

Grade Three
Session One
First Image

(NOTE: DO NOT SHARE IMAGE OR TITLE YET)



Fernand Leger (1881 – 1955)

Three Women

1921-22

Oil on canvas

6' ¼ " x 8' 3"

Collection: Museum of Modern Art, New York

Project the image onto the SMARTboard. Ask the students to take a couple of moments to look closely at the image but not to say anything, just look closely and carefully. After a few minutes ask them: What do you see in this image? What do you notice? What is going on in this picture? Make sure they support their comments with specific details from the composition and give them plenty of time.

Some other questions to foster a discussion might be: What items do you recognize in the painting? Are there any that you don't recognize or are unable to determine what

they are? Who might these women be and what might their relationship be to one another?

Discuss with students the techniques by which artists create a composition. This is a nice time to explore the four elements of art with them and have them point them out in the image (color, line, shape and color). The students may get overly excited so ask them to be patient and simply point to the area they are discussing. You may spend a nice amount of time on this as the focus of both this painting and the following (the Jacob Lawrence) is about formal repetition as an aesthetic technique.

Sample questions:

What shapes do you immediately notice?

What do these shapes create that's recognizable to you?

What do you focus upon when you look at the image? What makes you focus on that?

After the children have spent enough time exploring the initial visual components of the painting, you can reveal the title of the painting and explain to them who the artist was – Fernand Leger – and you may tell them a little bit about him (see info below). You can explain that when Leger painted this, the world was changing: skyscrapers were being constructed, the use of cars was becoming more commonplace and machines were doing many of the jobs that humans used to do. Leger felt that the art he created must reflect that world that he lived in and machines and the mechanical world were very much of a part of that.

About the Image:

In *Three Women*, Léger translates a common theme in art history—the reclining nude—into a modern idiom, simplifying the female figure into a mass of rounded and somewhat dislocated forms. The machinelike precision and solidity that Léger gives his women's bodies relate to his faith in modern industry, and to his hope that art and the machine age would together remake the world. The painting's geometric equilibrium, its black bands and panels of white, suggest his awareness of Mondrian, an artist then becoming popular. Another stylistic trait is the return to variants of classicism, which was widespread in French art after the chaos of World War I. Though buffed and polished, the simplified volumes of Léger's figures are, nonetheless, in the tradition of classicists of the previous century.

A group of naked women taking tea, or coffee, together may also recall paintings of harem scenes, although there the drink might be wine. Updating the repast, Léger also updates the setting—a chic apartment, decorated with fashionable vibrancy. And the women, with their flat and ironed hair hanging to one side, have a Hollywood glamour. The painting is like a beautiful engine, its parts meshing smoothly and in harmony.

http://www.moma.org/collection/object.php?object_id=79078

About the Artist:

Fernand Léger was born in Argentan, France on February 4, 1881. He began his career as an artist by serving an apprenticeship in architecture in Caen and working as a architectural draughtsman. In 1900, Léger went to Paris and attended the École des Arts Décoratifs and the Académie Julian. The first profound influence on Léger's work came from Cézanne, whose pictures Léger encountered at the large-scale Cézanne exhibition at the 1907 Salon d'Automne.

His use of streamlined forms derived from mechanical imagery dates from WWI, when he served in the French army. "His predilection for military hardware and their gleaming surfaces coincided with his feelings of solidarity with fellow foot soldiers in the trenches. The machine aesthetic he adopted at this time reflected his hopes of creating a truly popular art form that would describe and inspire modern life. After the war, he turned away from the experiments with pure abstraction that characterized his earlier work and infused social meaning into his art." For Léger, "rendering the mechanical world became a necessity," and his postwar paintings freely mix both mechanical and human elements.

As a call to order resounded throughout postwar French society, Léger introduced the monumental, classical figure into his work. He offered an idea of classical women reminiscent of Picasso but without the aura of antiquity. Léger's distinct style includes the clean, geometric forms of industry and mass production that signaled a renewed social and aesthetic environment. Many of his paintings took mechanical devices as their subject, and all were informed by cool precision and exacting workmanship.

"Women occupied a traditional place within Léger's ideal new order. Counterpoints to the urban world of industry and work, Léger's many depictions of women embody a domestic realm of tranquility and leisure. He treated his depictions of women no differently than the most austere mechanical form: edges are sharp, colors are distinct, and modeling follows a conspicuously stylized formula." Léger's modern women are as upright as columns, their hair, with its metallic shine, falling to one side.

Fernand Léger died in Gof-sur-Yvette near Paris on August 17, 1955.

<http://www.fernand-leger.com/>

<http://www.guggenheim.org/new-york/education/school-educator-programs/teacher-resources/arts-curriculum-online?view=item&catid=733&id=158>

Grade Three
Session 1
Second Image

(NOTE: DO NOT SHARE IMAGE TITLE OR SOURCE YET)



Jacob Lawrence (1917 – 2000)

Ironers

1943

Gouache on paper

21 ½ x 29 ½ inches

Private Collection, New York

Project the image onto the SMARTboard. Ask the students to take a couple of moments to look closely at the image but not to say anything, just look closely and carefully. After a few minutes ask them: What do you see in this image? What do you notice? What is going on in this picture? Make sure they support their comments with specific details from the composition. (Hint: patterns, flatness of all except irons, repetition of figures, use of lines). Have the students elaborate on the elements of art here.

Questions to further the conversation might be:

How does the artist use the elements to tell you what's going on in the painting?

Why might he have used such repetitive forms and a limited palette?

What is the mood of the painting? There are bright colors but does that make it a happy painting?

Explain to the students what genre painting is with regard to this work of art.

Genre paintings are scenes depicting everyday life. How has the artist shown everyday life in this work of art?

Tell the students the title of the work and the name the artist. Jacob Lawrence remains one of the most significant African-American artists of the 20th century. His scenes of everyday life – drawn from his surroundings both in Harlem (NY) and in North Carolina (where he lived with his grandparents) are among his most famous works of art. In many of these works, his fascination with patterns is apparent. He looked at patterns everywhere in his surroundings, including architectural decorations, subway tiles, cornices, marching paraders, etc. Discuss the repetition of forms, the patterns repeated in the stripes and squares, etc. Patterns also served to reduce his feelings of living in a difficult time in the world and in history. They brought life under his control. Lawrence addressed personal subjects in his art, ranging from his own community to the greater African-American experience in the USA.

About the Artist:

Jacob Lawrence is one of the most acclaimed African-American artists of the twentieth century. He was the first black artist to be represented by a major commercial gallery—his *Migration of the Negro* series of 60 small panels was exhibited at the Downtown Gallery in New York City in 1941 when he was only 24 years old. Lawrence's vigorous social realism quickly brought him recognition and by 1941 he was the first African-American artist to be represented in the collection of MoMA in New York. His early work comprised genre depictions of everyday life in Harlem, as well as major series devoted to African American history.

