refers to lightning and the black-and-white patterns around his waist may symbolize stars and constellations. The smaller figure of stone represents the earth. The yellow ochre color and triangular pattern of her skirt may refer to corn. She was found encased in the basket, much like an unhusked ear of corn. The accompanying figures are a mountain cat, the chief animal of prey, and two serpents carved from cottonwood roots, which were messengers connecting the powerful life forces of the air, land, and water. Throwing sticks for the rabbit hunt complete the ensemble.
Shiva and Ganesha are Hindu gods. The sculptures of Shiva Nataraja (pronunciation) and Dancing Ganesha both come from India. How do these figures represent faces (people), places, and inner spaces (beliefs)?

Like Dancing Ganesha, Shiva Nataraja is surrounded by attributes (objects that identify a person). Shiva is the god of destruction and creation. List the attributes that relate to this.

How do you think both fire and water can each refer to both destruction and creation? What are the connections between destruction and creation?

How does this figure convey a sense of movement and rhythm? Describe the dance Shiva performs. Why do you think Shiva and Ganesha dance?

Shiva is Ganesha’s father. What type of personality do you expect Shiva to have? Do you think his is similar to or different from Ganesha? Why?

This bronze sculpture represents Shiva, the Hindu god of destruction and creation. With his dance, Shiva simultaneously destroys and recreates the world, which gives order to the universe. Shiva creates the universe to the beat of the drum he holds in his right hand, while the flame in his left hand sparks the fiery ring of destruction that surrounds him. The ring of fire represents the eternal cyclical nature of life—destruction and creation, death and rebirth. The fire that destroys also purifies and, as the cycle continues, offers birth. Shiva’s other hands assume mudras, or symbolic hand gestures. The raised hand means “fear not,” while the other, pointing down toward his raised foot, signals release from ignorance. Shiva’s other foot, planted on the back of a demon-dwarf, stamps out ignorance. Shiva’s long locks of hair divided the water that flowed down the Himalayas into what is known as the seven holy rivers of India.
Chuck Close, American (b. 1940).


Look closely at the painting. What shapes do you see? Slowly move away from the painting. What image do these shapes form?

Why do you think Close painted such a large portrait? How do you feel looking at a face that is so big? Why?

Complete the following sentences, using metaphors and similes, to describe this portrait of Alex:

My eyes are as __________________________ as __________________________.
My hair is like __________________________.
My skin is as __________________________ as __________________________.
My expression is like __________________________.
My __________ is __________________________ than __________________________.

Usually when artists paint portraits, they include information or details about the person’s life. Did Close include information about Alex in this portrait? What was Close trying to stress if not the sitter of the portrait? Would you want to meet this man?

Compare this painting to two other faces—Karl Wirsum’s Screamin’ Jay Hawkins and Archibald Motley’s Self-Portrait. These three paintings all depict artists—Alex Katz and Archibald Motley, painters, and Jay Hawkins, a musician. What details does this painting of Alex include about the sitter’s artwork? How is shape and color used in all three of these paintings? How do the individual styles of the paintings affect our interpretations of the people these paintings represent?

Chuck Close makes large paintings of the faces of his friends and fellow artists. Alex is a portrait of the artist Alex Katz (b. 1927). Unlike conventional portraits, this painting does not provide information about Katz’s personality, nor does it give any indication that he is an artist. Rather, Close’s technique seems to be more important than his subject. Close takes a large photograph of the subject and draws a grid over the picture. Next, he makes a grid with the same number of squares on a large canvas and then paints each square one after another until the painting is complete. Instead of painting the contents of each original square exactly, he abstracts the image by using several different shapes. Amazingly, when we look at the picture from a distance, the shapes blend and portray the image of his friend’s face, and appears as a photographic likeness which appears in and out of focus.
What objects are in this box? What materials were used to create this box and its contents? Which objects are loose in the box and could move about if shaken?

What do these objects remind you of? How do the objects relate to each other? What types of places do these objects suggest? Why do you think Cornell placed these objects in a box? What special meaning do you think they held for him?

Compare Cornell’s box to Richard Snyder’s Cabinet of Four Wishes. How are these containers similar? How are they different? How are these objects both examples of “inner spaces”? According to Snyder, the Cabinet of Four Wishes has the power to grant wishes. Do you think that Cornell created this box as a container of wishes? If so, what might Cornell’s wishes be? How do these objects represent his wishes?

