

Kindergarten  
Session One  
Sole Image

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



Hyacinthe Rigaud (1659-1743), "Louis XV in the Costume of the Sacre"  
Circa 1716-1724  
Oil on canvas. 77 x 55 ½ inches  
The Metropolitan Museum of Art, New York

Before you start, be sure you have enough copies of the frame and colored pencils or washable markers (in supply closet).

Create a list or inventory of all of the things the students see in the composition. This list may only include those observed details (for example, a balloon, one boy, two girls) rather than how one feels about those details. Constructing such a list helps students learn to base their information on what they actually see in the composition. Write their



responses on the large Post-it and be prepared to read it back as many of the students are not yet readers. Try to work on this list for five to ten minutes and refer back to it during the discussion.

Ask the students to become art detectives and to notice all the “props” or things included in this picture that might help tell a story about this person. Ask the question- what is happening in this picture? Building upon student responses, slowly have the students discover the different “props” included in the composition –embroidered pillow and chair, sword, scepter, gold chair throne, opulent drapery etc. Have them use these clues to determine that the sitter is a young king. Look closely at Louis XV with the students in terms of his dress (tights) and physical characteristics and make comparisons to how students dress today.

Have students then use the provided frame to draw a picture of himself or herself as king or queen for a day. Ask them what “props” or things would they include in their picture to tell a story about their lives. Have them think about the different textures, designs and decorations they might include.

*NOTES FOR PARENTS/FACILITATORS ONLY*

### **About the Artist**

Hyacinthe Rigaud was born Hyacinthe François Honoré Mathias Pierre André Jean Rigaud y Ros in Perpignan, France in 1659. He was trained in Montpellier and Lyon and arrived in Paris in 1681. Once in Paris he established himself as a great portrait painter, receiving his first royal commission in 1688. After 1690, his work was exclusively aristocratic portraiture for the royal court. Although he was a highly regarded and successful artist, his greatest personal achievement was his election to the Académie Royale in 1700 as a historical painter. Rigaud died in Paris in 1743.

### **About the Image**

The five-year old Louis XV is shown wearing white hose, a huge blue velvet mantle lined with ermine and covered with embroidered gold fleurs-de-lis. The collar and cross of the order of the Saint-Esprit are draped across his shoulders. On the left, a sword and the crown lay behind him along with another scepter that ends in an ivory hand (known as the "hand of justice"). In his right hand he holds a scepter with a fleur-de-lis at the end. He is sitting on a small gold chair (throne) and is surrounded by opulent red drapery on the floor and the walls. His feet rest on an embroidered pillow that matches the upholstery of the chair. Rigaud has chosen to show the young boy in the same coronation costume worn in a 1701 portrait of Louis XIV that now hangs in the Louvre as a means of showing the legitimacy and the absolute power of the young king's reign.

Louis XV succeeded to the throne of France in 1715 upon the death of his great-grandfather, Louis XIV, who had reigned for more than seventy years. The five-year-old boy was the only surviving son of Louis, duc de Bourgogne, and Marie Adélaïde de Savoie, both of whom had died of smallpox in 1712. The canvas is one of many versions of Rigaud's first official portrait of Louis XV, which was commissioned by the regent, the Duc d'Orléans, for the palace of Versailles. (excerpted from: Gallery label, The Metropolitan Museum of Art: <http://metmuseum.org/Collections/search-the-collections/110001915>)

## **Kindergarten – Session 1**

### **Project: King/Queen for a Day**

Materials: (none)

Directions: Go around the classroom and ask the children what they would do if they were made king/queen? You may encourage elaboration in their responses by asking what things they might change about their community, what things they might do differently, where might they live, what might they wear...

### **Project: Texture Bag Activity**

Materials:

Texture Bag available on Artful Looking shelf of PTA closet (in school basement)

Directions:

Ask the students what would the different objects in the painting feel like if they were real? This question is explored with the aid of a texture bag. Remind the students that the word “texture” means how something feels to the touch.

Hold a bag that contains examples of the various textures recreated in the painting (and maybe some additional textures that are found in similar paintings of the genre). Ask students one at a time to come forward, reach into the bag and pick out a texture. Challenge them to name the material and choose one word to describe its texture.

