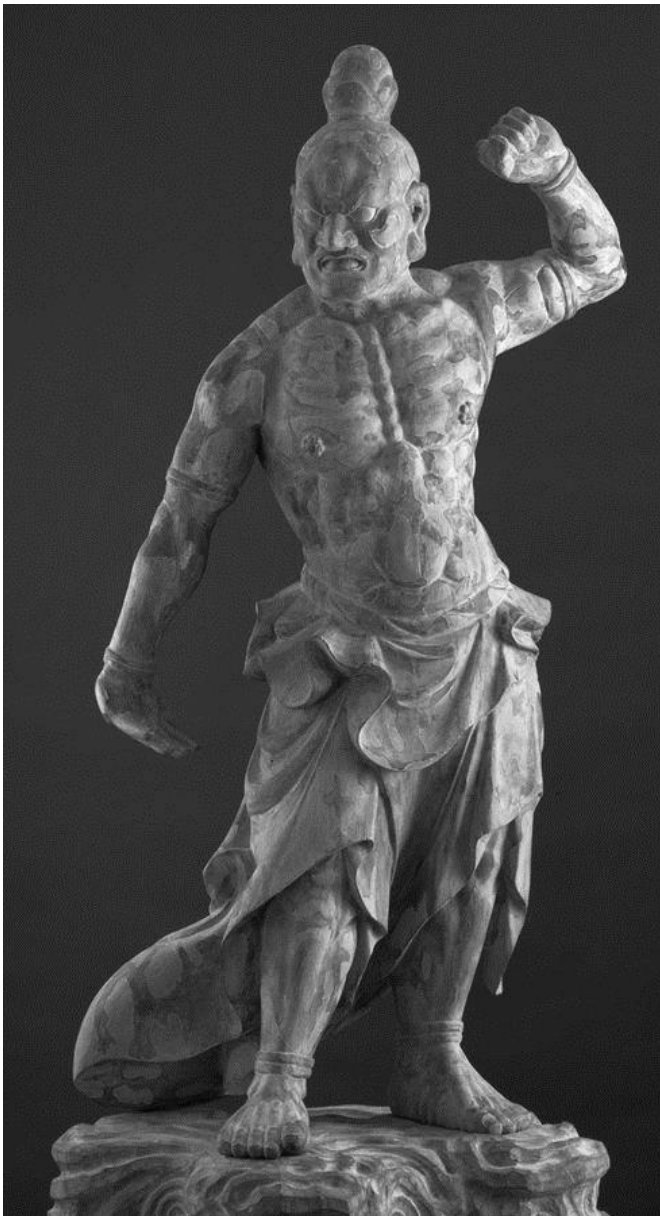


Art Adventure

Sources of Strength



Japan, *Guardian figures*,
(one of a pair), about 1360

● **Become a member of the museum today!**

Thank you for participating in the Minneapolis Institute of Art's popular Art Adventure Program! By volunteering as a Picture Person, you build an important link between the museum and our region's schoolchildren.

By becoming a member of the Minneapolis Institute of Arts, you can reach even further, bringing the experience of world-class art to thousands of museum visitors a year – some visiting for the first time ever, and many of them schoolchildren. Members help support the museum's free general admission every day. Members also help support the exhibitions, lectures, events, and classes offered for children, families, students, and adults.

As a member of the Minneapolis Institute of Arts, you'll enjoy access to special exhibitions, savings, incentives, and information.

For more information or to join, please call the Members' Hotline at (612) 870-6323 (toll-free (888) 642-2787), or visit our website at www.artsmia.org.

● **What are you doing next Family Day?**

Family Days at the Minneapolis Institute of Arts are free monthly events that highlight the museum's collection and special exhibitions for art lovers of all ages. The second Sunday each month, from 11 a.m. to 5 p.m., the museum is filled with hands-on art activities, live music, dance performances, artist demonstrations, family tours, and more. All activities are free and appropriate for children of all ages. Visit our website, www.artsmia.org, for specific Family Day dates, themes, and descriptions.

About the Art Adventure Program

What's the Art Adventure Program?

The Art Adventure Program at the Minneapolis Institute of Arts is a way of bringing works of art that can't leave the museum into elementary school classrooms. Each of the ten Art Adventure reproduction sets features eight works of art chosen around a theme of particular interest to children. Students and teachers are encouraged to follow up classroom presentations with a class visit to the museum to see the actual artworks. They can take a tour with an Art Adventure Guide or with their teacher using a self-guide brochure available from the museum.

What's a Picture Person?

Picture People are the volunteers from the school community who present the reproductions in the classrooms. They are the vital link between the original work of art in the museum and children in the schools. Before they visit any classrooms, Picture People come to the museum for a training session on the reproduction set their school will be using that year. At training they receive printed background material, learn presentation techniques, and—most importantly—experience the enjoyment of interacting with the original objects they will soon be introducing to students.

What does a Picture Person Presentation consist of?

Each participating school structures its Picture Person presentations differently. A Picture Person may present pairs of images in a series of short visits; all the images at once in a single, longer visit; or some other schedule arranged by the school's Art Adventure Coordinator. The presentation may consist only of a discussion or it may involve hands-on activities. In addition, Picture People bring their own individual creativity to their presentations.

Whatever the format, however, one essential characteristic is constant: the Picture Person encourages the children first and foremost to **look** at the reproduction and **talk** about what they see. Although the Picture Person is knowledgeable about the works of art, she or he facilitates the discussion with thoughtful open-ended questions and related props rather than delivering "lecture"-style information.

What does the Art Adventure Program do for kids?

Picture Person presentations provide students with a rare opportunity to spend time looking at art and express what they see in words. Students gain confidence in their ability to find meaning in artifacts from a wide range of world cultures. They practice seeing things from another person's point of view, whether it's their classmate's or the artist's. They feel the thrill of meeting an old friend when they later come upon familiar objects at the museum. And, not least, they enjoy meaningful contact with a visiting member of the school community.

Preparing for a Picture Person Presentation

Relax!

The information provided in this manual is intended as background material to help you feel comfortable when you present the images to children. You are not expected to convey all the details. On the contrary; choose two or three key ideas you think will be compelling for the age group to which you are presenting. Kids love stories—what might you “spin” into a tale? What parallels can you draw with their lives?

Be sure everyone is able to see the reproduction.

Talk with the classroom teacher to find out what routines the class follows when gathering for a visitor. Young groups will often sit on the floor; older students may remain at their desks. Try for a setup that will get the students as close to the reproduction as possible. Keep the students’ eyes on you, too, by making regular eye contact throughout the group.

Establish a climate where students can listen to what each child has to say.

It is very difficult to listen to more than one person at the same time. Let the kids know at the outset that you expect them to take turns speaking. (If you don’t know the children’s names already, arrange with the teacher to have them wear nametags so you can call on them by name.) Paraphrasing what is said emphasizes that you are really listening and encourages them to listen to one another. Your rephrasing may also help expand their vocabulary. Take care to remember, however, that aesthetic judgments are personal and inexact—set your own preferences aside to allow students to form their own opinions.

Begin your presentation of each image with a long moment of silent looking.

Introduce the lesson by explaining who you are and that you have brought reproductions of real works of art from the Minneapolis Institute of Arts. Review with the class what a museum is and what you’ll be doing with them. Then make a show out of getting the class to understand that their first job is to look quietly. You might build the suspense by keeping each image hidden while you explain that you do not want them even to raise their hands until you ask them to. Model your expectations by spending the time looking too.

Give children time to talk about what they have discovered by looking.

Good questions to use are “What’s going on here?” and “What do you see that makes you say that?” Be sure to use your finger to point to the part of the picture the child is talking about. Paraphrase his or her words to clarify the observation for others. You’ll be surprised how quickly students learn to justify their comments with evidence they can see in the picture, with a little prompting. “What else can you find?” can help generate further comments. See the “Tips for Talking about Art” following this section for more ideas.

Connect your key ideas to the students’ observations.

When the student’s observations begin to slow down, use what you have learned about their interests to steer the discussion towards the key ideas you have chosen to focus on. Try to ask questions that will draw connections between what they have said and what you would like them to consider. If they pose questions you can’t answer, admit it! Brainstorm together ways to find an explanation.

Keep the age of your audience in mind.

A child’s interests and understandings evolve through generally predictable stages of development. Plan your presentations accordingly. Don’t expect young children to be able to focus for more than twenty minutes. Consider your class’s ability to understand time—will students understand a date or phrase such as “colonial times” (fifth graders might) or should you stick with “a long time ago” or “about 100 years ago”? At the same time, try not to talk down to older students.

You can expect developmental differences in children’s aesthetic approaches to art, as well. Younger children will accept abstraction, while older children tend to demand a high degree of realism. Remember, too, that it’s hard for young viewers to look “through” subject matter to notice compositional devices until preadolescence. And it’s surprising to us as adults that children generally do not notice the emotional overtones of a work until the middle years of childhood. (Find out more about the stages of aesthetic development in *Invented Worlds*, by Ellen Winner, Cambridge, Mass.: Harvard University Press, 1982.)

Talk to other Picture People and use your own imagination!

Veteran Picture People have great ideas about how to capture the imagination of a class. Don’t hesitate to borrow and adapt their suggestions. In addition, several Art Adventure sets come with “prop kits,” an assortment of supplementary materials for you to use in your presentation. Talk to your school’s Art Adventure Coordinator to see if the set you are using comes with props.

Tips for Talking about Art

Remember, a key goal of the Art Adventure program is to help beginning viewers create personal meaning in a work of art. While your impulse may be immediately to begin "teaching," more is gained in the long run if you take the time to help the children establish an emotional connection with the art. The questions below help kids find their own relevance in works of art, and thereby learn to value art as having something to do with their own lives.

**What's going on in this picture?
What do you see that makes you say that?**

These simple questions work particularly well with artworks that have a narrative thread. You'll notice this question is different than, "What do you see?" Instead of eliciting a list of things in the picture, "What's going on?" invites a consideration of relationships and interactions and taps into children's natural interest in stories. The question, "What do you see that makes you say that?" focuses comments on the evidence at hand and helps kids explain their assumptions.