Can the Cabinet of Four Wishes or Soap Bubble Set also be considered portraits? Why or why not? Who do they represent?

Soap Bubble Set

This box contains seemingly unrelated objects: a clay pipe; a small glass containing newspaper, driftwood, and coral; a white ball; and blue marbles. The interior walls are covered with dark blue velvet and pieces of a Spanish newspaper. Cornell grouped everyday objects in unique and surprising combinations. Through these groupings, the objects take on new meanings. For example, the ball and marbles are children’s toys. Yet when placed in the box with the other objects, they appear to be floating above the pipe like soap bubbles. The ball and marbles when placed in front of the dark blue velvet background, also resemble planets and the moon in the night sky.

Cornell searched flea markets, thrift shops, and dime stores for objects to use in his boxes. He transformed these ordinary objects into personal symbols and treated them as if they were treasures. His boxes contain objects often related to childhood, travel, and exploration. He lived his entire life in New York and never traveled, but his boxes reveal a desire to explore the earth, sea, and outer space. The contents of his boxes seem to express the inner thoughts and dreams of the artist himself.

Describe the colors van Gogh selected for his bedroom. What kind of mood do they create? Discuss how the geographical location of the bedroom in the south of France may have influenced the colors van Gogh selected.

What do you like about this bedroom? Would you want to spend time in this room? How would it feel to stand in this room?

Compare this room to the outdoor scene of The Terrace and the kitchen in Doris Lee’s Thanksgiving. Compare the moods created in each of these places. How do the objects and colors in the paintings affect the mood?

Consider how a physical place can also be a portrait. This painting is often considered a self-portrait of van Gogh. Think of several adjectives to describe this room. Can these words also be used to describe van Gogh’s personality?

Compare this painting to Archibald Motley’s Self-Portrait. How do the colors and styles of these two self-portraits convey information about the artists’ personalities and their relationships to their art?

Compare this painting to Vincent van Gogh’s Self-Portrait (1887) in gallery _____. How does this painting compare with your image of van Gogh as represented by his bedroom?

Why do we show off our bedrooms to friends visiting our houses? How is your room decorated? What does your bedroom reveal about you, your interests, your values?

Vincent van Gogh moved from Paris to Arles, in the southern part of France, in 1888 and hoped that other artists would join him there. In anticipation of the arrival of his friend and fellow artist Paul Gauguin (1848–1903), van Gogh created this painting to decorate his home and studio. Van Gogh considered his bedroom one of the most important rooms in the house, a place where he kept the few treasured objects in his possession. The furnishings are few and simple, and the walls were decorated with several landscape paintings and portraits of friends. These objects suggest that he valued art and friendship more than material possessions.

Although there are no people in the room, this painting conveys an overwhelming sense of the artist’s presence, communicated in large part through the artist’s thick paint application (impasto) and choice of vibrant colors. In a letter to his brother, van Gogh described the scene as a symbol of relaxation and peace. Yet the vivid colors, dramatic perspective, and dynamic brushwork hardly express the relaxation of which van Gogh wrote to his brother. Pictures tilt off the wall. A blood-red quilt covers the looming bed. From the setting and expressive painting technique, we get a sense of van Gogh’s personality even though he is not pictured in the room.
**abstract**
Not recognizable; lacking pictorial representation or narrative content but utilizing color, form, and texture for expressive or decorative purposes

**accoutrements**
Accessory items of clothing or equipment

**aesthetic**
Concerned with beauty or the appreciation of beauty

**Andes**
Mountain system in South America that extends along the western coast, running through Ecuador, Peru, and Chile

**anthropomorphic**
Something nonhuman; described as having a human form or characteristics

**apparitions**
Unusual or unexpected sights or appearances; phenomena; ghostly figures

**astronomy**
Scientific study of the universe, especially celestial bodies; study of the chemical and physical properties of objects outside the earth’s atmosphere

**auspicious**
Of or pertaining to good fortune or good luck

**background**
Part of a painting or drawing representing the space behind the figures or objects that are close to the viewer (in the foreground)

**Bellows, George** (1882–1925)
Artist and student of the founding member—Robert Henri (1865–1929)—of a movement or style of painting known as the Ashcan School, for its unidealized images of contemporary urban life. Bellows himself was grouped with this movement, and, in his short career, left behind a legacy of energetic and colorful representations of early 20th-century American life.