Throughout the 1950s and '60s his work was exhibited regularly in contemporary art venues. He received many grants and honorable degrees and held teaching posts at Black Mountain College, Pratt Institute and the University of Washington. Today his work is represented in over 200 museums including the Art Institute of Chicago, the National Gallery of Art, the Brooklyn Museum of Art, the Studio Museum of Harlem and the Metropolitan Museum of Art. Lawrence achieved all of this at a time when most African-American artists were denied even a modicum of professional consideration. The artist died in June 2000.

(Excerpted in part from http://www.moma.org/collection/artist.php?artist_id=3418)

About the Image:

One of his best scenes of Harlem life (which Lawrence continued to treat throughout the 1940s), *Ironers* (1943), shows three identical laundresses in alternating poses hefting and pressing the blocks of metal irons onto colorful clothes, the patterns of which are repeated in the stripes and squares of the background. The massive brown arms and club-like hands fuse with the irons themselves, the awkward twisting of the shoulders seek to communicate the physical exertion involved, and the melding of human with tool. Lawrence seeks an aspect of human experience undifferentiated by the individual,

epitomized by the fact that he never seems to paint specific faces, or even faces at all. Heads are bowed, turned away, blank, or schematic in features.
(excerpted in part from <http://www.wsws.org/en/articles/2002/05/lawr-m31.html>)

3rd Grade – Session 1

Project

Materials:

25 sets of 3 pre-cut construction paper shapes (circle, square, triangle, etc.) – have enough sets of 3 for each child in the class

Paper (white or construction)

Markers, crayons or watercolors

Glue

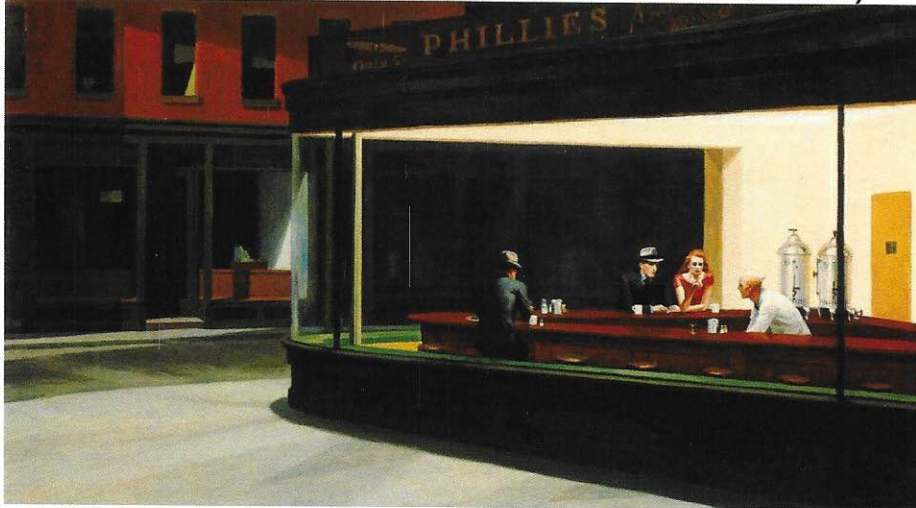
Scissors

Directions:

Instruct each child to employ the concept of repetition of form to create an original composition on paper. Taking inspiration from the repetitive shapes, colors and forms in both Leger's and Lawrence's paintings, encourage the children to create something unique whereby the shapes are used for similar or varying visual effects. For example, three triangles may serve as the roofs of three houses in a row; alternately, those three triangles could each illustrate something different (i.e. a mountain, a signpost and a decorative motif together forming a cohesive composition). Encourage the children to experiment with color, size, and shape. You can supply scissors at each table if they want to cut the given shapes.

Grade Three
Session Two
First Image

(NOTE: DO NOT SHARE IMAGE TITLE OR SOURCE YET)



Edward Hopper (1882 – 1967), “Nighthawks”, 1942

Oil on canvas, 33 1/8 x 60 inches.

Collection: Art Institute of Chicago

Project the image onto the SMARTboard. Ask the students to take a couple of moments to look closely at the image but not to say anything. After a few minutes ask them: What do you see in this image? What do you notice? What is going on in this picture? Make sure they support their comments with specific details from the composition

Now have the students evaluate the **mood** of this composition. Tell them when discussing works of art, the term mood refers to the overall impression or the feelings of the viewer. Ask them what mood this work conveys and once again, as the kids to support their ideas with evidence in the work. Ask them what the mood conveys about the place and time. The three customers are all lost in their own thoughts and are separate from one another and the viewer. Do these compositional devices create a sense of alienation?

The following is a list of questions to consider: What type of **colors** (warm, cool), **lines** (diagonal, straight, horizontal, zigzag), **textures** (smooth, rough, dull, shiny, coarse), and **shapes** (geometric or organic) has the artist used? How does the combination of these elements make you feel? Are you calm, anxious, afraid, sad, happy or excited? How could you change the mood of this work of art? (If you need to, review the Elements of Art handout to ensure you are comfortable discussing these terms).

Have the students develop a title for this work of art that correlates with its mood. After the students have created their titles, they can write an explanation or verbally explain

their title choice. The explanation should include at least three reasons supported by specific details from the composition.

At this point share the actual title of the work of art with the students. It is inspired by a restaurant on New York's Greenwich Avenue where two streets meet. Do their titles better express their interpretation of the painting?

NOTES FOR PARENTS/FACILITATORS ONLY

About the Artist

Edward Hopper's enigmatic depictions of America are indelibly etched in the memory of those viewing his work. Born in New York in 1882, Hopper showed early interest in art, particularly drawing, and went on to study illustration and painting. With their emphasis on truthful, contemporary subjects, his teachers Robert Henri and Kenneth Hayes Miller at the New York School of Art were vital to Hopper's development as a realist. Hopper made three long visits to Paris between 1906 and 1910; yet, aside from admiring Impressionism, he was not attracted to modern art. Although he sold his first oil painting in the Armory Show in 1913, he continued to pursue commercial illustration as a career.

In 1920 Hopper had his first one-person exhibition at the Whitney Studio Club in New York, and in 1924 he sold all of his works from a solo show at another New York gallery.

This success allowed him to dedicate himself to painting. By the late 1920s, Hopper developed his mature style, characterized by depictions of lonely urban and small town scenes in which there may be only a few silent, solitary figures. Often he shows only the drab architecture, devoid of human life. Hopper's vision of the American scene was one of alienation and anxiety. His life and art were remarkably consistent: a very private person, he endowed the figures in his paintings with a similar sense of detachment.