How would you feel if you were "in" this work of art?

What would you hear? How would something feel to touch? What path would you take through the picture? What do you see that makes you say that? Imagining the picture as an environment engages all the senses. The expressive qualities of a work become more concrete, easier to relate to.

How is this object like something you encounter in *your* life?

What would you use this for? What do you see that makes you say that? Do you have anything like it? Why do you like to have pictures of yourself? Why do you buy postcards on vacation? Drawing parallels with children's experiences gives them a hook on which to hang new information. Identifying similarities helps illuminate differences as well.

What person or object in this picture do you think was most important to the artist?

What are people in the picture looking at? What has a lot of details? Where are there bright colors? What is biggest? Talking about what makes things seem important in a work of art can allow even a novice to address basic compositional principles.

How would the artwork seem different if you could make a change?

What would happen if you changed a color? Made something bigger or smaller? Moved an object or person? Left something out? Added more details? Changed the quality of a line? Imagining changes helps identify visual elements and their contribution to the overall effect of the image.

How is this work of art like or different from another one you've seen in this set?

"Compare and contrast" is a staple of art historical thinking, but it can be done by anybody, at any level of thinking. Get together with your fellow volunteers to coordinate some provocative pairs.

How does this work of art relate to the theme of the set?

Let the students pull it all together! What connections do they see between the theme and what they've noticed and learned about the work of art?

Want to take it further?

Have a look at *The Intelligent Eye: Learning to Think by Looking at Art*, by David N. Perkins (Santa Monica, Calif.: The J. Paul Getty Trust, 1994), a very readable guide on how and why to look carefully at art.

Another good book is *Take a Look: An Introduction to the Experience of Art*, by Rosemary Davidson (New York: Viking, 1994). Written for young readers, it provides a nice example of how to talk with children about art.

Tips for Using Props

Why props?

Students normally first encounter the Art Adventure works of art in their classrooms as 20 x 22-inch reproductions. In the reproductions, all the works of art appear to be two-dimensional and similar in size. Props accompany many of the reproductions to help overcome this limitation. Touching a material similar to the work of art, seeing the technique used to create it, or looking at a photograph in which the object is being used adds another dimension to the reproduction of the work of art. The use of props also helps engage learners who prefer hands-on learning styles, and reinforces the understandings of all learners.

What are the challenges of props?

Be aware that props will do little but distract your group without careful planning. Consideration of the following points can prevent group management challenges from undermining the benefits of props:

- What understanding about the work of art does the prop best illustrate? Present the prop in conjunction with information about a work of art or to help answer a question about the work of art.
- How will you structure the group's interaction with the prop?
There are a number of ways to use the prop. Among the variations:
 - Pass the prop around to each student. If you do it this way, give the students a question to consider while they are waiting for the prop and one to consider after they have held the prop. Encourage the students to be ready for discussion when the prop finishes circulating.
 - Ask a single student to come forward and describe how it feels to the whole group.
 - Hold the prop yourself and walk it around the group for the students to touch or look at closely. What should the students be doing while you're doing that?
 - Hold the prop yourself to illustrate relevant parts of the discussion. Then give everyone a chance to examine it more closely at the end of your presentation.
- How will you explain to the group what you expect them to do with the prop? Clear communication of your expectations is essential to getting the students to stay focused on the activity. Will they all get to touch the prop? How should they take turns? What should they do when it's not their turn? How should they treat the prop?
- How will you link the experience with the prop to the rest of the discussion? After the students have explored the prop in some fashion, refer to the experience as you continue the discussion.
- How will you get the prop back? Don't forget to plan how you'll get the props back! Schools are charged significant fees for missing or badly damaged props.

Sources of Strength

**Art Adventure Program
An Educational Program of the
Minneapolis Institute of Arts
Revised 2014**

Sources of Strength

Prop Kit Contents

Work of Art	Prop	Replacement Cost
China, <i>Tiger Pillow</i>	•Ceramic sample	\$20
	•Illustration of pillow being used and (flip side) images of African wooden pillows	\$10
Albert Bierstadt, <i>The Merced River in Yosemite</i>	•Photo of Bierstadt working and (flip side) Bierstadt's sketch of Yosemite	\$10
Dorothea Lange, <i>Migrant Mother</i>	•Photographs of Migrant Mother series and (flip side) photo of Dorothea Lange	\$10
	•Photograph of family 40 years later	\$10
A'aninin/Nakoda, <i>Shirt</i>	•Fabric sample	\$15
	•Container of beads	\$15
	•Photo of man wearing an honor shirt and (flip side) diagram of shirt constructed from hide	\$10
Chokwe, <i>Stool</i>	•Container of brass tacks	\$15
	•Reproduction of actual size of stool	\$10
Robert Delaunay, <i>Saint-Séverin</i>	•Sample painted canvas	\$30
	•Floor plan of church and (flip side) photograph of church interior	\$10
Japan, <i>Guardian Figures</i>	•Photograph of temple gate and (flip side) photograph of guardian figure	\$10
Dale Chihuly, <i>Sunburst</i>	•Chandeliers DVD	\$20
	•Photographs of installation at museum	\$10

Please make sure that you have enclosed all of the items on this list when you return the prop kit. You will be responsible for the cost of replacing any missing items. Thank you!

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Introduction

Life presents a multitude of challenging moments. Bad dreams... Fear of the unknown... Hard economic times or physical injury... Responsibility for the welfare of others... Leadership of a people or nation.

How does one find the strength to navigate life's challenges, big or small? Sometimes challenges are understood in terms of an active spirit world. Strength might come from one's faith, or belief in the power of gods and super-human beings. Other times challenges appear to be within the sphere of human influence. Strength can be found in the examples set by those who have come before us or in the comfort we get from important people in our lives. And sometimes strength comes from the inspiration of the natural world.

The eight works of art in *Sources of Strength* provide examples of just a few of the different ways people across the globe have sought strength in the face of challenge. Despite their differences, they reveal a constant throughout human experience—that art can play an important role in helping us meet life's challenges.



China (Asia)

Tiger Pillow, late 12th century

Tz'u-chau ware Stoneware with black and tan glaze over a white slip under a clear glaze

H.4 $\frac{7}{8}$ x W.14 $\frac{7}{8}$ x D.7 inches

Gift of Ruth and Bruce Dayton, 2000.89.1

Key Ideas

Rippling black stripes on a rich orange coat. Gleaming white teeth and a focused gaze. A long tail tucked against a robust body. Most people would immediately recognize this animal as a tiger. Many might be surprised to learn, however, that this ceramic beast—about fifteen inches long—would have served as a sleeping pillow in 12th-century China. Tradition held that pillows could impart special qualities to a person as he or she slept, and the tiger has been a powerful symbol in China since ancient times.

A Place to Rest Your Head

Contemporary Americans are accustomed to sleeping on soft, feathery pillows. But hard pillows and headrests, commonly made of wood, have been used by a wide variety of cultures throughout the world. (Examples abound from ancient Egypt, many other parts of Africa, India, and the Pacific Islands, among other places.) Ancient Chinese texts refer to pillows made of wood or bamboo, and similar ones were used in China into the 20th century.

Ceramic pillows began to appear in parts of China in the T'ang dynasty (618–906 CE), and a great many were produced in the Sung dynasty (960–1279 CE). They have survived in far greater numbers than other types of pillows from the same period because of the durability of the material. Modern scholars initially believed that ceramic pillows were made only for use in the tomb, as part of the tradition of outfitting burial chambers with ceramic models of household objects for use in the afterlife. But written records and other evidence demonstrates that the ceramic pillows were indeed used for practical purposes as well, although it is hard to tell which pillows were for everyday use and which were tomb objects.

The Power of Pillows

Pillows with magical powers appear throughout Chinese folk tales and superstitions. One tale relates the adventures of a man who would climb inside his pillow to be magically transported to other places. A legendary immortal is said to have used a pile of three books of Taoist teachings as his pillow to inspire “pure and elegant” dreams. And a medicinal folk recipe called for filling a wooden pillow with herbs and other materials. After a year of sleeping on the pillow, the recipe promised, “white hair will turn black, new teeth replace those fallen out, and hearing and sight will grow clear.” Some traditional herbalists still suggest stuffing pillows with particular plants to treat maladies such as indigestion or high cholesterol.

In *Eight Discourses on the Art of Living* from 1591, writer Kao Lien recommended porcelain pillows for their ability to “brighten the eyes and benefit the pupils.” When night comes, he claimed, “one can read finely printed books” using such a pillow. He scorned softer pillows made of the stalks of plants, leaves, or flowers, because “those thus made cause a loss of vitality.” He also acknowledged other practical considerations—porcelain pillows offered a soothing coolness during hot weather. Though this pillow is made of stoneware, a coarser grade of clay than the fine porcelain recommended by Kao Lien, it must have shared that cool quality.

Even when the user did not expect magical results, a pillow’s decorations often carried symbolic meaning. Narrative illustrations and floral designs might be associated with Taoist beliefs, Confucian sayings, or popular stories and ballads. Sometimes symbolic meaning came from a homophone, a word that sounds the same as the name of the object depicted. Often, artfully calligraphed poems served as decoration. Whatever the image, its symbolism often carried wishes for good fortune to come to the sleeper through his or her dreams.

Tiger, King of the Animals

The butterfly and floral designs on the top of this pillow may have had symbolic meaning, or they may simply have suggested the sweet dreams of peaceful sleep. The tiger, however, considered in China to be the mightiest animal on earth, has a clear history of symbolism.

One function of a tiger pillow was to scare off evil influences as a person slept. Children’s pillows, often made of cotton or silk stuffed with grain husks instead of the hard ceramic of this pillow, frequently took the form of a tiger to protect the child from demons that cause nightmares. (Such pillows are still made in rural regions of China, and appear as trinkets in tourist markets.) It was not just children who believed that demons caused bad dreams—Taoist priests in the T’ang dynasty recommended that beds be at least three-and-a-half feet high, to prevent damp air and demons from attacking people as they slept.