**Bronzeville**
Chicago’s vibrant South Side community whose population mushroomed from 14,000 in 1890 to 109,000 by 1920 because of the Great Migration. Also known as the Black Belt, this area was defined on the north by 31st Street and on the south by Pershing Road. Its east and west borders were Interstate 94 and Cottage Grove Avenue. The community became home to more than 90 percent of Chicago’s black population by the 1930s.

**Buddha**
Historical figure who lived in India in the sixth century B.C., who discovered during his lifetime a means to escape the endless cycle of death and rebirth, according to his teachings, is determined by an individual’s karma. Through meditation, the Buddha attained a state of being known as nirvana, signifying the merging of the inner spirit with the void from which all reality is believed to emerge. Buddha’s teachings developed into what in known today as Buddhism; literally means “the enlightened one.”

**Buddhism**
Religion born of Buddha’s teachings. **Buddhist**: follower of Buddhism
Chicago Imagists/Hairy Who
American group of artists, including Karl Wirsum, brought together by their studies at the School of the Art Institute and who banded together to forge an artistic identity. The Hairy Who infused figurative tradition with a combination of the counter-culture comic-book style of that period, tribal folk art, and infantile word play. The tone of the group’s work was often humorous, using a style derived from comic strips, with a sharp edge and darkly ironic tone. The group has also been referred to as the Chicago Imagists.

circumnavigate
Sail around (especially the world)

commission
To pay an artist or craftsman to create a work of art; work of art made through the funding or authority of a patron

complementary
Two or more ideas, objects, or shapes that mutually form a complete whole. In the visual arts, complementary colors are those that have the maximum contrast to one another and are opposite each other on the color wheel: a circular diagram divided into six triangles, each designated as one of the three primary colors (red, blue, yellow) and three secondary colors (green, purple, orange). The complement of one primary color is formed by mixing the remaining two primary colors (green is the complement of red).

composition
Arrangement of elements, such as shape, space, and color, in a work of art

cool (color)
Range of colors between green and purple on the color wheel, or any color that has undertones of blue, green, or purple

cosmos/cosmological
Universe, defined as an orderly, harmonious whole; a theory that accounts for the natural, physical order of the universe, such as the placement and movements of stars and planets

Cupid
Son of Venus, Roman goddess of love and beauty (Greek: Aphrodite). Cupid was the youngest of the gods, whose pranks caused much suffering among men and gods. He was armed with a bow and arrows whose pricks stirred the fires of passion in all hearts.

dioramas
Scenic representation in which sculptured figures and lifelike details are displayed, usually in miniature, so as to blend with a realistic painted background

divine
To receive or gain supernatural insight into the future. In Chinese divination, this insight sometimes applies to one’s present circumstances and not necessarily to the future

Dust Bowl
Name given to states of the U.S. prairie states that suffered ecological devastation in the 1930s. The problem began during World War I (1914–1918), when the high price of wheat and the needs of Allied troops encouraged farmers to grow more wheat by plowing and seeding former livestock grazing areas in states such as Kansas, Texas, Oklahoma, and New Mexico. Livestock was then returned and ruined the unprotected soil. In 1934 strong winds blew the soil into huge clouds and in the succeeding years dust storms recurred. Crops and pasture lands were ruined by the harsh storms, which also proved a severe health hazard.

Dutch East India Company
Trading company founded by the Dutch in 1602 to protect their trade in the Indian Ocean and to assist in their war of independence from Spain. The company prospered through most of the 17th century as the instrument of the powerful Dutch commercial empire in the East Indies. The Dutch government granted the company a trade monopoly in the waters between the Cape of Good Hope and the Straits of Magellan. It was dissolved in 1799.

emblem
Object that symbolizes another object or idea
enlightenment
Attainment of perfect knowledge and integration with the universe, as believed in Buddhism; the spiritual goal of Buddhism; literally, “to become extinguished”