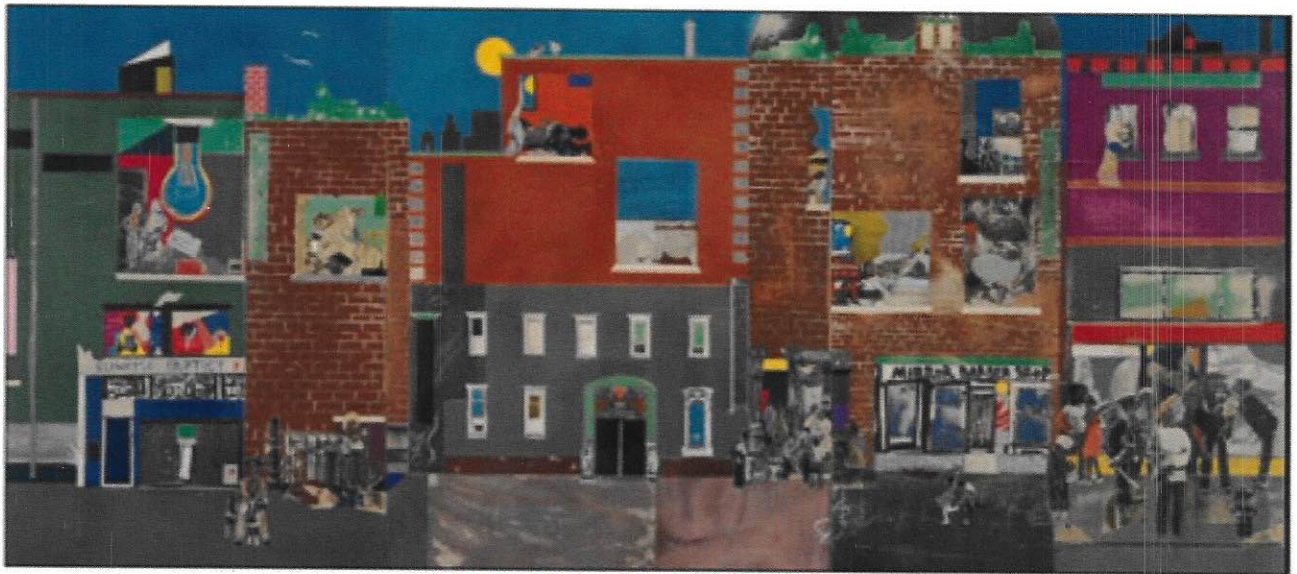
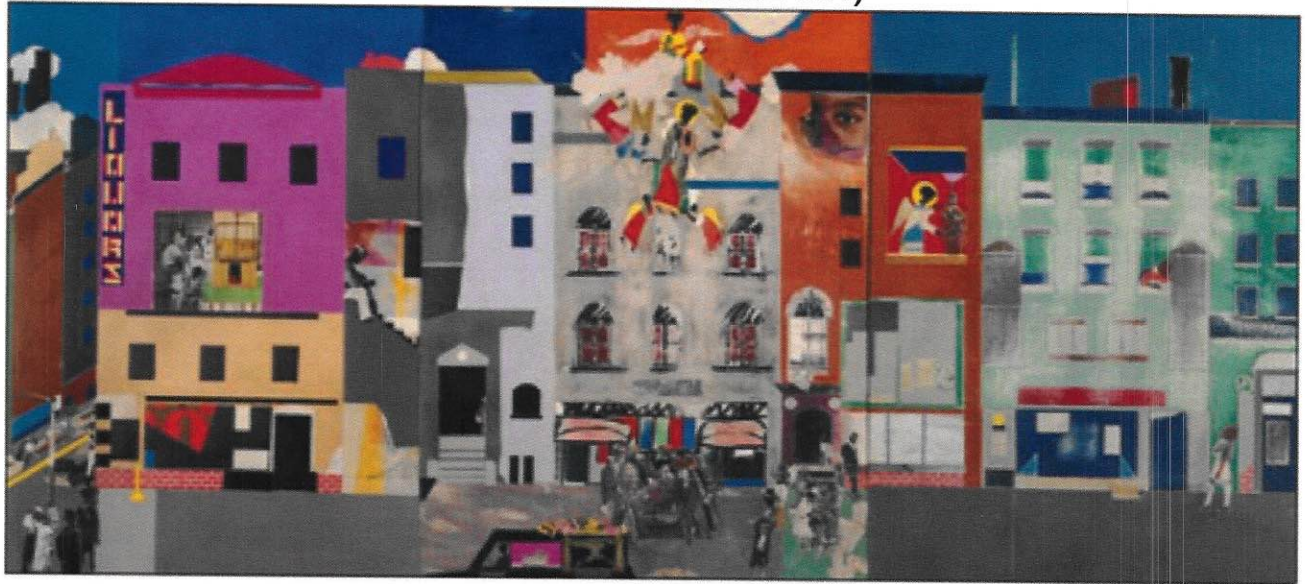
Hopper divided his time between a small apartment in New York's Greenwich Village and trips to New England, continuing to synthesize and distill his observations of contemporary life into hauntingly familiar scenes. Hopper died in New York in 1967. (http://www.phillipscollection.org/research/american_art/bios/hopper-bio.htm)

About the Image

Edward Hopper said that *Nighthawks* was inspired by “a restaurant on New York’s Greenwich Avenue where two streets meet”, but the image—with its carefully constructed composition and lack of narrative—has a timeless, universal quality that transcends its particular locale. One of the best-known images of twentieth-century art, the painting depicts an all-night diner in which three customers, all lost in their own thoughts, have congregated. Hopper’s understanding of the expressive possibilities of light playing on simplified shapes gives the painting its beauty. Fluorescent lights had just come into use in the early 1940s, and the all-night diner emits an eerie glow, like a beacon on the dark street corner. Hopper eliminated any reference to an entrance, and the viewer, drawn to the light, is shut out from the scene by a seamless wedge of glass. The four anonymous and uncommunicative night owls seem as separate and remote from the viewer as they are from one another. (The red-haired woman was actually modeled by the artist’s wife, Jo.) Hopper denied that he purposefully infused this or any other of his paintings with symbols of human isolation and urban emptiness, but he acknowledged that in *Nighthawks* “unconsciously, probably, I was painting the loneliness of a large city.” (AIC website: <http://www.artic.edu/aic/collections/artwork/111628>)

Grade Three
Session Two
Second Image

(NOTE: DO NOT SHARE IMAGE TITLE OR SOURCE YET)



Romare Bearden (1911 – 1988), "The Block", 1971
48 x 216 inches overall (six panels each); 48 x 36 (each panel)
Metropolitan Museum of Art

Project the image onto the SMARTboard and have the students take a few minutes to look at the image. Remind them to be detectives and to try to determine the geographic location of this work of art. What do you see in this image? What do you notice? What is going on in this picture?