Tiger, Symbol of a Universal Force

The tiger was an important symbol in the ancient Chinese philosophy of Taoism [DOW-ism]. Taoism explains the world in terms of two complementary forces—*yin* (from the ancient Chinese word for “shady”) and *yang* (from the word for “bright”). *Yin* elements include darkness, water, wind, and the earth. *Yang* elements include light, fire, rain, and the heavens. *Yin* qualities are passive, while *yang* qualities are active. According to this philosophy, everything in the universe results from the interaction of *yin* and *yang*. The dragon, a mythical animal thought to reign over the heavens, stands for *yang*. The tiger, king of the animals on earth, stands for *yin*.

An animal was also associated with each of the four directions of the compass. The tiger ruled the west, the dragon the east, the tortoise the north, and the phoenix the south. Each animal’s domain extended to the corresponding quadrants of the sky. (Their symbolism plays a major role in the study of feng shui [fung-SHWAY], the philosophy of landscape design currently popular as a fad in the West.)

Such associations made images of tigers and dragons popular subjects of paintings at the time this pillow was made. It is tempting to imagine that the tiger's association with the *yin* elements of darkness and inactivity, as well as the western horizon of the setting sun, made it a particularly appropriate theme for a sleeping pillow.

Ceramics for the Popular Market

Many of China's most famous centers of ceramic production were organized around the business of the imperial court. This pillow, however, comes from a region of kilns in North China that specialized in the production of goods for popular consumption. Known as Tz'u-chou [TSU-jo] ware (also written as Cizhou), the products of these kilns are characterized by a wide range of techniques for surface decoration.

The decoration on this pillow was created using three colors of slip, a mixture of color pigment and watery clay. First the entire form was dipped in white slip, hiding the natural coarse surface of the stoneware. The designs were then painted with orange and black slip. Finally, the whole pillow was covered with a clear glaze.

At the time it was made, Tz'u-chou ware was not regarded as a fine art form but as a common, relatively inexpensive product for everyday use. In later centuries, however, it attracted the attention of Ming dynasty (1368-1644 CE) collectors who admired anything produced in the Sung Dynasty, one of China's "golden ages." The inventive decorations of Tz'u-chou ware continue to captivate admirers today.

LOOK CLOSELY

What kind of animal is this? What do you see that makes you say that? How would you describe this animal's character? What do you see that makes you say that? How does that impression compare to what you know about the behavior of this animal in nature?

The painter of this tiger pillow used only three colors. How did he use those colors to describe different parts of the tiger's body? How many different styles of line do you see? In what ways do the markings resemble those of a real tiger? In what ways are they different?

What's going on in the picture on the tiger's back? What feelings does the scene evoke for you? This picture is painted on a flat surface, rather than the curved form of the tiger's body. Which type of surface do you think would be easier to paint on? Why?

Ceramic pillows are typically hollow boxes, formed with a couple of holes to allow air to escape during the firing process. Can you find the two holes in this pillow? (Note: The pale spot below the tiger's tail is a chip in the pillow's surface.) How has the artist incorporated the holes into the tiger's design?

THINK BROADLY

What qualities do you associate with tigers? How would you feel to have a tiger on your pillow? What animal would you find most comforting on your pillow? Why?

Many people are surprised to learn that pillows are sometimes made of hard materials instead of the soft ones commonly used in contemporary America. How do you think it would feel to sleep on a ceramic pillow? How do you think you would sleep? What kind of pillow do you prefer?

Sleep and dreams can seem mysterious. What do you think happens when you sleep? What do you think causes dreams? What can you do to make sure you get a good night's sleep? Why is sleep important? How might it affect your health and good fortune?

The picture on the tiger's back is very different from the tiger itself. How does it differ in the style it was painted? How does it differ in feeling? Why do you think the artist chose to include it?

For your notes:



Albert Bierstadt, American (born in Germany), 1830-1902

***The Merced River in Yosemite*, 1868**

Oil on canvas

H.30 x W.25 inches (canvas)

Gift of Mr. and Mrs. Atherton Bean in Memory of Douglas Atherton Bean,
81.6

Key Ideas

Albert Bierstadt's [BEER-shtaht] painting, *The Merced River in Yosemite*, depicts the magnificence and promise of the western frontier in the minds of 19th-century Americans. Bierstadt's poetic landscape of Yosemite captures the beauty and strength of the mountains, rivers and forests of the American West and brought them into view for people across the nation.

A New American Eden

Westward expansion was tied to a sense of national pride and patriotism. It was part of a new American identity, independent of Europe, symbolic of self-sufficiency and power. In a letter dated 1863, Bierstadt wrote of Yosemite, "...we are now in the Garden of Eden I call it. The most magnificent place I was ever in."

East Goes West

People in East Coast cities thought the West offered unlimited resources waiting to be mined, forested and farmed. Both the federal government and enterprising businessmen, inspired by the possibilities, sent survey teams and exploratory missions westward. The discovery of gold in the Sierra Nevada Foothills in 1849 spurred thousands west. Between 1820 and 1850, nearly four million people moved into western territories to claim inexpensive or free land. To many Americans, the expansion and settlement of this new frontier was America's divine destiny, a national mission to be fulfilled.

Capturing the Beauty of the West

Writers, photographers and artists often accompanied exploratory expeditions to document them to promote western expansion. Artist-explorers may have been inspired to go westward by patriotic pride, but commercial interests often paid their way. They created art to inspire eastern audiences to travel to, or invest in, the West.

Bierstadt in Yosemite

Bierstadt made his first trip west in 1858, joining Colonel Frederick W. Lander's government survey team to Colorado and Wyoming. He returned for the second time in 1863, this time spending two months in Yosemite Valley, California. He made the journey across the Sierra by stagecoach six years before the completion of the transcontinental railroad. On his journey he made extensive field sketches, color studies and photographs. Back home in his New York studio, he combined and edited these

studies, taking a sky from here and a mountain from there, to produce sublime compositions. During this period, Bierstadt reached the pinnacle of his career both at home and abroad, producing a series of western landscapes. Best remembered for his panoramas, Bierstadt was also capable of capturing the majesty of the wilderness in smaller, more intimate paintings such as *The Merced River in Yosemite*.

The Merced River in Yosemite

In *The Merced River in Yosemite*, Alfred Bierstadt captures the mystery and beauty of what appears to be either dusk or dawn on the shores of Merced River. Sunlight streams in through the trees to wash the canyon with light in tints of gold and pink. The entire scene is bathed in an atmospheric glow as sunlight reflects off wisps of low-lying clouds and the mist that rises off the river.

On the Merced's shore, a lone figure sits fishing in a boat, while three men gather in the shadows of a rocky outcropping around a campfire. Two of the men smoke pipes, while another tends the fire. One camper gestures, arm outstretched, as if as if recalling a good tale. Not far away, their blankets lay in the grass. While the men are an important part of the story, they are dwarfed by the magnificence of the surrounding scenery. It is the sky and mountains, river and trees, rocks and wildflowers that are the true subjects of this painting.

A large rock thick with silvery green lichen sits in the foreground. Wild grasses and tiny flowered plants take hold wherever they can. Both geologists and botanists would approve of these carefully observed details, but for the scene itself Bierstadt pieced together a composition taken from his numerous sketches, photographs and personal memories. In this way, Bierstadt has captured the essence of Yosemite, not an exact location.

Saving Yosemite's Beauty

Landscape paintings created to promote the West to travelers and commercial prospects also encouraged its preservation. Visitors inspired by its beauty and concerned by growing exploitation sent an appeal to Senator John Conness of California to protect Yosemite. On June 30, 1864, President Abraham Lincoln signed a bill granting Yosemite Valley to the State of California as an inalienable public trust. For the first time in history, the federal government had set aside land for the enjoyment of all people. Today, Congress has designated over 95 percent of Yosemite National Park as wilderness. The 1964 Wilderness Act defines wilderness in contrast with those areas where man and his own works dominate the landscape, as an area where the earth and its community of life are untrammelled by man, where man himself is a visitor who does not remain.

About Albert Bierstadt

Albert Bierstadt was born in Solingen, Germany, near Düsseldorf. In 1832, when Bierstadt was only two years old, his family came to America and settled in New Bedford, Massachusetts. In 1853, he returned to Düsseldorf to study landscape, genre, and history painting. He returned to America in 1857 where he became associated with a group of artists known as the Hudson River School.

The Hudson River School was a loosely knit group of artists who painted wilderness landscapes in and around the Hudson River valley of New York State from about 1825 to 1875. Bierstadt was considered part of the second generation of the Hudson River School painters who shifted their emphasis from the East to the newly opened West. The basic philosophy of the Hudson River School combined strict observation with an idealization of the American landscape.

Between 1860 and 1870, Bierstadt enjoyed great success. His paintings were very popular with the wealthy upper-middle-class and sold for unprecedented prices. Bierstadt's *The Rocky Mountains, Lander's Peak* sold in 1865 for \$25,000 – the highest price ever paid for a painting at that time. By the late 1880s, his popularity declined as American tastes shifted towards more lyrical Barbizon paintings and eventually to the avant-garde works of the Impressionists. Albert Bierstadt died in relative obscurity in 1902. Today, his works are once again popular.

LOOK CLOSELY

Take a moment to look at this painting. What part, or thing, do you think is most important? What do you see that makes you say that? What part, or thing, do you think the artist, Albert Bierstadt, thought was most important? What do you see that makes you say that?

Now that you have taken some time to really look at this painting, what part, or thing, do you notice that you didn't see at first?

At what time of the day do you think this scene takes place? What clues in the painting tell you that? Based on what time of day you think it is, how will this scene change in one hour's time?

In what season of the year do you think this scene takes place? What do you see that makes you say that?