Farm Security Administration (FSA)
Part of the WPA, the photographic division of the FSA supported the photographic documentation of rural America, a project that employed a number of outstanding photographers and resulting in a moving portrait of America in crisis

flywhisk
Handle with a tassel-like formation at the end used to brush away flies. Traditional African types may have a horse’s or lion’s tail at the end of the handle. Flywhisks are also prestige objects.

foreground
Objects or figures situated in the front of a composition, giving the illusion of being close to the viewer (as opposed to background)

Great Migration
Massive resettlement, spanning the decades from 1910 to 1970, of more than six million African Americans from the rural South to the industrial North in search of jobs and freedom from discrimination

Harlem Renaissance
Creative outburst during the 1920s of literature, music, dance, and art centered in the New York City neighborhood of Harlem, which spread to other cities as well, including Chicago’s Bronzeville. Also known as the New Negro Movement after Alain Locke’s watershed book The New Negro (1925), which urged black artists to reclaim their ancestral heritage as a means of strengthening and enriching their own expressions.

Hinduism
Range of related religious practices and beliefs that have their origins in India and exist today in many areas of south Asia. Hinduism’s three major deities are Brahma, the creator; Shiva, the destroyer; and Vishnu, the preserver of universal order. The supreme goddess is Devi or Parvati (consort of Shiva). Hindu: Follower of Hinduism; of or characteristic of Hinduism

hue
Name of a given color, such as red, blue, or yellow

idealized
In the visual arts, that which is represented as perfect in form or character

impression
In printmaking, a single print or copy made; one instance of the meeting of a printing surface and the material being printed

industrialization
Process by which a city or nation begins to have work done more by machines in factories than by hand at home; the building up or increase in the number of companies and activities involved in the process of producing and manufacturing goods for sale

Jainism
Faith founded in India in the sixth century B.C. by the spiritual leader Mahavira, as a reaction against the caste system (hereditary social class system) and the elaborate spiritual beliefs of Hinduism. Jainism emphasizes the renunciation of the material world and advocates nonviolent, humanitarian behavior. Jain: Follower of Jainism

hierarchy
System in which people are put at various levels or ranks according to their importance, ability, or economic, social, or professional standing
**Jazz Age**
Also known as the Roaring Twenties, the exciting and contentious decade between the end of World War I and the 1929 stock market crash. During this time jazz music became very popular, and provocative new dances were introduced, both of which typified the spirit of this age when there was a general relaxation of social and cultural standards. The exuberant, defiant mood of the era had a profound effect on the cultural values of Americans and moral backlash against this kind of attitude and lifestyle ushered in the era of Prohibition and ratification of the 18th Amendment.

**Kabuki**
Traditional form of Japanese theater, founded early in the 17th century by a maiden who brought her unique and lively dance style to the dry river beds of the ancient capital of Kyoto and over the next 300 years developed into a sophisticated, highly stylized form of theater. Though Kabuki was created by a woman, since early on all roles have been taken by men. Kabuki plays and dances may be about grand historical events or the everyday life of people in the Edo period (1600–1868). For each play, the sets, music, costumes, and other factors combine to create the fantastic world of Kabuki.

**Khan, Genghis** (c. 1155–1227)
Mongolian warrior-ruler who unified tribes of Mongolia and then expanded his empire to include the area between Asia and the Adriatic Sea. Kubilai Khan (1215–1294), a grandson of Genghis, was the first emperor of this vast empire.

**looter**
Person who steals goods that have been left unprotected in public view.

**martyred**
Put to death for devotion to religious beliefs.

**Maya**
Mesoamerican Indians who lived in southern Mexico, Guatemala, northern Belize, Honduras, or El Salvador and developed one of the greatest civilizations of the Western Hemisphere between 250 B.C. and A.D. 900. The Maya are renowned for their innovative methods of agriculture, monumental stone buildings and pyramid temples, gold and copper works, and system of hieroglyphic writing. The Maya also developed highly sophisticated calendars and astronomical systems; relating to the Maya civilization.

**medieval**
Of (or in the style of) the Middle Ages, the time in European history from about A.D. 500 to 1500, between Classical antiquity and the Renaissance.

**Mesoamerica**
Geographical area between North and Central America comprised of the modern nations of Mexico, Guatemala, Honduras, Belize, and El Salvador, as well as the ancient cultures of the Olmec, Teotihuacanos, Maya, and Aztec. The term is used to define the cultural and historical context of the people who have inhabited this area for millennia.