Have the students create an inventory list of all the things they see in this work of art. This should take a about 10 minutes. Record the information on a giant Post-it paper for future reference.

Ask students if they are familiar with collage. A **collage** is a collection of different materials pieced together onto a two-dimensional support like a piece of paper. Explain and how this work of art is made up of many different materials like pencil, ink, marker, watercolor, cut and pasted print, etc. The artist used a collage to create a genre scene (scene of everyday life) of Harlem- storefronts, apartments, a church, a barbershop, corner grocery, children at play, etc. are all depicted. He is showing the daily routines of everyday life in a particular neighborhood. He is almost like a journalist documenting the daily events and occurrences in this community. Explore this concept with the students of how an artist can be a “recorder” of life’s events in a given community.

Tell the students that Bearden was inspired by Jazz music when making this work of art. He listened to recordings of Earl Hines at the piano. Jazz music helped the artist place figures and things in his collage.

Using the Block inventory list as a guide, have the students create their own Block of Harlem on the provided paper. As they sketch, have them consider how different the Block is from Nighthawks in terms of mood and composition. Both are scenes of New York City. Feel free to [play this music](#) (linked in slides) as the students sketch.

NOTES FOR PARENTS/FACILITATORS ONLY

About the Artist

Romare Howard Bearden was born on September 2, 1911 in Charlotte, North Carolina, and died in New York City on March 12, 1988, at the age of 76. His life and art are marked by exceptional talent, encompassing a broad range of intellectual and scholarly interests, including music, performing arts, history, literature and world art. Bearden was also a celebrated humanist, as demonstrated by his lifelong support of young, emerging artists.

From the mid-1930s through 1960s, Bearden was a social worker with the New York City Department of Social Services, working on his art at night and on weekends. His success as an artist was recognized with his first solo exhibition in Harlem in 1940 and his first solo show in Washington, DC, in 1944. Bearden was a prolific artist whose works were exhibited during his lifetime throughout the United States and Europe. His collages, watercolors, oils, photomontages and prints are imbued with visual metaphors from his past in Mecklenburg County, North Carolina, Pittsburgh and Harlem and from a variety of historical, literary and musical sources.

Bearden's work is included in many important public collections including the Metropolitan Museum of Art, the Whitney Museum of American Art, the Philadelphia Museum of Art, the Museum of Fine Arts, Boston and The Studio Museum in Harlem, among others. He has had retrospectives at the Mint Museum of Art (1980), the Detroit Institute of the Arts (1986), as well as numerous posthumous retrospectives, including The Studio Museum in Harlem (1991) and the National Gallery of Art, Washington, DC (2003).

Bearden was the recipient of many awards and honors throughout his lifetime. Honorary doctorates were given by Pratt Institute, Carnegie Mellon University, Davidson College and Atlanta University, to name but a few. He received the Mayor's Award of Honor for Art and Culture in New York City in 1984 and the National Medal of Arts, presented by President Ronald Reagan, in 1987.
(Excerpted from <http://www.beardenfoundation.org/artlife/biography/biography.html>)

About the Image

In 1969, Bearden published an article in which he wrote of "painting the life of my people as I know it—as passionately and dispassionately as Brueghel painted the life of the Flemish people of his day." Expansive in scale, narrative detail, and conception, *The Block* celebrates a Harlem neighborhood in a dynamic, affirmative spirit. The collage is organized in six panels that together measure eighteen feet. Dense incident drawn from an almost journalistic reporting of everyday activity is coupled with imagery from an inner world of fantasy and pure imagination. The reportorial and the fantastic are conjoined here in a scene emblematic of the African-American experience—at epic scale.

The composition is structured by a row of storefronts with residential apartments above. Among the neighborhood institutions, Bearden includes a liquor store, a funeral parlor (procession in progress), an Evangelical church, a barbershop, and a corner grocery. Sidewalk activity is richly depicted in vignettes: children play with pets, pedestrians hurry by, a street person is shown on the sidewalk, and myriad details of people alone and together make a comprehensive analysis of the daily routines of everyday life in one particular neighborhood. Bearden's magical vantage point lets us see indoor and outdoor scenes simultaneously, a unique view of public and private life. Among the private moments are people shown in conversation or watching television and a couple making love. Bearden moves beyond documenting everyday life into other realms, too: there's an Annunciation scene in one panel and an Angel ascending to heaven in another.

Whether we are seeing public, private, inner, or spiritual worlds, Bearden uses disjunctions of scale within the various vignettes to drive home emotional or narrative points. Other devices, too, carry the expression; color plays a huge role, as do sensitive transitions from black and white motifs to full spectrum. **Sound was integral to the work as well: the original installation was accompanied by recordings of street noise, news broadcasts, and church music.**

Bearden was inspired by music. *The Block's* dynamic visual rhythms have their counterparts in jazz principles, such as "call and response" (where each move determines the next) or "call and recall" (repetition of motifs with variations). The artist described his process: "I listened for hours to recordings of Earl Hines at the piano. Finally, I was able to block out the melody and concentrate on the silences between the notes. I found this was very helpful to me in the placement of objects in my paintings and collages. Jazz has shown me ways of achieving artistic structures that are personal to me." (Excerpted from <http://www.metmuseum.org/toah/works-of-art/1978.61.1-6>)

This "guided tour" of Bearden's masterpiece, "*The Block*" could be used to further enhance the in-class experience:

<http://www.metmuseum.org/metmedia/interactives/art-trek/romare-bearden-lets-walk-the-block>

3rd Grade – Session 2

Notes

For Romare Bearden's, "The Block", it's difficult for the children to see much from the single image on the SMARTboard. The best resource here is on the Met's website and this should be used to discuss the painting. It's an interactive webpage and one is able to explore the painting in detail.

<http://www.metmuseum.org/metmedia/interactives/art-trek/romare-bearden-lets-walk-the-block>

Project: Making your own "Block"

Materials:

Collage elements (pre-cut shapes, images, forms from magazines, newspapers, construction paper, etc.). Preparing the collaged elements ahead of time will make for a smoother and more efficient project overall.

Glue

Scissors (for extra collage making)

Markers, crayons or colored pencils

Large "mural-sized" piece of white paper - one sheet for each table/group (available if you ask Mrs. Rosenstadt, the art teacher)

Directions:

Have the students go back to their tables/desks to form groups of four or five and brainstorm about how and what their communal Greenacres (or their own neighborhood block) looks and feels like to them. Have them consider not only the building structures (homes, stores, school, park, etc.), but also the daily activities of the people who live there. Together each group will collaborate on creating their own "Block" mural collage and can share their finished work with the class. If time permits, it would be interesting to hear how each group's interpretation of a similar neighborhood varies from one another.