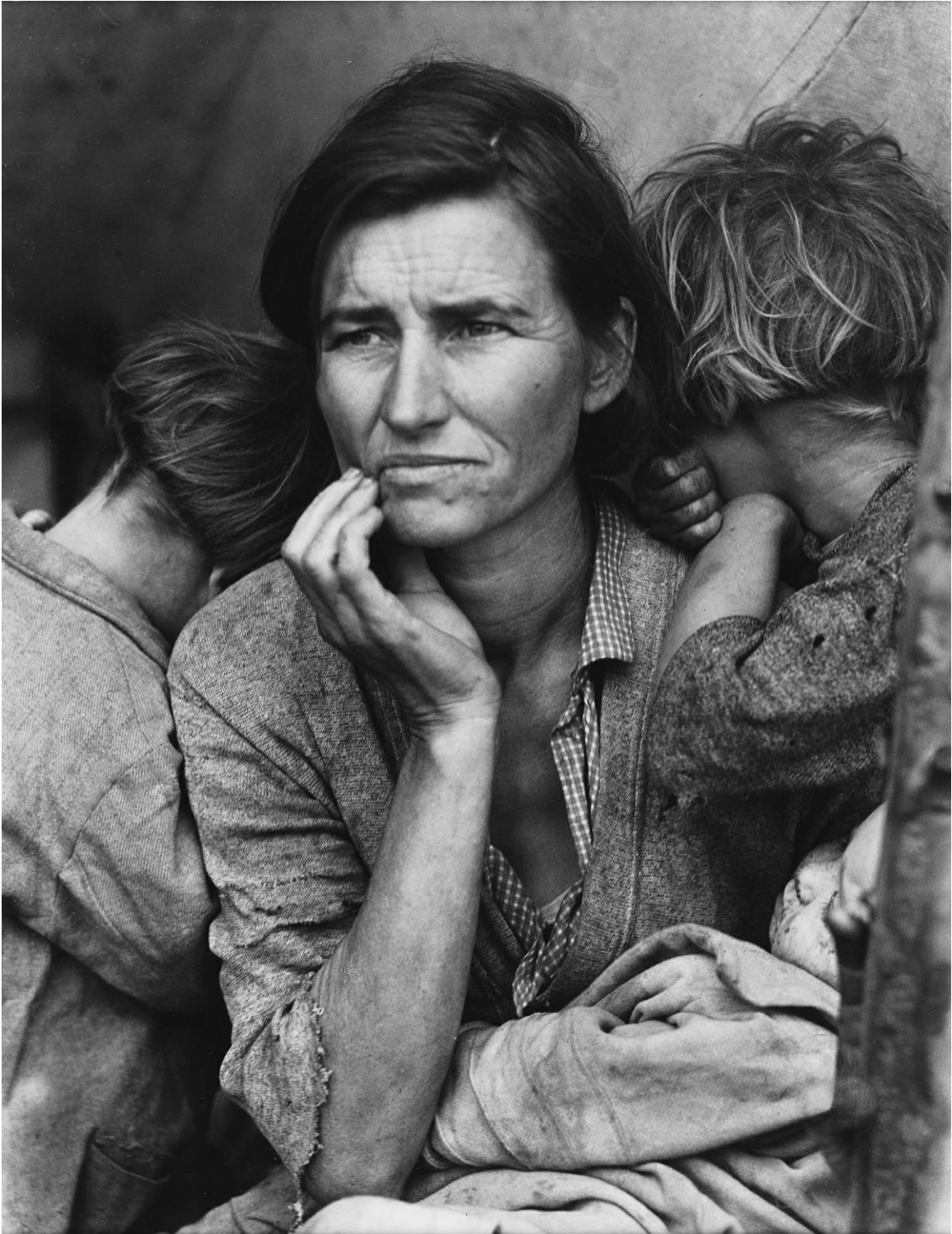
THINK BROADLY

Based on what you see, make up a story about what the men are doing: What might they be talking about? What clues in the painting tell you what will happen next?

This painting was made at a time in America's history when people were urged to travel and settle in the West. What about this painting would make you want to travel to this place?

If you were using this painting as an advertising poster to promote Yosemite, what would you write to go with this image?

Bierstadt traveled the Yosemite Valley and made sketches of the scenery as he saw it. Back in his studio he pieced together these various sketches to make one perfect scene, taking the best parts of each sketch to complete his painting. Why do you think Bierstadt did this? Do you think he should have painted the scene exactly as he saw it? Explain why or why not.



Dorothea Lange, American, 1895–1965
Migrant Mother, Nipomo, California, 1936
 Gelatin silver print
 H.13⁵/₁₆ x W.10⁵/₁₆ inches (image)
 The Alfred and Ingrid Lenz Harrison Fund, 92.136

Key Ideas

Dorothea Lange [LANG] used photography to capture the suffering of rural workers during the Great Depression. In this photograph of a destitute mother surrounded by her children, she captures the dignity and strength of an ordinary woman in the midst of hardship.

Documenting the Great Depression

The Great Depression of the 1930s had a staggering effect on the American people. Beyond the physical realities of mass unemployment and hunger, the basic principles of American life were brought into question. The so-called American dream had promised the good things of life to anyone willing to work for them. The belief in that dream was now being eroded. Sobered by the failures of the American system, many writers and artists felt a social obligation to bring the brutal realities of life to their audiences. Their efforts gave birth to a new art form—social documentary. Photography was one of the most effective vehicles to report and expose the conditions of the 1930s.

The federal government recognized the effectiveness of photography as a tool for social change. Among the many new agencies established by Franklin Roosevelt, the Resettlement Administration, later renamed the Farm Security Administration (FSA), was created in 1935 to bring financial aid to the thousands of rural workers who were forced to leave their farms because of drought and the sterile conditions of the central states. Dorothea Lange was one of eleven photographers hired by the FSA's Historic Section to document the plight of rural workers in America. Nearly 270,000 photographs were made by these photographers, providing a pictorial record of America in the 1930s that helped to enlist Congressional and public support for relief projects. *Migrant Mother* is one of the classic images of the period.

Meeting the *Migrant Mother*

Dorothea Lange took this photograph in 1936 at the end of an arduous, month-long journey through California, where she was photographing migratory farm workers and their way of life. Having completed her work, she was driving home on a rainy, cold March afternoon when a sign near Nipomo, "Pea-Pickers Camp," caught her eye. Eager to get home to her family, she continued on, but could not blot the sign from her memory. After driving twenty miles, she turned around and drove back to the camp.

The photographer was drawn to this thirty-two-year-old mother sitting in a dilapidated tent with her children. The woman told Lange that the pea crop had frozen and there was no work. The family was living on frozen vegetables from the surrounding fields and wild birds the children caught. She had just sold the tires from their car to buy food.

Spending less than ten minutes with the woman, Lange took a series of photographs, each one moving in closer to her subject. The last of the series was this close-up shot titled *Migrant Mother*. An icon of the Depression, it has been reproduced in countless newspapers, books, magazines, and films and shown in exhibitions worldwide.

***Migrant Mother* Up Close**

While the camera is a valuable tool for recording the objective world and providing evidence or authenticity, it is the photographer's selection of what to include within the frame of the camera's lens at a given moment that determines the effectiveness of an image. In this instance, Lange made certain choices regarding framing and composition to create this exceptional photograph. She chose to concentrate on the mother and her children, taking a close-up, direct view of the figures, who fill most of the space within the frame. The setting is secondary and rather nonspecific, with only a hint of the tent in the background and the post to the right. The diffused light of the overcast day contributes to the quiet mood of the photograph.

The arrangement of the figures is balanced and nearly symmetrical, with the mother in the center flanked by her children. Though the mother's anxiety seems to distance her from her children, a sense of intimacy and strong family bonds are suggested by the configuration of the figures huddled together. Lange's composition draws the viewer's attention to the mother through her central placement, her dominant size, and the positioning of the children, as well as their averted faces. The mother's facial expression, which is the focal point of the photograph, is the key to the power of this image. It is underscored by her gesture, exemplifying Lange's sensitive recording of body language, especially the position of the hands, to convey feeling.

As a reflection of a specific time, the Depression, this photograph conveys the bitterness and suffering of many women with children who were forced to find migratory work picking peas or cutting lettuce in order to survive. It also represents the countless poor and dispossessed whom society had failed to help. As a timeless work of art, it is symbolic of motherhood, representing the fundamental role of every mother to nurture, comfort, and protect her children. Moreover, it is a potent symbol of human suffering and privation—and the valiant struggle of the human spirit.

The Art of Documentary Photos

For the *Migrant Mother* series of photographs, Lange used a Graflex camera that produced a large-format 4 x 5-inch negative, which was favored for its clarity of detail. This camera was larger and more cumbersome than the newly introduced 35 mm cameras commonly used today. Although Lange developed some of her own negatives in her darkroom—indeed she preferred to exercise control over her negatives—most of the film for the FSA was developed in the FSA darkroom in Washington, D.C.

Like many documentary photographers, Lange considered herself a social observer committed to an honest, direct, and unmanipulated recording of contemporary events. She wanted to capture her subjects exactly as she saw them, and she produced photographs that are unposed and natural. Lange's unique ability to establish a sense of trust and rapport with her subjects was vital to her photographs' success. Her subjects felt comfortable enough to be themselves and appear unaffected by the camera's

presence. Describing her encounter with this woman, Lange wrote, “There she sat in that lean-to tent with her children huddled around her, and seemed to know that my pictures might help her, and so she helped me. There was a sort of equality about it.” Lange’s son, Daniel Dixon, has written of his mother’s work,

Her approach was instinctive, but also—by necessity—strategic. She never attempted to sneak up on the truth. She waited for the people before her camera to resolve their own minds. She knew that every human face has its own story to tell, in its own time and in its own way. . . .

