

Pages 2-3

ART NEWS + NOTES

Soup to Art to Soup • What kinds of images appeared in Pop Art? (Andy Warhol and other Pop artists borrowed popular culture images from movies, TV shows, and advertising.)

Say It With . . . Light?

• **What enabled people to participate in Lozano-Hemmer's *Open Air*?** (Participants used a special iPhone app. When they spoke into their phones, their voices changed the brightness and position of 24 robotic searchlights.)

Strange Horizon • What kind of illusion does Dawson create with *Horizons*? (Even though *Horizons* is a 3 D sculpture made of welded steel, it appears to be a 2 D image.)

Pages 4-5
RENOIR

Background

- The 1841 invention of paint in tubes enabled artists to leave their studios and paint outdoors (en plein air).
- Pierre Auguste Renoir (1841 1919) grew up in Paris. As a teenager, Renoir became an apprentice to a porcelain painter. Renoir soon began taking drawing classes and eventually entered the École de Beaux Arts, a famous art school in Paris.

Discussion

- **According to the French Academy, what should art look like?** (The Academy favored highly realistic, detailed works painted in a studio. These paintings usually depicted historical or biblical scenes.)
- **How did Renoir and other Impressionists break the Academy's rules?** (They painted outdoors so they could experiment

with light and color. They used loose brushwork that gave their paintings an atmospheric quality. They painted scenes of everyday life.)

- **Were the Impressionists well-received when they first exhibited their work? Why?** (No. Most critics thought Impressionist paintings looked sloppy and unfinished. They also thought the subject matter was unworthy of art.)
- **In *Oarsmen at Chatou*, how does Renoir capture the play of sunlight on the water?** (Renoir uses small, repeated brushstrokes and lush colors to show the effect of sunlight on the water.)

Pages 6-7

CASSATT

Background

- When Mary Cassatt (1844 1926) became serious about pursuing an art career, her father said he'd rather see her dead than living the "bohemian" life of an artist in Paris.

Discussion

- **How does Cassatt use color in her *Self-Portrait*?** (She uses two primary colors, yellow and blue, for the background. For the jacket, she uses a darker blue with yellow. The two colors mix optically, and the viewer sees them as the secondary color green.)
- **What details are left out of *Self-Portrait*?** (The artist doesn't include full images of her easel or the chair on which she is seated. Instead, she uses quick, sketchy lines that suggest these objects.)
- **Which elements of *The Boating Party* show the influence of Japanese woodblock prints?** (Cassatt places the horizon line at the top of the composition, far in the distance. She paints the clearly contoured forms with hard edges and flattened space. The perspective is from a high angle, with tight cropping.)

Writing Activity

Hang the poster of Cassatt's *The Reader* for all to see. Tell them that this painting is of Cassatt's sister, Lydia, when she was a young woman. Have them compare the image with the painting on page 6, painted when Lydia was older and suffering from a serious illness.

Pages 8-9
MONET

Background

- Claude Monet (1840 1926) and Renoir became friends during their art school days in Paris. Later on, they often painted together outdoors.

Discussion

- **Why did Monet begin painting outdoors?** (Being outdoors enabled him to observe and capture on canvas how color changes with the shifting sunlight.)
- **Why are these three images of Rouen Cathedral so different from one another?** (The lighting varies greatly from one painting to the next because each work was painted at a different time of day.)
- **How does Monet capture the light of dawn?** (He paints with loose brush strokes and creates soft, atmospheric edges that capture the hazy early morning light. Complementary purples and yellows deepen the shadows so that the details on the façade are barely visible.)
- **Which painting shows the most texture?** (The painting of the cathedral at noon, when the light is directly overhead, shows the most texture.)

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CONTEMPORARY IMPRESSIONS

Discussion

- **In *Clearing on the West*, how does Kahn show the difference between**

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the elements of the landscape?

(He uses texture. For example, the tall grasses have a vertical, feathery texture that contrasts with the smooth texture of the shorter grass.)

• **What similarities can you find between Kahn's work and that of the Impressionists?** (Like the Impressionists, Kahn uses quick brushstrokes, complementary colors, and varying textures to capture the effects of light and shadow.)

Page 12

DEBATE: ART REPLICAS

Discussion

• **Do you think Ken Perenyi should be able to sell his copies of master paintings if he makes it clear that they are reproductions?** (Students may share their opinions on our website: scholastic.com/art.)