Third Grade
Session Three
First and Second Image

(NOTE: DO NOT SHARE IMAGE TITLE OR SOURCE YET)



GUSTAVE CAILLEBOTTE (1848 – 1894)

Paris Street; Rainy Day

1877

Oil on canvas

83 ½ x 108 ¾ inches

Collection: Art Institute of Chicago



ERNST LUDWIG KIRCHNER (1880 – 1938)

Street, Dresden

1919

Oil on canvas

59 ¼ x 78 7/8 inches

Collection: Museum of Modern Art, New York

Today you will be asking the students to compare and contrast two works of art. Before you do that, advance to the first slide. After a few minutes ask them: what do you see in this image? What do you notice? If needed inventory their observations on a giant POST-it pad.

Next, advance to the next slide and give the students a few minutes to look at the second image. Have them consider: What is going on in this picture? What do you notice? Do not discuss the image yet. Advance to the slide that shows the two works of art side by side. You may choose to divide the students into groups by table or choose another way that works for you. Give the students a few minutes to find the similarities and differences between the works of art. Alternate group assignments- one group should focus on how the works are similar and the next should identify the differences.

When the time is up, ask the groups to share their results. This compare and contrast exercise will become the basis for your discussion. Try to have the students provide all of the differences or similarities together rather than jumping back and forth between the two. Write their responses in a T-chart with similarities on one side and differences on the other. When they provide you with their answers, be sure to ask for specific examples from the compositions that illustrate/support what they are noticing.

To deepen the discussion of similarities and differences, discuss the works of art in terms of the artist's use of color, line, texture, shape, and form. Refer to the Elements of Art handout (distributed at the training session) to help you prepare for this part of the discussion.

Have the students think about how two artists can depict the same subject matter but in very different ways by how they apply color, line, and shape. Both these images are cityscapes (scenes of the city) but their moods are very different. Why? How have the artists done this?

At this point, share the names and titles of the works of art. Both of these works of art highlight cities in Europe during periods of great flux and change. Discuss with the students what the term modernization means? How does it affect people? Why? What does industrial change do to people who live in a city?

Ask the students to describe how the artist Caillebotte has depicted the streets of Paris? Are they clean, dirty, crowded, open, closed, etc.? Define a boulevard (wide street) to the students. He shows the grand boulevards and rows of wedge-shaped buildings that represent signs of modernization and an industrial society. Highlight to the students the gas lights, carriages, and cobblestone streets.

How do the figures look in the Caillebotte composition? Alone, together, afraid, sad, lonely, happy, isolated, calm, nervous, etc.? The figures seem detached and in their

own world moving about in Paris. The viewers' eyes move around the composition by the asymmetrical rhythm of the umbrellas. What type of brush strokes has the artist used? Thick, thin, fast, slow, fine, etc? Caillebotte uses fine brush strokes, crops (cuts off) figures and alters angles to show movement and the isolation that comes with the new boulevards. He pays great attention to detail and rendering what he saw. What is the vantage point of the viewer? Where is the viewer in this composition? The viewer is on the sidewalk facing the couple on the right.

Although Kirchner made very different artistic choices in creating this work of art, he was also concerned with the role **modernization** and the affects it had on people. How do the figures look in the Kirchner composition? What are some of the effects of modernization? (Are they lonely, isolated, happy, sad together, nervous, hectic etc.?) Kirchner liked to depict the fashionable and wealthy women on the crowded streets where he was living in Dresden (southeast of Germany.) What colors (clashing colors) has the artist used? How do these colors make you feel about these figures? The figures look like they have mask-like faces in this bustling environment. The artist once said about Dresden crowds, "completely strange faces pop up as interesting points through the crowd." Are these figures realistic or more abstract? Why? How has the artist expressed his own emotions and feelings?

What happens to the pink sidewalk in the composition? It slopes upward and is blocked in the rear of the composition by the trolley car. The steep, pink sidewalk creates tension in the painting and greatly contrasts the colors of the figures.

Which picture seems more **modern**? Why? If there were a secret door to enter both of these scenes, which one would you like to enter? Why? Which painting shows more how the artist was feeling? Why? TANYA: should we Ask students about modern life?

About Caillebotte:

Born to a wealthy family who had made their money in textiles and real estate during the redevelopment of Paris in the 1860s, Gustave Caillebotte was an engineer by profession, but also attended the Ecole des Beaux-Arts in Paris. He met Edgar Degas, Claude Monet, and Pierre Auguste Renoir in 1874 and helped organize the first Impressionist exhibition in Paris that same year. He participated in later shows and painted some 500 works in a more realistic style than that of his friends.

Wealthy and generous, Caillebotte financially supported his Impressionist friends by purchasing their works at inflated prices and underwriting many of the expenses incurred for the exhibitions. Caillebotte was a painter of great originality. Like the Impressionists, Caillebotte pursued an instant of vision, recording it with a fullness of truthful detail. He made a point of buying the kinds of pictures not saleable on the regular market - the very large ones and the ones painted to solve special problems. He did this to help the painters, but as a result he also acquired some of their most important work. The Caillebotte paintings that were finally accepted (the rejected ones include some fine Cezannes) are at the heart of the Louvre's Impressionist collection. Caillebotte, however, attempted to portray the rhythms of an industrial society with his regimented figures and the clock-like precision of his Paris. Caillebotte's superb collection of impressionist paintings was left to the French government on his death. With considerable reluctance the government accepted part of the collection. (excerpted from <http://www.gustavecaillebotte.com/biography.shtml>)

About the Image:

In the 1870s, an emperor and a baron undertook the remaking of Paris: Napoleon III and Baron Georges-Eugene Haussmann's urban renewal project converted clusters of medieval warrens into the Paris we know today, with its grand boulevards and rows of handsome buildings. Impressionist painters showed that new Paris on their canvases — but one of them had a very different perspective.

Gustave Caillebotte's best-known work, *Paris Street: Rainy*

Day (above), painted in 1877, shows a vast cobblestone street, stretching out in front of looming, wedge-shaped buildings. The street is dotted with dark umbrellas that shelter top-hatted men, and women in long skirts — all looking vague and a little disoriented. That was a major subject of Caillebotte's: What the modernization of Paris was doing to its people.