About Dorothea Lange

Dorothea Lange was born in Hoboken, New Jersey, in 1895. Her father abandoned the family when she was a young girl, and her mother worked as a librarian and social worker to support the family. A bout with polio at age seven left her with a slight limp, which she believed heightened her sensitivity to the sufferings of others. In her late teens she decided to become a photographer and spent several years working in a New York City portrait studio. After studying photography at Columbia University she opened her own portrait studio in San Francisco in 1919. By the 1930s, however, she was frustrated by the limitations of commercial portraiture and began to photograph San Francisco street life. Deeply moved by the breadlines of the homeless and unemployed, she gave up her portrait work to concentrate on the unfortunate victims of the Depression.

As a result of her street work she was hired by Paul Taylor, professor of economics at the University of California (whom she later married), to photograph migratory workers for the California State Emergency Relief Administration. Later that year she began her work for the FSA, which she continued until 1942, producing photographs across the country. Her photographs, known for their compassion and humanity, often moved authorities to take action to relieve the suffering of migrant farm families.

After working for the government during World War II, Lange was forced to remain inactive for long periods of time due to poor health. During the 1950s and 1960s, she continued her photographic endeavors, which included photo essays for *Life* magazine. She died in 1965, just before the opening of a major retrospective exhibition of her work at the Museum of Modern Art in New York City. Since her death in 1965, her reputation as a documentary photographer has continued to grow, based largely on her work with the FSA. Her contribution to the documentation of the Depression as well as to the development of photography is widely recognized.

LOOK CLOSELY

Who is the most important figure in this photograph? How has the photographer drawn our attention to her?

How many children do you see in this photograph? How are they related to the woman? What do you see that makes you say that?

How would you describe the facial expressions and the body language of the people? How do you think they are feeling?

What clues do you see in the photograph that tell you this family is going through hard times?

THINK BROADLY

Lange photographed people as she saw them. She did not ask them to pose. When have you had your picture taken? Do you usually wear special clothes and pose in a special way, or do you let the photographer take unposed and natural pictures of you?

When a photographer “frames” a photograph, he or she chooses what to include within the edges of the photograph, as well as what to leave out. What do you think Dorothea Lange left out of this photograph? How can you tell?

What is a symbol? This photograph became famous as a symbol of the Depression. What does the woman in the photograph symbolize?

What is the source of strength in this photograph? Who in your life is a source of strength for you?

For your notes:



A'aninin/Nakoda (Gros Ventre/Assiniboine) (North America, United States, Great Plains region, Montana)

Shirt, c. 1890

Wool, beads, animal hide, ribbon

H.28¼ x W.62 inches

The William Hood Dunwoody Fund and purchase through Art Quest 2001
2001.197

Key Ideas

A shirt like this one would grab anyone's attention. But for the people of the Plains Indian tribe who made and wore this shirt and others like it, the impact went beyond its bright colors and bold patterns. The way a shirt was made, the materials it was made of, and how it was used had importance beyond visual beauty. Such shirts offered a connection to the powerful traditions of one's people.

Honoring an Individual, Involving the Community

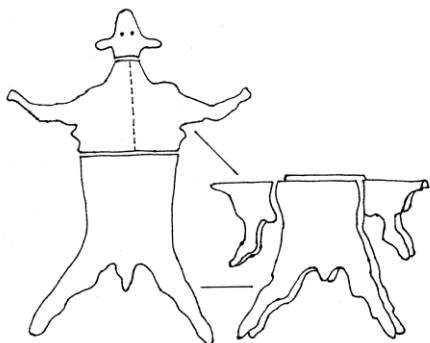
A man had to earn the right to wear a shirt like this one on the Great Plains in the 19th century. He might prove himself to be brave in battle, or cunning at raiding horses. But he also had to be thoughtful and wise. His actions helped his community survive.

A woman of the community stitched the beadwork and sewed the shirt. Elders of the community presented the shirt to the honored man in a sacred ceremony. Sometimes they attached long locks of their own hair (or their enemy's hair) to the shirt, in place of an animal-skin fringe. The wearer of the shirt literally carried a piece of his community with him when he wore it. If he acted dishonorably in the future, he might lose the right to wear the shirt.

The honored man would wear the shirt on special occasions, with leggings, moccasins, and a headdress. The decorations on the shirt might invite a retelling of the stories of his exploits. The history of the tribe would come alive with these stories. Just as importantly, they offered a model of honorable behavior for the next generation.

Shapes and Patterns Rooted in Tradition

Although no two Plains Indian honor shirts are exactly alike, many have features in common. Decorated bands cross the shoulders and run down the arms of most such shirts. Fringe hangs across the back and the arms. And many shirts have a decorated "bib" at the neck, like this one does.



These features recall the traditions of an earlier time. Plains Indian men did not typically wear shirts of any kind before the 19th century. Instead, they wrapped themselves in robes of animal hide, wearing the fur against their skin. The earliest shirts were made by sewing two animal skins together. The front legs of the animals became the shirt's sleeves. The skin of the rear legs dangled from the bottom of the shirt.

Illustration adapted from *Hoa, Kóla!* by Barbara A. Hail, *The Plains Indian* Collection of the Haffenreffer Museum of Anthropology, Brown University, 1980.

Some people believe the decorated bands originally covered seams on robes where two pieces of hide were joined together. This decoration was used on later shirts too, even when there was no seam underneath. Skin from the animal's head formed the "bib" at the neck of the shirt. These decorations continued to appear on Plains Indians shirts even when the shirt body was made of materials other than animal skins, such as the wool of this shirt. Sometimes the decoration from a worn-out shirt was cut off and stitched onto a new shirt—which might be the case with this one.

What do the patterns on the decorated bands represent? No one knows for certain. The blue-and-white diamonds may stand for eagle feathers, which in nature are white with black tips. Eagle feathers were an important part of a warrior's dress since the eagle was the most sacred animal for Plains Indians. The crossed bars on a white shield may be another symbol of strength. Or these patterns may simply have pleased the artist as she worked, inspired by the shapes she saw around her.

A Changing Way of Life

The traditions of a people change as their way of life changes. Life on the Great Plains brought many changes in the decades before this shirt was made. Some of them appear in features of this shirt.

One example is the use of beads to add color and pattern to this shirt. Traditionally women crafted their designs using porcupine quills colored with natural dyes. Glass beads from Italy and Bohemia, exchanged with European traders for pelts and hides, offered more colors and were easier to work with. By the late 1800s when this shirt was made, quillwork had almost disappeared from Plains Indian shirts. But artists continued to form the traditional patterns using the new material.

The bright red wool of the body of the shirt is evidence of another lifestyle change. As European settlers moved westward throughout the 19th century, Plains Indians were crowded off their traditional territories. Hunting as a way of life became increasingly difficult and animal hides grew scarce. Wool cloth became another popular trade item. Lightweight and warm, the wool made a comfortable shirt. Like a shirt made of animal

hide, this shirt is not sewn together at the sides. Notice how the white edge of the cloth, where the cloth was held in the factory as it was dyed, has been carefully saved to decorate the bottom edge of the shirt.

Two Peoples Living Side-by-Side

Honor shirts were an important tradition among many of the tribes living on the Great Plains in the 19th century. Each tribe had its own style of decoration. This shirt, made on the Fort Belknap Indian Reservation in Montana in the 1890s, likely reflects the traditions of two tribes, the A'aninin [ah-AH-nee-nin] and Nakoda [nah-KO-dah] (commonly known as the Gros Ventre [GRO-vahnt] and Assiniboine [ah-SIN-ih-boyn]).

The two groups have shared Fort Belknap Reservation since its establishment in 1888, despite having distinctly different historical backgrounds. At times, in fact, the tribes were on opposite sides of tribal allegiances. By the time they began to share the reservation, the former adversaries were struggling together to adapt to a starkly different way of life. Their artistic traditions merged to form a new “Fort Belknap” style.

Today the rolling plains of Fort Belknap Reservation are home to about 5,000 people. Despite living together for the past century, both the A'aninin and Nakoda retain independent tribal identities. Objects such as this shirt continue to provide a connection to the traditions of the past, as well as a touchstone for a contemporary sense of identity.

LOOK CLOSELY

Not many people earned the right to wear an honor shirt on the Great Plains in the 19th century. What about this shirt would make someone stand out in a crowd? How would the shirt move when the man wearing it walked?

Highly skilled women made honor shirts for the men who earned them. What can you tell about how the shirt was made just by looking? What different materials do you see?

The bands of beadwork on this shirt may have been saved from an earlier shirt that became worn. The exact meaning of the symbols has been lost. What do you imagine they might mean? What do you see that makes you say that?

Compare this shirt with the diagram of a shirt made from two animal hides. What features of this shirt seem to come from the older way of making shirts? What features are new?

THINK BROADLY

Women crafted the decorative bands by stitching small glass beads together in straight rows. How might that technique affect the types of patterns she could create? Use markers and a strip of graph paper to experiment with other designs. Color the squares, using only four colors and allowing only one color per square.