Ask the children to feel the nap of the velvet, the sheen of the satin, the fluff of the fur, the strength of the metal, the softness of their own hair. Have them look through the lace. Tickle their cheeks with the feather. Then ask them to point out where we find some of these textures in the painting and where we might find them in our everyday lives.

### **Project: King/Queen for a Day Portraits**

Materials:

White sheets of paper with elaborate frames (available in PTA closet or you may create on your own – see next page for example)

Crayons, colored pencils



Directions:

Building upon the first project, have the children go back to their tables and create their own “self-portrait” (picture of themselves) showing how they would look if they were king/queen for a day. Encourage them to include what they might wear, where they might be sitting/standing, what they might carry or have beside them.

Make sure you and your co-volunteers circulate the room, assisting the children and engaging them by asking what they’re doing.

Most importantly, please assist in the clean-up, putting all materials back either in the classroom or PTA closet.





Kindergarten  
Session Two  
First Image

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



Peter Paul Rubens (1577-1640), "Rubens, His Wife Helena Fourment, and Their Son Frans"

Circa 1635

Oil on Wood. 80 ¼ x 62 ¼ inches

Metropolitan Museum of Art

Note: make sure you pick up detail cards in the PTA supply closet in advance of this classroom visit.

Put the image on the SMARTboard. Create an inventory list of all the things the students see in the composition. When looking at a work of art, it is often helpful for students to develop an inventory list of the details they observe. This list may only include those observed details (for example, a balloon, one boy, two girls) rather than how one feels about those details. Constructing such a list helps students learn to base their information on what they actually see in the composition. Write their responses on the large Post-it and be prepared to read it back as many of the students are not yet readers. Try to work on this list for five to ten minutes and refer back to it during the discussion.

Ask the students to take a few moments to look at the image and think about what they see? What do you notice in this work of art? What is happening in this work of art? Then provide the students with the detail cards to further their looking skills. Detail cards are sections of the composition that students have to try to locate in the main composition. They are a fun and compelling way to increase student visual observation skills and also allow students to better understand that a work of art is made up of the sum of its parts. Cards can be distributed or detail cards may be displayed on the SMARTboard. Divide the students into small groups; there are 8 cards. Invite the student groups to point to the SMARTboard and locate their detail in the larger image.

There are several things to notice in this work of art including: the manner in which the mother, son and husband are all looking at one another and the white of the mother's neck. The glances and gestures of both male figures highlights Helena's important role in providing her husband with this child, a male heir. What do you see in this work of art? How does the grouping of the figures help tell a story about them? Who are these figures? Where are they? What are they doing? Point out the artist's ability to paint different fabrics and clothing. Note the imaginary triangular composition of the people or figures shown. Explain we use the term figures to discuss people in a painting. Do the students think the painting feels balanced when they see the figures positioned in a triangle?

Now you can tell the students this was painted by Rubens. Share the title of the work and confirm their thought that the people in the painting are related and perhaps a family if that emerged in your discussion.

If time allows, you can tell the students the word for your immediate family (mom, dad, brother, sister) is **nuclear family**.



### **About the Artist**

Peter Paul Rubens was a prolific seventeenth-century Flemish Baroque painter, and a proponent of an exuberant Baroque style that emphasized movement, color, and sensuality. He is well known for his Counter-Reformation altarpieces, portraits, landscapes, and history paintings of mythological and allegorical subjects.

In addition to running a large studio in Antwerp which produced paintings popular with nobility and art collectors throughout Europe, Rubens was a classically-educated humanist scholar, art collector, and diplomat who was knighted by both Philip IV, king of Spain, and Charles I, King of England. (Excerpted from: <http://www.peterpaulrubens.org/biography.html>)

As soon as he had completed his training as an artist, he set out for Italy in order to see for himself the great Renaissance and classical works that he knew from copies. For eight years, he travelled and worked in Spain, copying and incorporating the techniques of Renaissance and classical art.