Caillebotte brought an unusual monumentality and compositional control to a typical Impressionist subject, the new boulevards that were changing the Paris cityscape. The result is at once real and contrived, casual and choreographed. With its curiously detached figures, the canvas depicts the anonymity that the boulevards seemed to create. (excerpted from <http://www.npr.org/2011/06/03/136592986/gustave-caillebotte-impressions-of-a-changing-paris> and <http://www.artic.edu/aic/collections/artwork/20684>)

About Kirchner:

One of the dominant figures of German Expressionism, Ernst Ludwig Kirchner was born on May 6, 1880 in Aschaffenburg, Germany to an upper-middle-class family. He studied architecture at the Technical University of Saxony in Dresden, following his father's wishes, and then enrolled at the Technische Hochschule (Teaching and Experimental Studio for Applied and Fine Art) in Munich. There he was exposed to a variety of influences: the exoticism and primitivism of Art Nouveau, the art of Wasily, Post-Impressionism, drawings by Rembrandt, and prints by Dürer. In 1904 Kirchner returned to Dresden and within two years he and several other artists had formed Die Brücke ("The Bridge"), an association that lasted until 1913. From 1913 until 1915 Kirchner painted large street scenes of Berlin showing elegant and colorful young women caught up in the nervous, hectic activities of city life. In these Expressionist images, Kirchner abandoned his earlier fluid Art Nouveau style for the quick, broken crosshatchings and angular brushstrokes of his mature work..

Kirchner went on to have major exhibitions but from 1926 he suffered from depression, which worsened in 1937 when 639 of his works were confiscated from public collections; thirty-two were included in Hitler's Degenerate Art exhibition held in Munich in 1938. In despair about the political situation in Germany, his physical health, and overwhelming loneliness, Kirchner took his own life on June 15, 1938. – (Excerpted from http://www.oberlin.edu/amam/Kirchner_SelfPortrait.htm)

About the Image:

Considered by many to be the highpoint of his career, Kirchner created his renowned Street Scenes series between 1913 and 1915. At the time he made this painting, Ernst Ludwig Kirchner was living in Dresden, a large city in southeast Germany. Kirchner heightened the colors of this city scene, depicting the figures with masklike faces and vacant eyes in order to capture the excitement and psychological alienation wrought by modernization.

The crowded city street—here, Dresden's fashionable and wealthy Königstrasse (King Street)—was a frequent subject for artists in the German Expressionist collective **Die Brücke (The Bridge)**, which Kirchner helped found in 1905. Artists associated with Die Brücke sought an authenticity of expression that its members felt had been lost with the innovations of modern life. Many members of the **Expressionist** movement were conflicted about life in the city. On one hand, they were disgusted by the materialistic lifestyle of the middle class in Germany's big cities. On the other, they enjoyed the excitement and bustling activity that cities offered. Early Expressionist street scenes are filled with depictions of nightclubs and wealthy theater-goers as well as scenes of loneliness and isolation. After World War I, however, artists began to see the city as an extension of the battlefield, as they struggled with the ravaging effects of war on their collective psyche and on the country's economy and people. (excerpted from MoMA website)

3rd Grade – Session 3

Project

Eliminate the project already in binder (the one with the Cindy Sherman slide) and substitute it with the following:

Materials:

Black and white landscape images (see following page for example or choose and print your own).

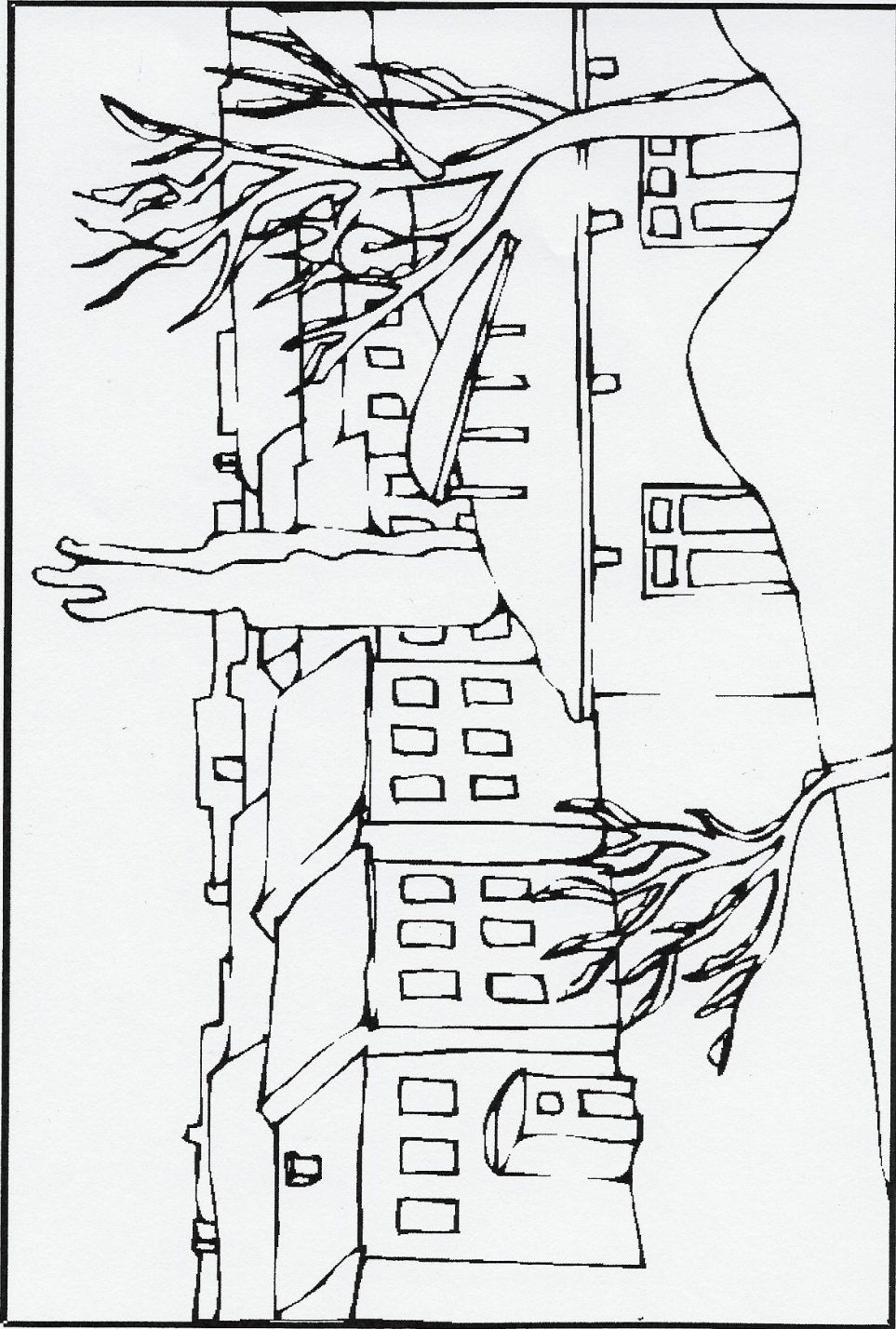
Crayons or pastels or markers grouped specifically by theme (e.g., brights – pinks, purples, aquas, and teals; primary – reds, yellows and blues; warm/earthy – browns, reds and oranges; cool/watery – blues and purples; stark – black, greys and white; nature – greens, yellows and browns; etc...), one set per table.