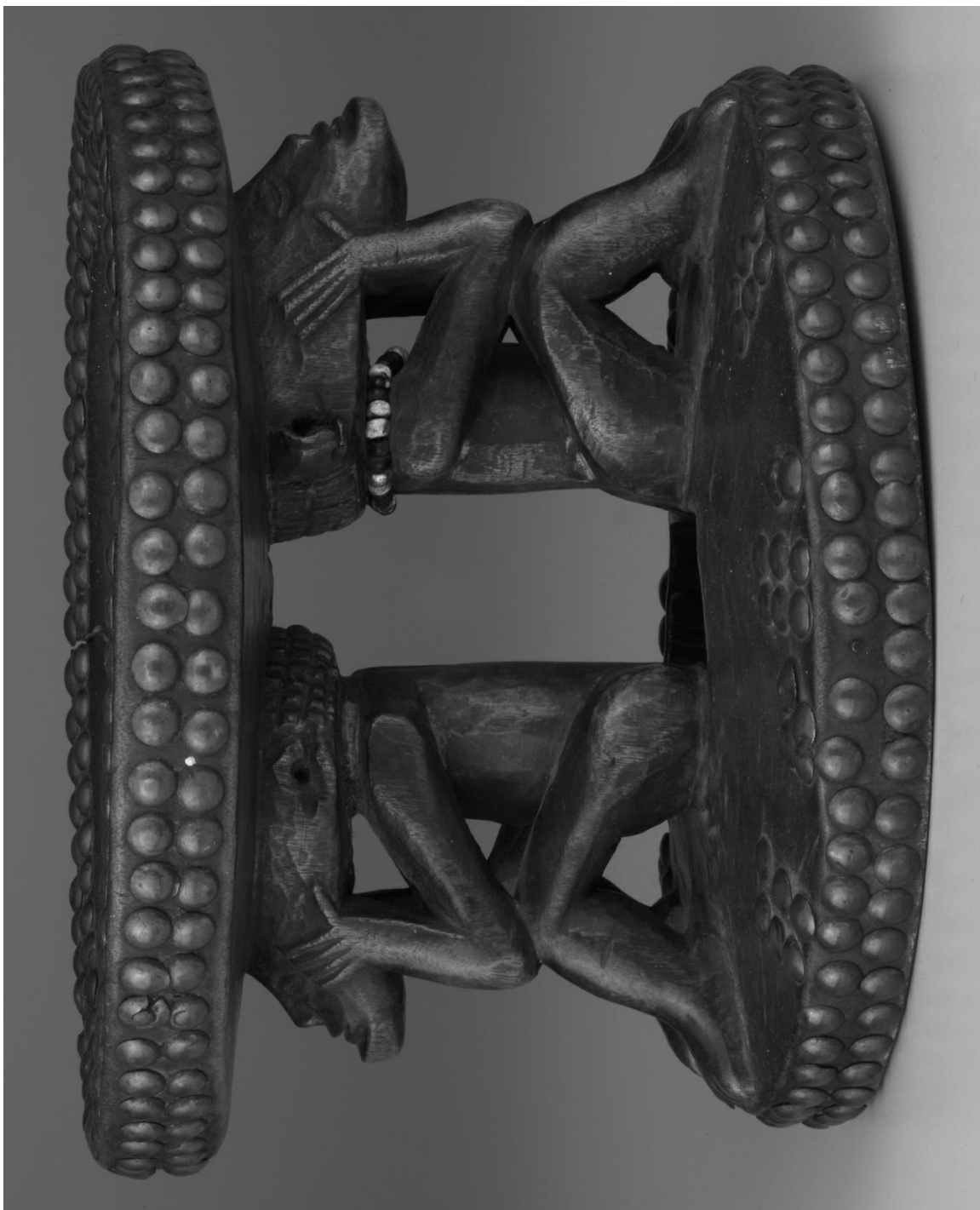
Honor shirts originally celebrated the feats of warriors on the battlefield. The tradition continued even after the days of Plains Indian warfare were over. What other kinds of

achievement might a community want to honor? How does your own community honor people today?

A council of elders decided who deserved a shirt—and occasionally, whose shirt should be taken away. How might a shirt remind you of your duties to your community? How might it affect the way you behave?

Honor shirts continued to be made even after the introduction of new materials. What advantages might glass beads offer over traditional porcupine quills? Why might a craftsperson prefer to use wool cloth instead of animal hide? What traditional elements are preserved even with the new materials?

For your notes:



Chokwe (Africa, Democratic Republic of Congo, Central Africa region)

Stool, 19th-20th century

Wood, brass tacks, beads

H. $5^{11}/_{16}$ inches x W. $8^{1}/_{8}$ inches x D. $7^{13}/_{16}$ inches

Gift of Dr. and Mrs. Thomas F. Carroll, 2001.200.2

Key Ideas

This stool from the Chokwe [CHOK-way] people of central Africa was once used as a chief's throne. The figures on the stool are ancestors, who support the chief and give him strength. Used in ceremonies, the stool elevated the chief above others to show his authority in his village.

The Power of the Chief

Instead of recognizing one main leader, the Chokwe have local chiefs who inherit their positions from their maternal uncles. The Chokwe view their chiefs as representatives of god on earth, responsible for the well-being and success of the community. Chiefs also serve as the mediators between the world of humans and the realm of ancestral and wilderness spirits.

Honoring Ancestors

The Chokwe believe there is a realm beyond life where ancestors reside and watch over us in this life. Remembering and honoring ancestors is important because it ensures fertility, success, and stability. In order to stay in good favor, the Chokwe honor their ancestors by respecting tradition, holding special ceremonies, performing masquerades, and making offerings of food and drink. If ancestors are neglected, the Chokwe believe chaos and misfortune in the community will result.

The Symbol of the Stool

The figures in this stool are a pair of male and female ancestors holding their heads in sorrow. This pose is commonly used in Chokwe art to represent ancestral spirits. It means that they are worried that their descendants are not honoring ancestors as they should and fear that they will be punished because of it.

This stool was a container for the spirits of the chief's predecessors, who protect the chief's power. It would have been passed down over generations, along with the titles of the former owners. The ancestors symbolically support the chief, holding him up above others. This illustrates how the chief maintains his authority in the community — although the chief possesses power, he couldn't keep it without his ancestors' support.

This stool functioned as a chief's throne during special ceremonies, and as a sign of the chief's authority. Stools like this help establish hierarchy, elevating the chief above everyone else. During ceremonies, only the chief and possibly a council of elders would sit on carved stools or chairs, while those of a lesser status sit on the ground or stand.

To further emphasize the chief's status, the stool would be covered with the skin of an important animal.

The Ancestors Up Close

The representations of the ancestors, as with much of African art, are abstract. The female figure (wearing the bead necklace) represents the chief's female ancestry. Likewise, the male figure symbolizes the chief's male ancestry. They sit back to back, complimenting each other in a mirrored pose with their hands resting on their cheeks. Their long faces are composed and expressionless and their eyes, noses, and mouths are small in size. Their elongated chins, disproportionate with the rest of their bodies, emphasize their worry. Other features, like their carefully styled hair, would be considered signs of beauty and high status in Chokwe society.

The Importance of Stools

An old saying goes, "A man without a stool is a man without dignity." The stool, or chair, could be considered the most important type of furniture in traditional Africa. Although no longer true, in many African societies it used to be unheard of to let another person use your stool. Stools were status symbols, and the more money you had, the more elaborate your stool would be. On this stool, the brass tacks and beaded necklace tells us that it once belonged to a chief.

This stool, like most African stools, sits lower than the chairs commonly found in homes in the United States. Its short height (approximately six inches) corresponds with the squatting position popular in Africa, close to the ground where work is done. Stools are made entirely by hand, so no two stools are exactly alike.

The Making of the Stool

Traditionally, the role of carver is passed on from father to son, or from maternal uncle to nephew. The highly skilled carver who made this stool would have been considered very important in his community. He may have worked exclusively for the chief, and been given a court title.

The chief who first owned this stool would have decided its form and type. Like much African art, it is made of wood. It would have been made from a single piece of wood using an axe-like tool called an adze. Finer details, such as the facial features and fingers, would have been carved with a knife. The brass tacks and beads added to the seat help designate it as a chief's stool.

When carvers make important pieces, like ones for the royal court, they often go to a secret place, working alone or with only one or two apprentices. After the stool is complete, a court ritual specialist performs a ceremony with the stool so that the ancestors' spirits can inhabit it. Then the stool is presented to the chief. Only the chief, the ritual specialist, and a dignitary in charge of the court treasury would be allowed to touch the stool.

The Chokwe Today

Approximately one million Chokwe people live in southwestern part of the Democratic Republic of the Congo (formerly Zaire), Angola, and Zambia. The lands they inhabit vary vastly—from the rain forests and woodlands of the Democratic Republic of the Congo, to the grasslands and flood plains of Angola and Zambia.

The Chokwe make money by farming and hunting. Crops include manioc, yams, peanuts, tobacco, and corn. They also raise livestock including sheep, goats, pigs, and chickens. Women do almost all of the farming for their communities.

The Chokwe are well-known for their art objects, particularly art that celebrates the royal court. These objects include ancestor portraits, stools, chairs, staffs, scepters, and spears. They also practice craftmaking, including basket-making, weaving, pottery, and blacksmithing.

LOOK CLOSELY

What do you think this object was used for? What do you see that makes you say that?

How are the ancestor figures' bodies positioned? What do their body language telling us?

How has the stool been decorated? What might this tell us about the person who used the stool?

What material do you think this stool is made from? What clues do you see that helps tell you that?