Rubens settled in Antwerp where his reputation had preceded him and at the age of 33 he was appointed court painter to the rulers of the Netherlands, the Archduke Albert and his wife, Isabella. The following year, he married his own Isabella - Isabella Brandt. When Rubens's wife became ill and died, probably of plague he was devastated by the loss of 'one whom I must love and cherish as long as I live'. In 1630, at the age of 53, Rubens married again. To everyone's surprise he did not marry into the nobility, but chose Hélène Fourment, the 16 year-old daughter of a respectable merchant family. Rubens was clearly bowled over by his new wife with whom he had five children, and she figures in numerous portraits. During his last years Rubens spent increasing amounts of time with his new young family in his country house.

(Excerpted from: <http://www.nationalgallery.org.uk/artists/peter-paul-rubens>)

### **About the Image**

This magnificent portrait shows the artist with his second wife and one of their five children strolling in a "Garden of Love." The gestures and glances of both male figures and symbols of fecundity such as the fountain and caryatid pay tribute to Helena, who has the innocence and serenity of a female saint.

(Excerpted from: <http://www.metmuseum.org/Collections/search-the-collections/437532>)

**NOTES FOR PARENTS/FACILITATORS ONLY**

Kindergarten  
Session Two  
Second Image

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



Eastman Johnson (1824-1906), "The Hatch Family" 1870-1871

Oil on canvas. 48 x 73 3/8 inches

The Metropolitan Museum of Art

Project the second image on the SMARTboard. Ask the students to take a few minutes and look at the image and think about what they see. There will be many things to notice in this work. Be sure to follow up their responses with questions to ensure their ideas are fully expressed and supported with observations from the work of art.

Continue the discussion until it reaches a point where there seem to be no new ideas being shared or the students are repeating observations that have already been discussed. Please stop periodically to summarize and repeat all the ideas. What things do you notice that differentiate the grown-ups from the children? What strategies does the artist use to highlight a person's identity- clothing, body sizes, facial features, etc.?

You may now share the title of the work and the artist. If time allows, you can tell the students another word for your relatives (grandparents, aunts, uncles, cousins) is **extended family**.



Have a few of the students stand up in the front of the class and pose together like the extended family in the composition. As a reminder the father is seated at the desk on the right and the mother is leaning against the mantel. Photograph the children in their pose and use this photo to share more details with parents.

#### *NOTES FOR PARENTS/FACILITATORS ONLY*

**About the image:**

“Alfrederick Smith Hatch (1829–1904) was a prominent Wall Street broker in the firm of Fisk and Hatch and president of the New York Stock Exchange from 1883 to 1884. Like many of his business associates, he was an enthusiastic collector of art. One of the finest paintings in his collection was this commissioned group portrait showing three generations of his family. It depicts them in the library of their New York residence at 49 Park Avenue, on the northeast corner of 39th Street. Hatch is seated to the right at his desk, and his wife, the former Theodosia Ruggles (1829–1908), leans on the mantel. Other members of the family, including Theodosia's mother, Hatch's father, and their children are also present. (The Metropolitan Museum of Art website, <http://www.metmuseum.org/Collections/search-the-collections/20011621>)

**About the artist:**

Eastman Johnson was born in Maine in 1824 as the last of eight children. In 1840 he was apprenticed to a lithographer in Boston and in 1842 he returned to Portland, Maine where he set himself up as an itinerant portrait painter. However, in 1849 he moved to Dusseldorf, Germany to take up more formal studies in portraiture. While in Europe he lived in The Hague, the Netherlands, and Paris, and returned to America in 1855. He travelled widely in the United States and even followed Union troops during the Civil War. He finally settled in New York City in 1858. Eastman Johnson was one of the co-founders of The Metropolitan Museum of Art. He returned to Europe three more times and due to poor health, he stopped painting in 1900.

Johnson died in 1906 and is buried in the Green Wood Cemetery in Brooklyn, NY.

## **Kindergarten – Session 2**

### **Project: Create a Family Portrait**

Materials:

Paper (white or construction paper)

Watercolor, crayons or craypas

Have the children draw or paint a portrait of their own family (nuclear or extended, including as many details as they wish). Encourage details like dress, pets, and props they associate with their family and their domestic settings. Questions to help facilitate the project might be: How will you pose the family? What will people wear? What is the setting? Are there objects in your family portrait that reveal something about your various family members?