**metaphor**
Descriptive phrase that links an object or action to another object or action with which it is imaginatively but not literally connected.

**Middle East**
Lands around the southern and eastern shores of the Mediterranean Sea, extending from Morocco to the Arabian Peninsula and Iran and sometimes beyond. The central part of this general area was formerly called the Near East, a name given to it by some of the first modern Western geographers and historians, who tended to divide the Orient into three regions—Near East applied to the region nearest Europe, extending from the Mediterranean Sea to the Persian Gulf; Middle East, from the Gulf to Southeast Asia; and Far East, those regions facing the Pacific Ocean.
Ming dynasty (1368–1644)
Period in which China was returned to native rule following control by the foreign Mongols during the Yuan dynasty. In art, this period witnesses an exhilarating exploration of new ideas. Ming patronage of the porcelain production greatly developed the industry and some of the finest Chinese dramas and novels were written in this period. A number of Ming emperors were devotees of Taoism and were responsible for the sponsorship of Taoist temples, practices, and ideas. The energy of the early Ming period, however, was superceded by a powerful conservatism, echoed in the late Ming courts’ efforts to close China off from the outside world.

Mongolia
Ancient region of east-central Asia comprising modern-day Nei Monggol (Inner Mongolia) and the country of Mongolia. The Mongol tribes in the region were united in the 13th century by Genghis Khan. Since the 17th century, Mongolia has been dominated alternately by China and Russia and only received its independence as a nation in 1921. The climate is marked by long, cold winters and short summers. The topography of the region includes steppes, semideserts, and deserts (including the Gobi Desert), and the average elevation is 5,200 feet above sea level.

motifs
Distinctive and often repeated pattern or image

Netherlands
Northwestern European country on the North Sea. Following the Eighty Years War (1568–1648) in which the northern Dutch defeated occupying Spanish forces, the Dutch Republic (as the northern region was called) entered into a new period of wealth and expansion in the arts. The Dutch Republic became Protestant in this period, while the southern Netherlands (Flanders; roughly the present-day nation of Belgium) remained Catholic and under Spanish control until the beginning of the 18th century.

Olmec (1500–400 B.C.)
First complex, state-like society in Mesoamerica. The Olmec lived in the hot, humid lowlands along the Gulf Coast in what are now the southern Veracruz and Tabasco states in southern Mexico. The first examples of Olmec art date from about 1150 B.C. and include many stone monuments, especially colossal carved heads that have characteristic flat faces, thickened lips, and helmet-like headgear. Besides monumental architecture and sculpture, Olmec art includes small jade carvings, pottery, and other media.

organic
Relating to natural or living organisms; not man-made. Organic shapes or designs are not geometrically formed and are often created with curved lines.

palette
Thin board on which an artist mixes paints before applying them to a surface or object; usually designed with rounded edges and a hole through which one’s thumb is placed in order to hold it while working. Range of colors used by a particular artist or in a particular work

patina
Crust or film that appears as a result of chemical reactions on the surface of a sculpture or other object made of copper or a copper alloy, such as bronze

noxious
Physically harmful or destructive to living beings
Phoenician
More than 2,500 years ago Phoenician mariners sailed to Mediterranean and southwestern European ports. The Phoenicians were the great merchants of ancient times and sold rich treasures from many lands. These Phoenicians are the Canaanites of the Bible. Their country was an area that now comprises Lebanon and parts of Syria and Israel. Perhaps the most significant contribution of the Phoenicians was a syllabic writing, developed in about 1,000 B.C. at Byblos. From this city's name come the Greek word biblia meaning "books" and the English word "bible". This form of writing was spread by the Phoenicians in their travels and influenced the Aramaic and Greek alphabets.

pigment
Finely powdered coloring matter that is suspended in a binding medium to form paint. In most forms of painting the binding medium, which may be oil, egg yolk, water or a variety of other substances, holds the pigment particles together and attaches them to a surface

pilgrimage
Journeys to a sacred place or shrine

Pilgrims
Group of religious separatists and other dissenting individuals from England who founded the colony of Plymouth in New England in 1620

Plymouth Plantation
Settlement made by the Pilgrims on the coast of Massachusetts in 1620

Porcelain
True porcelain, sometimes called hard-paste porcelain, was a combination of kaolin (China clay) and petuntse (also known as feldspar or China stone) and fired at very high temperatures (about 2,700 degrees Fahrenheit). The first known specimens of true porcelain were made in China in the 6th century A.D.