**available in the PTA closet but you will have to group them

Directions:

Drawing upon the idea of how color lends insight into the artist's intent and affects the mood/feeling of a work of art and the way it's perceived by the viewer, instruct the students to color their images of the same subject but have each table convey a different feeling by using different colors and color tones. For example, one table will use only shades of blue and purple while another uses reds, oranges and browns. This concept plays into the idea of how Caillebotte and Kirchner used color to create a particular mood and affected the viewer's interpretation of their paintings.

If there is time, have the children share their drawings with the rest of the class or their tables.



Third Grade
Session Four
First Image

(NOTE: DO NOT SHARE IMAGE TITLE OR SOURCE YET)



JOSEPH STELLA (1877 – 1946)

The Brooklyn Bridge: Variation on an Old Theme
1939

Oil on canvas
70 x 42 inches

Collection: Whitney Museum of American Art, New York

Project the image onto the SMARTboard. Ask the students to take a couple of moments to look closely at the image but not to say anything. After a few minutes ask them: What do you see in this image? What do you notice? What is happening in this work of art? Make sure they support their comments with specific details from the composition. If needed, create an inventory of the students' observations on the large Post-it paper.

Artists are often drawn to subject matter that they find exciting, relates to their background or helps tell an important story. This artist was interested in the geography and architecture of an important city. Ask the students if they can guess the city? What are the clues from the composition? Share that it is the Manhattan Skyline.

Also share the artist and title- Joseph Stella, The Brooklyn Bridge: Variation of an Old Theme

Remind the students of the term **modernization** they learned in the previous session. When The Brooklyn Bridge was built, it was a real symbol of modernity with its stone towers (having gothic arches), rising cables, and elevated walkway for pedestrians and bicycles. Stella was fascinated by these advances in technology and wanted to depict these developments in the city.

How has the artist integrated the city into the design of the bridge? What type of shapes (geometric or organic) has he used? Describe the colors. Are they warm (red, orange, or yellow range) or cool (green, blue and violet range)? Stella uses the layering of sharp forms (building up of one on top of the other) to help create a sense of **motion** and dynamism. Highlight the pointed gothic arches that create a frame of the Manhattan skyline. These gothic arches symbolize the technological feat it was to build such a structure. Refer to the Elements of Arts handout and cards to discuss how artists create a sense of motion.

Discuss the scale (size) of this work of art with the students. It is over six feet tall? Why do you think the artist made it so tall? What impact does its large scale have on the viewer? What is the vantage point of the viewer? The viewer is exposed to a frontal view of all that the city offers- lights, theater lanterns, interesting architecture, etc.

Also discuss the title of the work of art. What did the artist mean by variation of an old theme? This painting was the fifth in a series of six. Over the years, he painted several pictures of the Brooklyn Bridge. It was his favorite subject matter.

Have the students create their own title for this work of art. Using examples from the composition have them defend their title.

Show the students an old photograph of the bridge and one from today. Ask the students if anyone has ever been on The Brooklyn Bridge. Advance to the slide showing a photo of the Brooklyn Bridge.

About the artist:

Joseph Stella was one of the first American artists to identify and exalt the burgeoning structures and technology of urban modernity in the early decades of the twentieth century. After immigrating to New York in 1896 from the small Italian village of Muro Locano, Stella studied painting at the Art Students League and the New York School of Art between 1897 and 1900. He soon began depicting the streets and inhabitants near his apartment in Manhattan's Lower East Side, producing vivid drawings that were published in 1905 in the periodical *The Outlook*.

While on an extended sojourn in Italy and France from 1909 to 1912, Stella met many European modernists, including Henri Matisse, Pablo Picasso, and Carlo Carrà, an Italian Futurist. The work of Carrà and his Futurist colleagues Umberto Boccioni and Gino Severini, which Stella saw in a 1912 exhibition in Paris, would inspire Stella's fascination with modern industry and his interest in expressing a sense of motion and dynamism. After his return to the United States in 1912, Stella began depicting New York City's skyscrapers, roadways, and bridges; the Brooklyn Bridge, which he painted numerous times between 1917 and 1941, became his most iconic subject. With their towering, majestic, and interpenetrating forms, Stella's paintings fuse the abstract styles of the European avant-garde with quintessential American subject matter to glorify the mechanical aspects of modern life. The sharp contours, planar forms, and ray lines of Stella's architectural and industrial images align his work with the Precisionist paintings of artists such as Charles Sheeler and Elsie Driggs.

Stella's early Futurist paintings were shown in various places in New York, including the Armory Show in 1913 and at the Société Anonyme, of which he was a charter member. By 1922, he had renounced his Futurist painting theories. For the next two decades, he moved between New York, Paris, and Italy, producing landscapes, nudes, and other representational works marked by a stylized, Renaissance-inspired aesthetic and fanciful, quasi-Symbolist imagery. (Excerpted from <http://whitney.org/Education/ForTeachers/Collection/JosephStella>)

About the Image:

Brooklyn Bridge: Variation on an Old Theme portrays a frontal view of one of the bridge's stone towers, looking across to the developing city. Lights that suggest stars, theater lanterns and automobile or subway headlights course across the sky and throughout the various accesses on the Bridge.

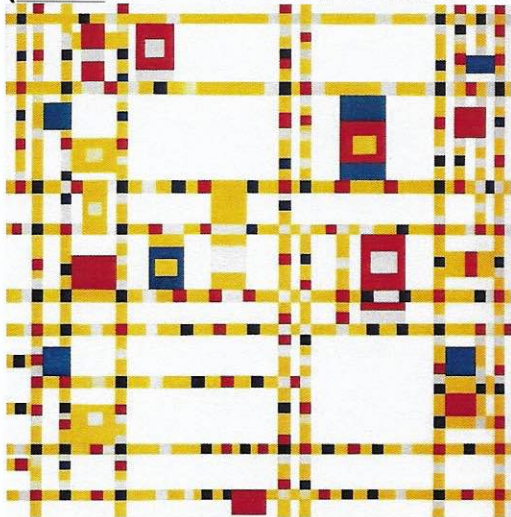
This painting (the fifth in a series of six) shows the bridge cables rising up like a church spire. Gothic arches frame a Manhattan skyline that glows like a stained-glass window. These arches were purposely designed for the bridge by its engineer John Roebling. He, like many of his contemporaries, believed that technology was the "new religion". The high ceilings, narrow walls, and ample windows of Gothic churches made these structures a technological feat of their day while also representing the power of God.