Kindergarten  
Session Three  
Image #1

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



*The White Cloud, Head Chief of the Iowas*  
1844-45  
George Caitlin  
Paul Mellon Collection, National Gallery of Art  
Washington, DC

Before you show the work of art, you are going to invite the children to brainstorm. Prepare to capture their thoughts on a giant Post-it pad and ask the students if they know the word "identity." Once you have exhausted this question, which may be



quickly, tell the students that artists can include details in a work of art that tell us a lot about a person's identity, who he or she is. Invite them to tell you some examples of things an artist could show that tell you about who a person is. (The students will likely mention clothing, jewelry, hair style and color, make up, etc.) Try to give students time to explain what they mean. This should last for up to ten minutes.

Now advance to the work of art and remind students that they are going to create an inventory list (list of observed details) of everything they see in the composition. Constructing such a list helps students to base their information on what they actually see in the composition rather than how they feel about the details. Write their responses on the large POST-it and be prepared to read it back as many of the students are not readers. Try to work on the list for five to ten minutes and refer back to it during the discussion.

Ask the students to become art detectives once again and to notice all the different things included in this picture that might help tell a story about this person. Sample questions include: What do you see? or What do you notice in this work of art? Take your time and build upon their responses.

Once they have described the image in great detail, summarize their observations. As the students speak, point to their observations. Have the students think about how all these details (bear-claw-necklace, white wolf skin over the shoulders of his deerskin shirt, strands of beads, carved conch shell tubes in his multi-pierced ears, headdress of deer's tail and eagle's quills above a fur turban) help tell a story about the sitter for this portrait. Remind them that a portrait is a work of art that represents a person. As a group discuss how a portrait sometimes reveals how an artist sees a person and is often a likeness of an individual. A portrait can also depict how someone would like to be seen.

Have the students consider the following: How does this person look in this picture? What story has the artist chose to tell? How does his outfit help tell a story about the type of person he is and his work?

Describing this image may take a bit of time, especially for the younger children, there are many things to notice and some of them may not be part of their experiences.

Be patient - give them time to tell you. You may need to give them some words or ask more directed questions than for the older children.

When one of the students notices that big green mark on his face, be sure to delve a bit more deeply into this observation. Be sure to ask them to consider what it might mean that he has a big green handprint on the side of his face. Why might it be there? What might it mean? Why do they think that White Cloud chose to put the mark on his face rather than on another part of his body? What do they think that he wanted to say about himself to others?



Once you have gathered the students ideas and explanations ask them to consider or think about this:

**"White Cloud was a very brave warrior and he was particularly good at fighting without a weapon."**

Once you have told them this, ask them, "In what ways might the handprint on his face show this skill? At some point in the conversation, let them know that another name for fighting without weapons is called hand-to-hand fighting or combat.

You might also discuss who this person is with the children. He is The White Cloud, Head Chief of the Iowa Nation. Tell them that often people were given descriptive names that were based on visions or dreams and that names were often given to a person by a family member or a religious figure. Names could also be based on special qualities or skills that the person had. Ask them to think about what the name White Cloud might mean. What is so special about a white cloud? When do we see white clouds? What might it mean that, although his father had also been known as White Cloud this man is known as "THE White Cloud"?

Finally, tell the students that his tribal name was Mew-hu-she-kaw but that he was also known by the name "No Heart-of-Fear". What do they make of that? Ask them if there is anything that they notice in the image that might tell them why he was also given this name?