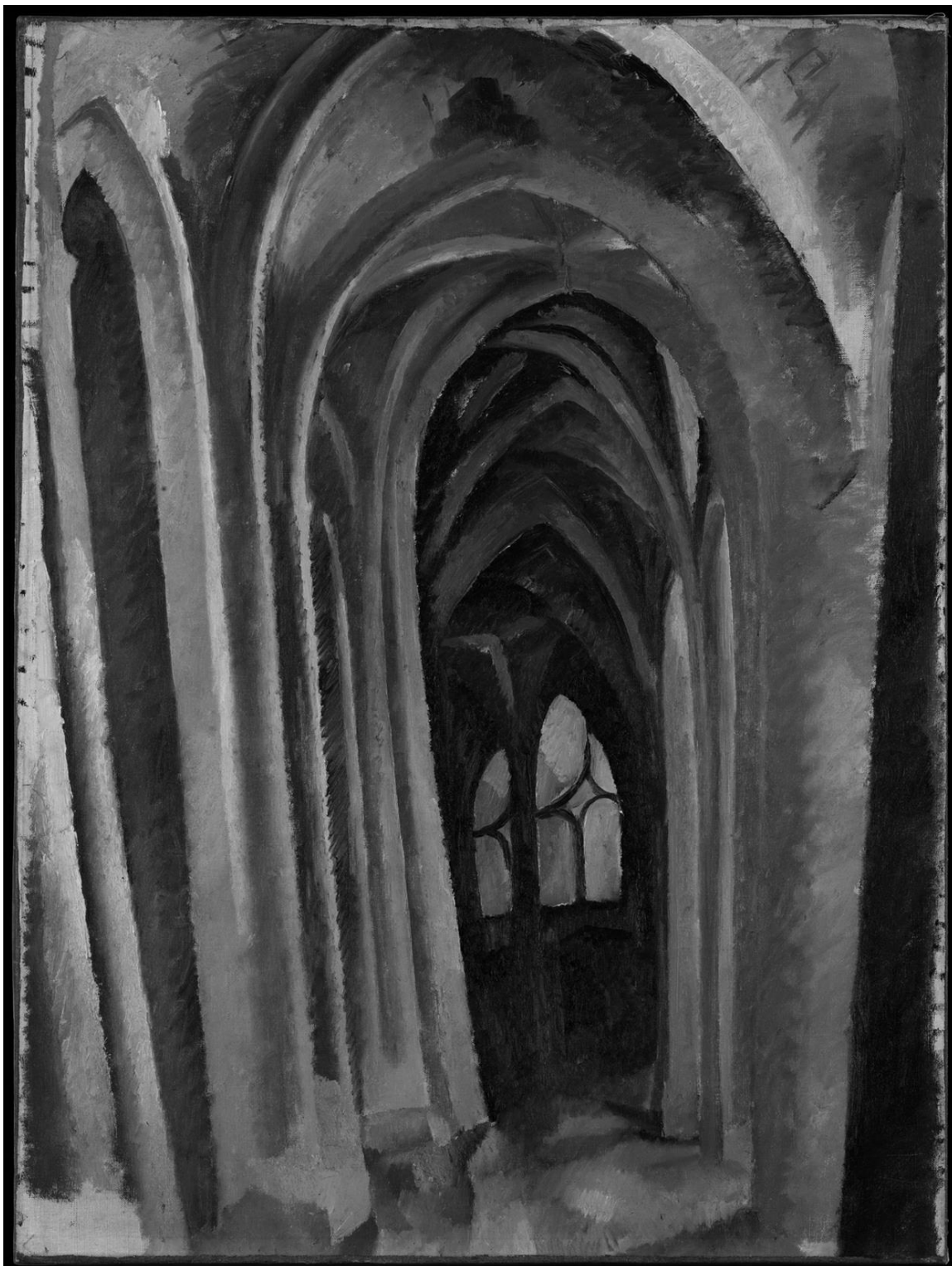
THINK BROADLY

How is this stool different from the chairs in your house? How is it similar?

What kinds of seats do important leaders in the United States use? In other countries?

This stool is supposed to remind the Chokwe people to honor their ancestors. How do we honor our ancestors?

At one time, stools were considered status symbols in some African societies. What objects are status symbols in our country?



Robert Delaunay, French, 1885-1941
Saint-Séverin, 1909
 Oil on canvas
 H.39 1/8 x W.29 1/8 inches
 The William Hood Dunwoody Fund, 47.7

Key Ideas

Robert Delaunay [roh-BEAR deh-low-NAY] takes the interior of a Parisian Gothic church and presents it in a different light in his 20th-century painting, *Saint-Séverin* [san say-VRAN]. With energetic brushstrokes and patches of color, the artist transforms the solid weight of the columns and arches into soaring prisms of color and light. He offers a modern reinterpretation of the majestic and spiritually inspired interiors of light-filled Gothic cathedrals.

Painting a Powerful Image

Delaunay's studio was located near Saint-Séverin and he painted the church several times. Saint-Séverin, considered one of the most beautiful churches in Paris, is the oldest parish church on the left bank of the Seine River. Its name derives from Séverin, a pious hermit who lived at the site in the 6th century. The small church dates from the 13th century, but the choir depicted by Delaunay dates from the 15th century. The choir is the part of a church where the service is sung. (See illustration on page 30.) Gothic cathedrals, with their bell towers, spires, and stained-glass windows pointing towards heaven, are testament to the religious beliefs of the people who built them. Gothic cathedrals also reveal French ingenuity and creativity.

Saint-Séverin as a Series

This version of Saint-Séverin is the second of seven by Delaunay and the first to be publicly exhibited at the *Salon des Indépendents* in 1910, under the title *Church*. Although Delaunay created these paintings as a series, he never exhibited more than one at a time. They all depict the same view from the right aisle through a row of columns toward the apse windows. Delaunay did not actually paint in the church, but in his studio, using sketches. He said the Saint-Séverin series was the starting point of his true personal style, coined Orphism [ORF-ism], for which he is best known.

Orphism

The art critic and poet Guillaume Apollinaire [gee-YOM ah-pol-lee-NAIR] first used the term Orphism in a poem he wrote about Delaunay's work in 1912. Orphism refers to Orpheus, the legendary Greek poet whose beautiful lute playing charmed the wild beasts. The term makes the connection between Delaunay's painting and music. Delaunay called his method Simultaneity, a complicated color concept he developed with his wife, artist Sonia Delaunay-Terk. Their work explored various combinations of interlocking and overlapping planes of color. Like the soothing music of Orpheus's lute or light streaming through a stained-glass window, Delaunay's patches of subtle color are brought together in harmonious compositions.

Orphism is often called Orphic Cubism because it employs fragmented and faceted forms. Cubism, the revolutionary modern art movement founded by Georges Braque and Pablo Picasso in 1907, analyzed the multiple perspectives of a given subject and translated them onto the flat surface of the canvas. Cubism reduced three-dimensional forms into simple geometric shapes. The movement was coolly intellectual and tended toward a limited color palette of browns, grays, greens, and ochers. Delaunay preferred to use lush and exciting color, together with a Cubist planar structure.

Saint-Séverin

When looking at Delaunay's *Saint-Séverin*, one immediately understands the image as an interior space defined by windows, vaulted arches, and columns. However, Delaunay has painted this Gothic interior in a rich scale of blues and greens rather than the natural colors of marble and glass. He appeals to our senses with blues that range from deep navy shadows to aqua, powder blue, and gray-blue for arches and vaults. The coolness of this blue-and-green environment is interrupted only by two small orange reflections of sunlight from the windows above. Delaunay believed that light and its source was a subject by itself, and that "life springs from light, like color from a prism."

Taking cues from the Cubists, and Paul Cézanne before them, Delaunay explored the connections between the eye and the mind, and between space and time. He simultaneously showed us more than one perspective of the scene. This church choir is viewed both from above and below. The distortion of the vertical columns, which appear as if reflected in a concave mirror, create dynamism. The columns and arches vie for position in space, beginning on one plane and ending in another. On the right, large, looming columns appear to be dubiously secured to the floor. The flat surface of the floor bends and fractures into patches of shifting color and light. By shifting his point of view, the artist has reconstructed the emotional power of a Gothic church interior with canvas and paint.

About Robert Delaunay

Robert-Victor-Felix Delaunay was born in Paris in 1885. His early work was particularly influenced by painter Paul Cézanne, who sought to see beyond the surface appearance of things. After serving in the military, Delaunay returned to Paris and explored Cubism, combining his love of color with Cubist forms. In 1910 he married the artist Sonia Terk, who collaborated with him on many projects. Delaunay's personal style began to emerge, beginning with his *Saint-Séverin* series, followed by his *Eiffel Tower* and *Window* series. It is interesting to note that a sketch of the Eiffel Tower is painted on the back of this version of *Saint-Séverin*.

When Delaunay completed his *Window* series in 1912, Apollinaire dubbed the work Orphism, setting Delaunay apart from the other Cubists. Later, the artist departed from his dramatic architectural series and moved towards pure abstraction, or nonobjective painting. The Orphist movement was short-lived, broken up by the events of World War I, but it had considerable influence on the development of later art movements, including German Expressionism and American Synchronism. Delaunay died in Montpellier on October 25, 1941.

LOOK CLOSELY

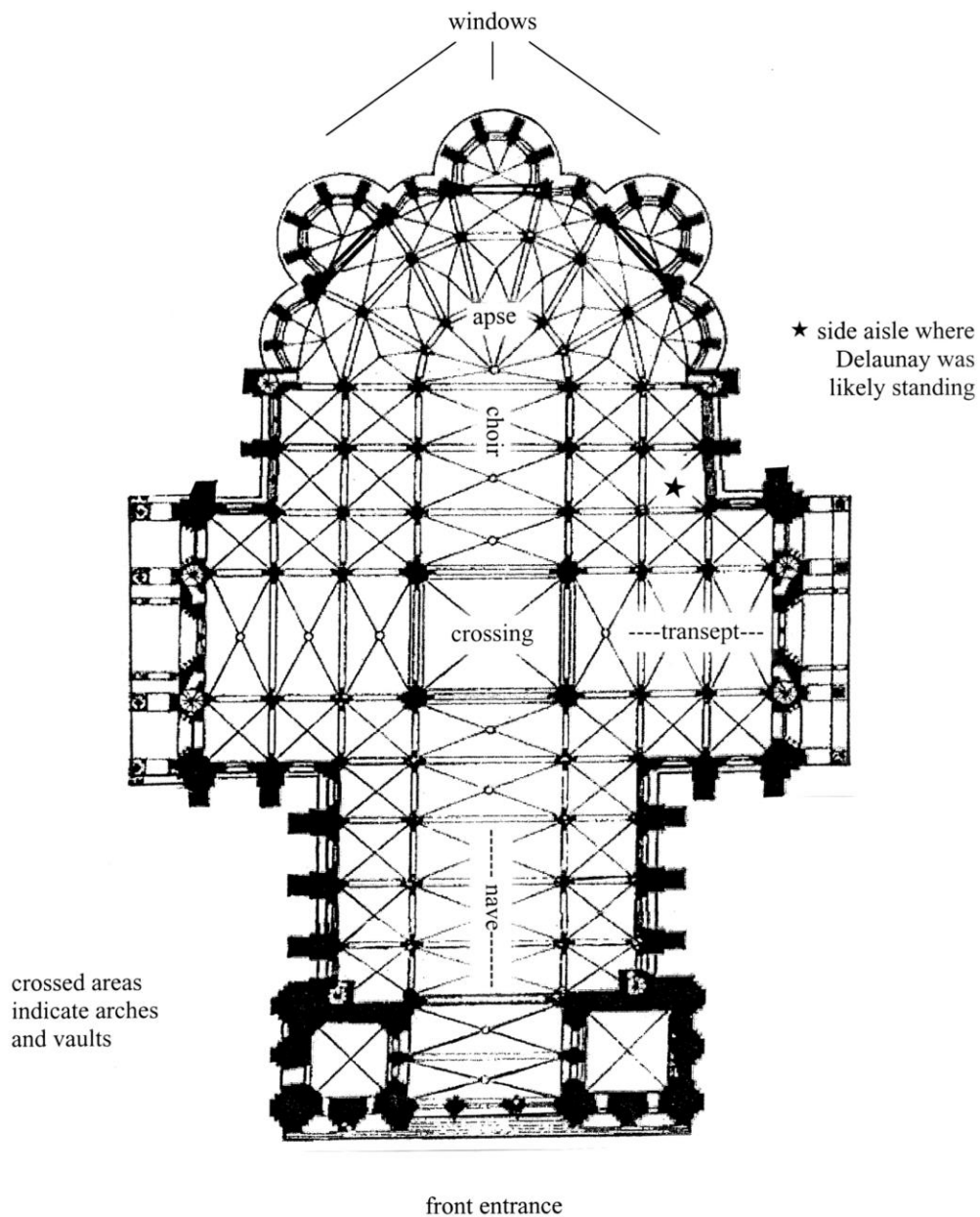
Take a moment to look closely at this painting. How many different colors can you find? Where do you see them? Where do the colors blend into one another? Where do the shapes or forms blend into one another?