Putti
Figures of small nude boys, sometimes winged, frequently used in Baroque and Renaissance painting, sculpture, and architectural decoration. Sometimes putti personify love and are called "cupids" or "amoretti." Sometimes they represent angels and are called "angeletti."

realism
Intent to depict the actual appearance of the natural world around us; accurate representation without idealization.

reliquary
Container or shrine in which sacred relics are kept

Renaissance
French word meaning rebirth. In 15th and 16th century Europe, a revival of learning, literature, art, and architecture that emphasized and often imitated Classical examples from ancient Greece and Rome. Although the Renaissance was centered in Italy, various aspects of it also appeared in Northern Europe (particularly Flanders, the Netherlands, and Germany), especially during the 16th century.

ritual
Ceremony related to religious doctrine or social customs that is often repeated on specific occasions

sage
Person distinguished for his or her wisdom

scarification
Act or process of making scratches or small cuts in the skin, scars from which form permanent marks on the face; often used in ceremonial events

slip
Thin clay used as a layer or covering of ceramics, often to add color to a vessel
Sloan, John (1871–1951)
American painter, etcher, lithographer, cartoonist, and illustrator known for the vitality of his depictions of everyday life in New York City in the early 20th century. His realistic paintings of urban scenes gave rise to the name Ashcan School, referring to a group of artists including several other artists, including George Bellows and Robert Henri (1865–1929).

style
Distinctive manner of expression (as in writing, speech, or art)

stylized
Conforming to an artificial or abstract manner of representation rather than replicating nature

sultan
Ruler of a Muslim (follower of Islam) state, especially of the former Ottoman Empire

summer solstice
Longest day of the year. Winter solstice marks the shortest day of the year.

symbol
Object, person, animal, or motif that stands for, represents, or alludes to an idea, person, culture, nation, etc.

symmetry
Arrangement of parts so that each side of a central division mirrors the other exactly

syncopated
Temporary displacement of the regular meter of music; having a rhythm in which strong notes are not on the beat

talisman
Object believed to possess magical powers to ward off evil by bringing good luck to its owner

tsars
Emperor or ruler; from the Russian "czar," meaning Russian emperor or ruler

Turkey (figure 29)
Country of southwest Asia and southeast Europe between the Mediterranean and the Black Seas. The area was conquered by the Ottoman Turks between the 13th and 15th centuries and remained the core of the Ottoman Empire for more than 600 years. The history of Turkey as a national state began only with the collapse of the Ottoman Empire in 1918.

Yuan dynasty (1279–1368)
yoo-AHN Dynasty established in China by Mongol nomads, whose rule stretched throughout most of Asia and eastern Europe. The dynasty was established by Genghis Khan and gained control of China under his grandson Kublai Khan. Mongol rule coincided with new cultural achievements, including the development of the novel as a literary form. The vast size of the empire resulted in more extensive foreign trade than at any other time before the modern period. Unlike other rulers of China, the Mongols continued to maintain their separateness from the native population and utilized foreigners, such as the European traveller Marco Polo, to staff the government bureaucracy. Revolts in the mid-14th century overthrew the Yuan, making it the shortest lived major dynasty of China.

vanitas
Latin word meaning “emptiness.” Vanitas objects are symbolic of the fragility of life and the fleeting world of pleasure and desires and suggest the certainty of death. Skulls, candles, and fragile or perishable objects such as bubbles or flowers are common vanitas symbols.

Wampanoag
(WAM-pa-nag) Native American people formerly inhabiting eastern Rhode Island and southeast Massachusetts, including Martha’s Vineyard and Nantucket, with present-day descendants in the same area. In 1621, members of the Wampanoag people and the Pilgrim colonists celebrated the first Thanksgiving feast, giving thanks to God for harvest and health.
**World War II** (1939–1945)
War that broke out in 1939 when Germany, led by dictator Adolph Hitler, invaded Poland. In accordance with a previously signed treaty, France and Great Britain came to Poland’s aid and declared war on Germany. This conflict eventually involved virtually every part of the world and lasted for six years and cost more than 40 million lives. Countries were divided into the Axis powers (including Germany, Italy, and Japan) and the Allied powers (France, Great Britain, the United States, and the Soviet Union). The war ended in 1945 and marked the decisive shift of power in the world away from Western Europe and toward the bipolar power structure of United States and the Soviet Union during the Cold War (1945–1991).