***About the image:***

*It is likely that Caitlin painted this image of White Cloud while he was in Europe on tour. White Cloud had taken 13 members of his tribe on the journey. By the time Caitlin invited White Cloud and the others to join him, the Native American tribes throughout the United States were in serious trouble. The Indian Removal Act of 1830 had moved many tribes off their lands and onto reservations, thus destroying and disrupting their traditional ways of living. As a result of disease, famine, and war the population of many tribes had been seriously depleted (for example, the Iowa population had fallen from about 1,400 people to a less than 500). Many tribes had also come in contact with missionaries who had tried to convert them to Christianity which caused long-held beliefs and practices to come under fire which only added further stress to the already fragile social, political, and economic institutions of the tribes.*



Kindergarten  
Session Three  
Image #2

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



Vincent van Gogh (Dutch, 1853–1890)  
Portrait of Joseph Roulin  
Arles, early 1889  
Oil on canvas  
Dimensions: 25 3/8 x 21 3/4" (64.4 x 55.2 cm)  
Museum of Modern Art, NY

Put the image on the SMARTboard. Refer back to your identity brainstorm. Remind the students about the list. Now inventory all the things the students see in the composition. Constructing such a list helps students to base their information on what they actually see in the composition rather than how they feel about the details. Write their responses on the large POST-it and be prepared to read it back as many of the students are not readers. Try to work on the list for five to ten minutes and refer back to it during the discussion.



Ask the students to take a few moments to look at the image and think about what they see? What do you notice in this work of art? What is happening in this work of art? Once they have described the image in great detail, summarize their observations. As the students speak, point to their observations. Have the students think about how all these details (jacket and cap, long wavy beard, etc.) highlight the identity of the person depicted. Using the details (the cap with the word postes on it and the blue uniform) from the composition, have the students try to guess the occupation of the sitter. Artists often provide clues or hints in their works of art that help show what a person does for work.

At this point tell the students the artist and title of the work of art. Explain to the students that artists often paint several different portraits of the same person over time. For example, this is one of six portraits that Van Gogh painted of Joseph Roulin. Roulin and Van Gogh lived on the same street and became dear friends. Van Gogh painted this portrait very quickly in a single session. His dear friend Roulin worked in the post office in the French town of Arles.

Van Gogh used short quick brush strokes when creating this portrait. These short brush strokes add to the movement of the composition, especially with the swirling background. Ask the students to describe the brush strokes. Have them show you with their hands the type of brush strokes they think Van Gogh used.

Have the students consider: How they would like to be depicted if they had their portrait painted? What would they be doing? What would they be wearing? How old would they be? Who would be the artist?

Have the students decorate the outside of an envelope with crayons for Joseph Roulin to sort at the Arles station. ALTERNATE IDEA??

*NOTES FOR PARENTS/FACILITATORS ONLY*

**About the Artist**

See Starry Night for more detail.

**About the Image**

This portrait of Joseph Roulin is one of six van Gogh painted of his close friend, a postal employee in the southern French town of Arles, a fifteen-hour train ride from Paris. Van Gogh had moved to Arles in 1888, hoping to create an artists cooperative there. The plan never came to fruition, and the artist became lonely and isolated. He found comfort and companionship with the Roulin family, and they are the subjects of many of his paintings. In this portrait, Roulin is depicted in the uniform he always wore proudly, set against an imaginative backdrop of swirling flowers. In a letter to his brother Theo, the artist wrote that, of all genres, "the modern portrait" excited him the most: "I want to paint men and women with that something of the eternal which the halo used to symbolize, and which we try to convey by the actual radiance and vibration of our coloring."



## **Kindergarten – Session 3**

### **Project: Personal Symbol Portrait**

Materials:

White or construction paper

Watercolor, colored pencil, crayons or markers

Directions:

Reiterate how White Cloud's elaborate dress and painted face helped us to learn who he was and his special skills as a warrior. We also gathered from Joseph Roulin's dress what his occupation might have been. Some questions to inspire the children might be:

What symbols might you use to describe to others who you are?

How would you like to be depicted if you had your portrait painted?