Stella included another of the Bridge in a lower separate section of the painting, in the style of a *predella** on a traditional altarpiece. Above the Bridge and skyline view of Manhattan is an arch representing the heavens. (Excerpted from <http://moyepto.com/programs/GSWA/artists/Stella,%20Joseph/biography/Biography%20and%20presentation.pdf>)

**Predella* is an Italian term for a painted panel, usually small, belonging to a series of panels at the bottom of an altarpiece.

Third Grade
Session Four
Second Image

(NOTE: DO NOT SHARE IMAGE TITLE OR SOURCE YET)



PIET MONDRIAN (1872 – 1944)

Broadway Boogie Woogie
1942-43

Oil on canvas
50 x 50 inches
Collection: Museum of Modern Art, New York

Project the image onto the SMARTboard. Ask the students to take a couple of moments to look closely at the image but not to say anything. After a few minutes ask them to: Describe what they see. Remember to try to use open-ended, conditional questions and try to incorporate such words as describe, consider, may or would when talking about this abstract work of art. Please remember that even if the students say something that may not make sense at first, do not dismiss it, rather ask them to further explain what they mean. Sometimes their ideas might be on point, but they do not have the words to adequately express their thoughts concisely and need to make a longer explanation to get their point across. Make sure they support their comments with specific details from the composition. If needed, create an inventory of the students' observations on the large POST-it paper.

Using examples from the composition have the students defend why this is an abstract work of art. How has the artist arranged the lines (diagonal, vertical, horizontal, curvy, wavy), shapes (geometric/organic-triangles, squares, circles) and colors (warm or cool, value-light or dark, intensity-bright or dull) to make this an abstract work? How do these elements of art (line, color, shape) repeat to create a pattern in certain areas of the composition?

Explore the use of color in this composition. What are the main colors (red, yellow, blue,) the artist has used in this work of art? How has he varied the color combinations? For example, locate all the times yellow is the center of all the rectangles of color. How does one color affect other colors? Show the students the color wheel prop. Tell them that the color wheel is a way of organizing the colors of the spectrum and is a very useful tool for artists. Black, gray and white are not included on the wheel. The primary colors red, yellow, and blue are on the wheel but cannot be created by mixing other colors.

What happens to the yellow lines when they intersect or meet? They create a grid (a network of evenly spaced horizontal and vertical lines.) Discuss what a grid is with the students. Have the students become art detectives and determine which color square (red or blue) are at the intersect points of the yellow lines.

At this point, share the artist and title- Piet Mondrian, Broadway Boogie Woogie
Tell the students that Mondrian was inspired by life in the city.

Piet Mondrian had escaped to New York from Europe after the outbreak of World War II. While in New York City, he became fascinated with American jazz, particularly boogie-woogie. He found its syncopated beat and differing approach to melody similar to his approach to painting. Have the students listen to the recording. Consider the following: How does the music make you feel? Do you think the music fits with the painting? Why? or Why not? Mondrian used the rhythms of jazz as an inspiration for his

work of art and created a grid of color to represent the city's grid.

Have the students create their own grid using pencils and torn pieces of colored construction paper. You may want to pre-cut squares of paper in advance to get the straight lines as seen in the work of art. While the students work, you can advance to the slide of the Boogie Woogie. The students may also choose to get up and dance.

Be sure to spend a couple of moments at the end of the session to bring your experience of working with the students this year full circle. Thank them for being such great art detectives and for looking critically at all the different works of art throughout the course of the year. Remind them that by exploring different works of art, they can learn about other people, places, and ideas and briefly reflect on the artists and paintings they explored this year.

About the artist:

Piet Mondrian, one of the founders of the Dutch modern movement De Stijl, is recognized for the purity of his abstractions and methodical practice by which he arrived at them. He radically simplified the elements of his paintings to reflect what he saw as the spiritual order underlying the visible world, creating a clear, universal aesthetic language within his canvases. In his best known paintings from the 1920s, Mondrian reduced his shapes to lines and rectangles and his palette to fundamental basics pushing past references to the outside world toward pure abstraction. His use of asymmetrical balance and a simplified pictorial vocabulary were crucial in the development of modern art, and his iconic abstract works remain influential in design and familiar in popular culture to this day.

The refinement of Mondrian's abstractions as well as the utopian ideals behind his work had an immense impact on the development of modern art, both while he was still alive as well as after his death. His work was immediately referenced by the Bauhaus, particularly in the simplified lines and colors of the school's aesthetic, as well as its ideal in which the arts could bring concord to all aspects of life. Later on, Mondrian's style can be seen in the developments of the Minimalists of the late 1960s, who also opted for reduced forms and a pared down palette. Not only influential within modern art, Mondrian's far-reaching impact can be seen across all aspects of modern and postmodern culture, from Yves Saint Laurent's color-blocking in his "Mondrian" day-dress, to the use of Mondrian's Neo-Plastic style and palette by the rock band the White Stripes for the cover of their 2000 album, De Stijl, as well as his name as the moniker for three hotels, the "Mondrian" hotel in New York, Los Angeles, and Miami.

About the Image:

Mondrian, who had escaped to New York from Europe after the outbreak of World War II, delighted in the city's architecture. He was also fascinated by American jazz, particularly boogie-woogie, finding its syncopated beat, irreverent approach to melody, and improvisational aesthetic akin to what he called, in his own work, the "destruction of natural appearance; and construction through continuous opposition of pure means—dynamic rhythm." In this painting, his penultimate, Mondrian replaced the black grid that had long governed his canvases with predominantly yellow lines that intersect at points marked by squares of blue and red. These atomized bands of stuttering chromatic pulses, interrupted by light gray, create paths across the canvas suggesting the city's grid, the movement of traffic, and blinking electric lights, as well as the rhythms of jazz.

3rd Grade – Session 4

Project

***Please note that the activities listed here are slightly modified from those described in the paragraphs of the discussion materials*

Materials:

Graph paper (available in the PTA closet)

Colored pencils, crayons, markers

Boogie Woogie music (accessible on Youtube; a great compilation – 28 minutes long- is available at <https://www.youtube.com/watch?v=3RZt54roVrw>)

Directions:

To highlight how music and art often influence and parallel one another, play selections of the boogie woogie music for the students while they're creating their artwork.

The children will design their own “cityscape” which can be a specific neighborhood, a building, home or other piece of architecture using graph paper and colored pencils, crayons, etc. Have the students limit their palette to three or four colors (of their choice) just as Mondrian did. Encourage the students to try and convey a sense of movement and rhythm in their work. You may give the children an opportunity to share their work and present it to the class if there's time.