**zodiac**
In **astronomy**, a band of the celestial sphere that extends eight degrees to either side of the apparently elliptical path of the planets, moon, and sun. In astrology, the aforementioned band is divided into 12 equal parts, each of which is recognized by a sign (such as Aquarius or Capricorn) bearing the name of a constellation.
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Archibald J. Motley Jr.  
*Self-Portrait*, c. 1920


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Related Picture Books

The following books contain illustrations and are appropriate for ages 3 and older.


Richard Snyder, American (born 1951)
Cabinet of Four Wishes, 1990
Mahogany laminate on plywood and brass; 84 in. x 33 in. x 32 3/4 in. (215.04 x 84.48 x 83.84 cm)
Restricted gift of Marilyn Herst Karsten in honor of Thomas Loren Karsten, 1990.399

Doris Lee, American (1905–1983)
Thanksgiving, 1935
Oil on canvas; 28 1/16 in. x 40 1/16 in. (71.3 x 101.8 cm)
Mr. and Mrs. Frank G. Logan Prize Fund, 1935.313

Katsukawa Shunko, Japanese (1743–1812)
The Actor Ichikawa Danjûrô V as Kazusa no Gorobei Tadamitsu, Edo period, 1780
Color woodblock print; 12.58 in. x 8.79 in. (32.2 x 22.5 cm)
The Clarence Buckingham Collection, 1925.2369

Archibald J. Motley Jr., American, 1891–1980
Self-Portrait, c. 1920
Oil on canvas; 30 1/8 in. x 22 1/8 in. (76.3 x 56 cm)
Through prior acquisitions of the Friends of American Art; through prior request of Marguerita S. Ritman; 1995.239

Côte d’Ivoire (Ivory Coast), Baule
Portrait Mask of a Woman (Ndoma), Late 19th/early 20th century
Wood, copper alloy, and pigment; 11 1/4 in. x 7 1/8 in. x 5 in. (28.6 x 18.1 x 12.7 cm)
Ada Turnbull Hertle Endowment, 1988.309

Karl Wirsum, American (born 1939)
Screamin’Jay Hawkins, 1968
Acrylic on canvas; 48 in. x 36 in. (121.9 x 91.4 cm)
Mr. and Mrs. Frank G. Logan Prize Fund, 1969.248
West Mexico, Nayarit

*Pole Dance Scene*, A.D. 100–800
Earthenware; h: 9 in. (22.9 cm)
Gift of Ethel and Julian Goldsmith, 1990.554.2

Zhu Yu, Chinese (1293–1365)

*Street Scenes in Times of Peace* (detail, scene 9), Yuan dynasty, 1279–1368
Handscroll; ink and colors on paper; l: 287 in. x h: 10 1/4 in. (790 x 26 cm)
Kate S. Buckingham Endowment Fund, 1952.8

Unknown Dutch (Delft) Artist

*The Terrace*, c. 1660
Oil on canvas; 42 1/16 in. x 34 3/8 in. (106.9 x 87.4 cm)
Robert A. Waller Memorial Fund, 1948.81

Peru, south coast, Nazca culture

*Vessel Depicting Composite Fish, Feline, and Human Figure*, 180 B.C.–A.D. 500
Earthenware; 7.3 in. x 6.8 in. (18.56 x 17.2 cm)
Kate S. Buckingham Endowment, 1955.2100

India, Uttar Pradesh

*Dancing Ganesha*, 10th century
Sandstone; 23 5/8 in. x 12 3/4 in. x 6 in. (60.1 x 32.4 x 15.3 cm)
The James and Marilyn Alsdorf Loan Collection, 77.1999
Endnotes

1 Richard Snyder, “Putting Things in Place,” Metropolis. May, 1996
2 Ibid.
3 Ibid.
6 Clark and Ueda, p. 11.
8 Ibid., p. 38
12 Ibid