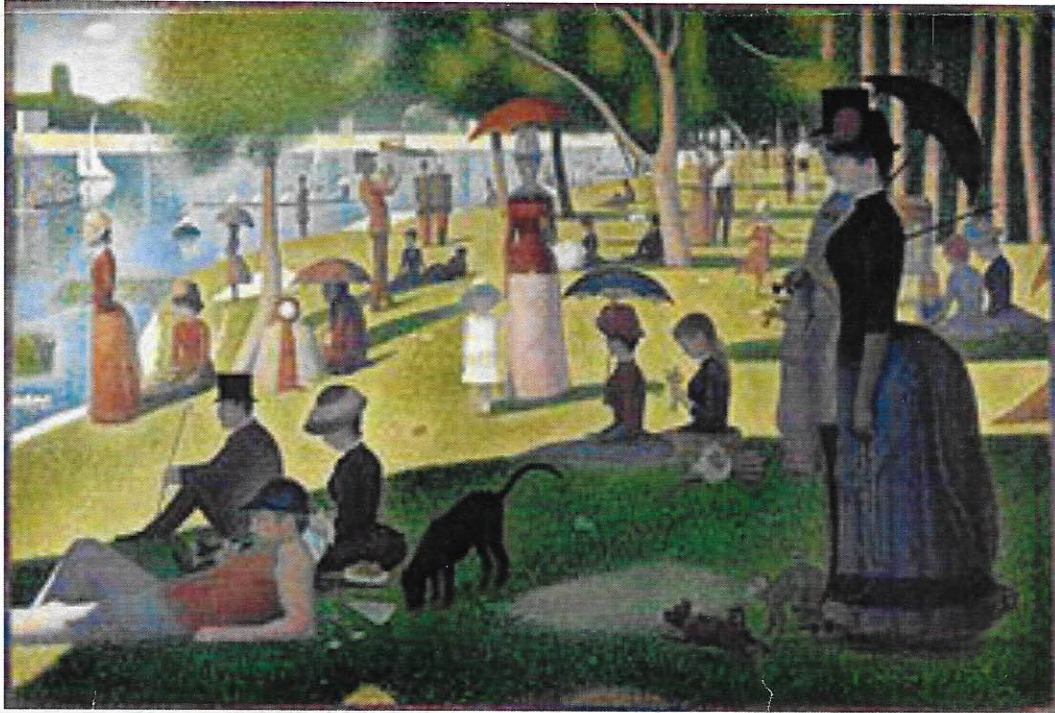
What would you be doing?

What would you be wearing?

How old would you be?

Kindergarten  
Session Four  
First Image

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



George Seurat, Sunday Afternoon on the Island of La Grande Jatte

Project the first image onto the SMARTboard. Ask the students to take a few minutes and to look at the image and think about what they see. What is happening in this work of art? What do you notice in this work of art? There will be many things to notice in this work of art. Be sure to follow up their responses with questions to ensure their ideas are fully expressed and supported with observations from the work of art.

Remind students that they are going to create an inventory list again (list of observed details) of everything they see in the composition. Write their responses on the large POST-it and be prepared to read it back as many of the students are not readers. Try to work on the list for five to ten minutes and refer back to it during the discussion. Have the students look closely at the different styles of dress, hats, parasols, animals (monkey, dog, etc.) trees, grass, boats, rowers etc.

At this point, tell the students that it is painted by the artist George Seurat and the title is Sunday Afternoon on the Island of La Grande Jatte. La Grand Jatte is an island in the Seine River just outside Paris, France. Back when Seurat painted, the island – La Grand Jatte was a large park where many people played and relaxed. Have the students consider the following: How do the people look in this work of art? Relaxed, nervous, afraid, tired, etc? Pretend there is a secret door and you can enter this



painting which character or person would you like to meet? Why? Is this how you would dress to go to a park?

The people in this work of art are shown in many different positions (side view and frontal view). Have the students point out all these positions. For example, the little girl in white and the lady with her are in frontal view.

Have the students consider the following: What happens to the people and shapes they see when they move close to and far away from this work of art? How do the shapes, colors and textures change? Seurat's style came to be known as Pointillism (from the French word "point," or "dot—the principle of separating color into small touches placed side-by-side and meant to blend in the eye of the viewer. He felt that colors applied in this way would retain their integrity and produce a more brilliant, harmonious result.

If time allows, show the students the sketch of La Grand Jatte. A sketch is a drawing or a plan for a painting. How is it different compared to the painting? How is it the same?



Have the students write their initials like a pointillist artist. Remember pointillism is applying color in tiny dots. Write each letter as a series of dots.