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STUDENT ARTIST

Discussion

• **How does Leah Zeng use contrasting brushstrokes to create an otherworldly effect?** (Zeng uses loose brushstrokes for the water and tighter, more controlled strokes for the face.)

Page 16

CAREER: CONSERVATOR

Discussion

• **How does Jia-Sun Tsang repair a painting?** (She uses a process called "inpainting." Instead of painting over the original work, she reconstructs what is missing or damaged.)

• **Why is it important for an art conservator to have a background in science as well as art?**

(Conservators must use scientific tools to examine paintings before they work on them. To know how best to clean and repair a work, they must also be well versed in the chemistry of paints, pigments, and solvents.)

HANDS-ON PROJECT: MASTERPIECE PAINTING

OBJECTIVE: Students will recreate an Impressionist painting, but change the color scheme using complementary colors. This project will reinforce the students' knowledge of color theory by giving them an appreciation for the significance of color and color relationships to the Impressionists.

TIME: Up to 26 hours

Introduction (1-2 hours)

1. Study the paintings of Renoir, Cassatt, and Monet. Students should go beyond the magazine and research images from additional sources. They should analyze the color relationships in the paintings, paying particular attention to the use of complementary color pairs.
2. Discuss the assignment and show students the video how to for this project, available at www.scholastic.com/art.

Create a Color Wheel (2 hours)

1. Have students create a 12 part color wheel made out of four concentric circles. They should mix the colors starting with the primaries, then the secondary and lastly the tertiary colors. This will help the students become familiar with the physical properties of acrylic paint.
2. Students should store their color wheels in an accessible location as they will need to use them later.

Sketch (4 hours)

1. Have students choose their favorite Impressionist painting. It is helpful to choose a painting with clear shapes, forms, or figures the softer, atmospheric tone of Monet's cathedrals will be more challenging to replicate than Cassatt's mothers and children.

2. Using a soft pencil, each student should recreate the painting's contour lines on the canvas. Depending on their experience and skill level, students may use a grid to recreate the painting.

Under-Paint (4 hours)

1. Have students take a small or medium round acrylic brush and trace their pencil lines using a dark blue or brown color. This is a good time for them to define tonal values by painting in the dark areas.

Paint Your Canvas (11 hours)

1. After the tonal values have been worked out, remind students they are going to recreate the painting using complementary colors (colors directly opposite of each other on the color wheel). Tell them that they should replace the color not the "value" of the color. White colors should remain white and black colors should remain black. If the background in the original painting is light blue, the background in the student's should be light orange.
2. Students should be sure to mix their own colors. They should refer to their color wheels as they work

Write and Share (1-2 hours)

1. Students write a brief comparison of their work to the masterpiece. How did changing the color scheme change the mood of the painting?
2. Students share their paintings and analysis with the class.

—Prepared by *Diego Sanchez,*
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Correction: In our Sept./Oct. issue, we listed teacher April Ferry's school incorrectly. The school is Seattle Academy of Arts and Sciences.



Find answer keys and other great resources: www.scholastic.com/art

Name: _____ Class: _____

Reading Review: Impressionism

Use the December 2012/January 2013 issue of *Scholastic Art* to answer the questions. Write your answers in complete sentences on a separate sheet of paper.

- 1.** Critics at the French Academy had strong ideas about what makes a good painting. Describe the subjects and painting techniques they preferred. *(pages 4-5)*
- 2.** Why did some artists feel the Academy was destroying art? *(pages 4-5)*
- 3.** What are some examples of complementary colors from the color wheel? Do you see any examples of them in Pierre-Auguste Renoir's self-portrait? *(pages 4-5)*
- 4.** Explain optical color mixing. *(pages 4-5)*
- 5.** In her colorful painting of her sister, Lydia, why does Mary Cassatt paint the trees, Lydia's hands, and even the specific pattern on her coat with very little detail? *(pages 6-7)*
- 6.** Cassatt was influenced by Japanese woodblock prints. Which techniques used in *The Boating Party* are examples of this influence? *(pages 6-7)*
- 7.** Why did Claude Monet paint so many versions of Rouen Cathedral, and how did he do it? *(pages 8-9)*
- 8.** What was the effect of using impasto in Monet's Rouen Cathedral series? *(pages 8-9)*
- 9.** How is the influence of photography shown in Degas's painting *Place de la Concorde*? Give at least one example. *(page 10)*
- 10.** How is Monet's *Impression, Sunrise* different from the paintings favored by the French Academy? *(page 10)*