**Kindergarten**  
**Session Four**  
**Second Image**

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



Girl with a Ball, 1961  
Roy Lichtenstein  
Oil on canvas, 60 1/4 x 36 1/4" (153 x 91.9 cm).  
Museum of Modern Art, NY

Project the first image onto the SMARTboard. Ask the students to take a few minutes and to look at the image and think about what they see. What is happening in this work of art? What do you notice in this work of art? There will be many things to notice in this work of art. Be sure to follow up their responses with questions to ensure their ideas are fully expressed and supported with observations from the work of art.

Have the students consider the following: Is she throwing or catching the ball? Who is she having a catch with? Where are they having the catch? See if the students notice



the tiny dots of paint that cover the surface of her skin. Explain that artists often use different types of lines (vertical, horizontal, diagonal and curved) and brush strokes (thick, thin, long, short) to make a work of art interesting. Like the artist we just saw before George Seurat this artist uses tiny dots but in a different way.

At this point, tell the students the name of the artist and the title of the work of art.

Explain that Lichtenstein was trying to make his painting look like a comic book. (Show example of comic book). Lichtenstein's image of Girl with a Ball was inspired by an advertisement for a hotel in the Pocono Mountains of Pennsylvania. Show the students the original advertisement. Consider the following: How is Lichtenstein's version of Girl with a Ball different from the ad (bold, bright colors and the use of red on her lips and on the ball).



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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. When looking at art, remind them to look, question, and respond.

#### **About the artist:**

Roy Lichtenstein was born at the Flower Hospital on 64<sup>th</sup> Street and Eastern Boulevard (now York Avenue) in 1923. His family lived on the Upper West Side of Manhattan for most of his life. He has one younger sister who attended elementary school at PS 9. After high school graduation, he attended Ohio State University to study studio and fine art. His studies were interrupted for three years while he served in the US Army during World War II. He was stationed in Europe throughout his service. Upon his return to the United States he finished his degree at Ohio State and then enrolled in a Masters Program. After earning his MFA in 1949, he taught art and worked on his own paintings, in both Ohio and upstate New York. In 1960 he began teaching at Rutgers University but in 1963 took leave of his teaching position to focus on his own work. Over the next 35 years, until his death in 1997, he built a career as one of the most important and influential Pop artists of the 20<sup>th</sup> century. His work was strongly influenced by the iconography and style of the comic book and the practices of advertising and commercial printing.

#### **About the image:**

Lichtenstein took the image for Girl with Ball straight from an advertisement for a hotel in Pennsylvania's Pocono Mountains. In pirating it, however, he transformed the photographic image, using a painter's version of the techniques of the comic-strip artist.\* The resulting simplifications intensify the artifice of the picture, concentrating its careful evocation of fun in the sun. The girl's round mouth is more doll-like than female; any sex appeal she had has become as plastic as her beach ball. (Museum of Modern Art gallery label, 2011)

\*The technique to which they refer is the use of the Ben-Day dot – the rows of small dots that are printed in the commercial printing process of line engraving. They are named for the American printer, Benjamin Day.



## **Kindergarten – Session 4**

### **Project: Make your own Pointillist painting**

#### Materials:

One plain white 3 x 5 inch index card for each child

Markers for each table

One 11 x 17 inch color Xerox copy of Sunday Afternoon... cut up into enough pieces that each child in the class receives one square

#### Directions:

Explain to the students that rather than mixing the colors together on his palette, Seurat wanted the colors to mix in your eye when you look at the painting from far away. Thus he put dots of different colors side by side. We are going to experiment with this Pointillist technique ourselves.

Cut the 11 x 17 inch copy of the painting into enough small squares so that each child gets a piece. You may use the version of the painting in the Met or the Art Institute of Chicago (which is the final version and thus probably a preferable choice). Distribute one cut up square and a 3 x 5 index card to the students and instruct them to use their section of the painting as a guide to creating their own version of Seurat's masterpiece. Encourage them to work carefully, placing dots of color next to each other, similar to the way that Seurat painted. When all the children have completed their index cards, reassemble the cards onto a bulletin board or large piece of paper and reflect upon the class's own version/recreation of "Sunday Afternoon on the Island of La Grande Jatte."