Colors are often defined as being warm or cool. What words would *you* use to describe these colors? Where do colors appear to be coolest? Where do the colors appear to be warmest? Where is the light coming from?

THINK BROADLY

Imagine you are traveling in France on a summer day and you enter into this space. What might it feel like? Where are you standing? How big do you feel when standing in this space? How does it feel to walk on the floor? Why? How does it feel when you look up at the arches and vaults on the ceiling? Where would you like to explore in this space, and what will you find?

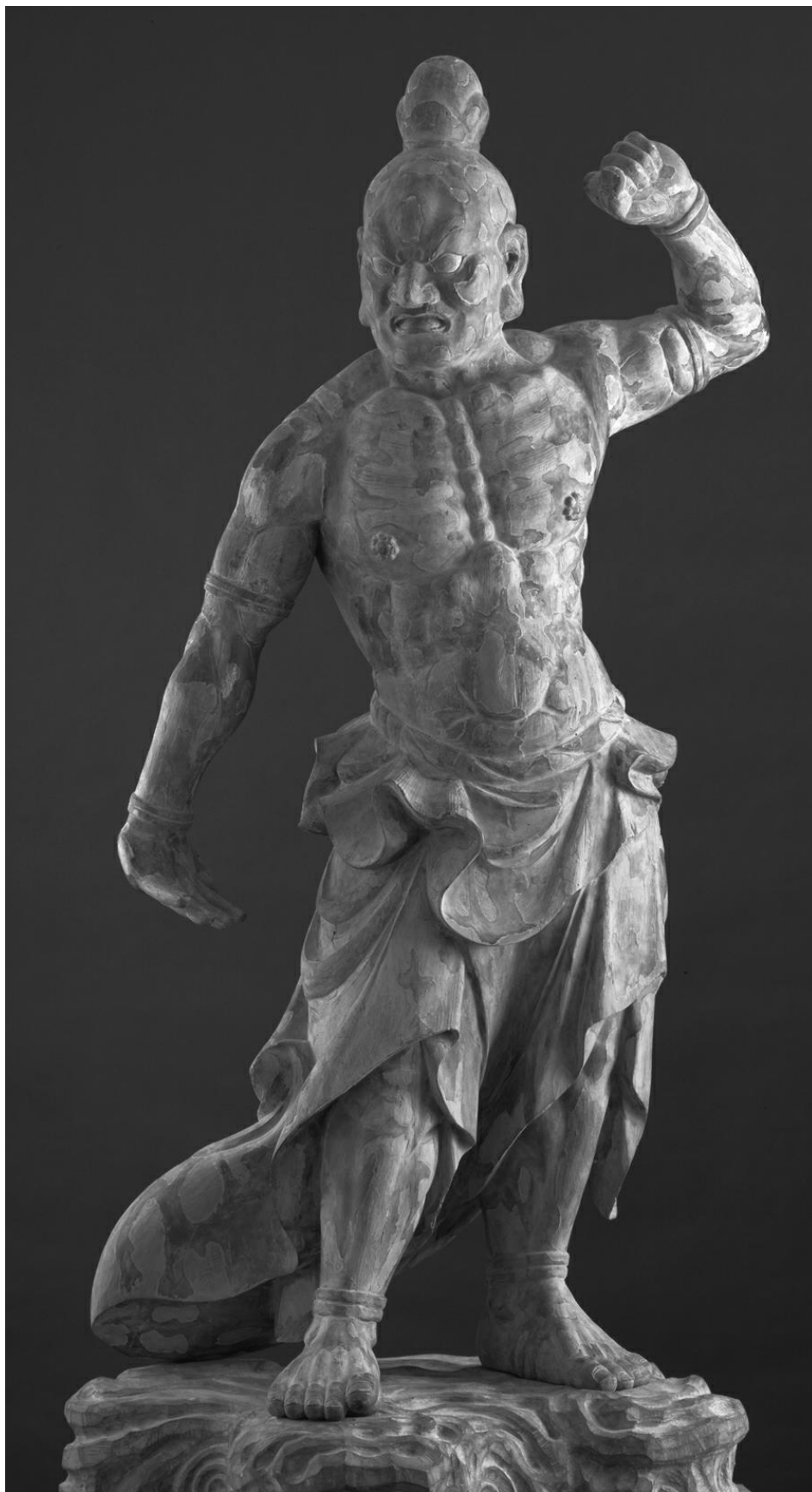
Delaunay's works of art are associated with the ideas of music, rhythm, and harmony. His style of painting was dubbed Orphism, after Orpheus, the legendary Greek poet whose beautiful lute playing charmed the wild beasts. This is a painting of a church choir, the part of a church where the service is sung. Imagine you hear music in this building. What kind of music do you hear? What kinds of musical instruments or voices do you hear? How does the music sound in this space?



A common Gothic church floor plan

Illustration adapted from *Mosaic: Perspectives on Western Civilization* website, Houghton Mifflin, <http://college.hmco.com/history/west/mosaic/chapter6/image3.html>

For your notes:





Japan (Asia, Nambokucho period)

Guardian Figure, One of a Pair and Guardian Figure, One of a Pair, c. 1360

Hinoki (cypress) wood, gesso, polychrome

H.76 x W.39 x D. 28 inches (each)

Gift of the Regis Corporation, 83.76.1,2

Key Ideas

This pair of Japanese guardian figures originally flanked the entrance gate to a 14th-century Buddhist temple compound. Carved with fierce facial expressions and dynamic gestures to ward against evil, the temple guardians display both strength and energy, qualities admired by the samurai warrior rulers who controlled Japan at the time.

Protectors of the Buddhist Faith

This powerful pair, called *Misshaku Kongo* [mee-shah-ku kohn-go]* and *Naeren Kongo* [ni-ren kohn-go], originally stood on either side of the main gate of a Buddhist temple to guard the compound against dangerous spirits. Their expressive facial features—bulbous eyes, furrowed brows, large noses, tense scowls—would certainly have scared away any evil demons wishing to enter the sacred temple precincts. When paired, these figures are called *Ni-o* [nee-oh] guardians, which literally means “two kings.” Together these divine figures serve as powerful but benevolent protectors with compassionate concern for all who are faithful to the Buddha’s law.

The two figures stand for different kinds of strength. *Misshaku Kongo*, representing overt power, bares his teeth and raises his fist in action. He is depicted uttering the sound “a.” *Naeren Kongo*, representing latent power, holds his mouth tightly closed and waits with both arms lowered. He expresses the sound “un.” The sounds “a” and “un” are the first and last letters of the Sanskrit alphabet, respectively. Together, these two sounds symbolize the beginning and end of all things and remind those of Buddhist faith of the brevity of life.

A Time of Warrior Rule

The *Ni-o* guardian figures were created during an era characterized by constant civic warfare. During the late Kamakura [kahm-ah-ku-rah] period (1185–1333) and the subsequent Nambokucho [nahm-bow-ku-cho] period (1333 to 1392), samurai warriors established a military government that unseated the emperor's claim to power. The samurai, known for their skill in martial arts, established their political power according to a code called “The Way of the Warrior,” based on bravery and honor. In general, whoever led the ruling clan received the title of *shogun*, or supreme military commander. The new *shogun* rulers, who lacked the book learning and refinement of the former courtiers, popularized religion, literature and art—making them more accessible to the masses. The mighty *Ni-o* guardian figures became especially popular subjects during this turbulent period.

* Syllables are evenly stressed in Japanese

A Dynamic Style for a Dynamic Time

Although made during the early Nambokucho period (1333 to 1392), these guardian figures exemplify the late Kamakura style (1185–1333). The energetic and realistic style developed in response to the popularization of Buddhism under the highly disciplined samurai warriors.

Though not anatomically correct, the guardian figures have tremendous physical presence, and the descriptive details of their bodies, hands, feet, and faces are quite realistic. For example, the artist carefully delineated fingers and toenails. Nonetheless, their exaggerated muscles, bulging veins, and somewhat comic expressions make them almost caricatures of strong men. The topknots on their heads give them added height, and their highly patterned rib cages contribute to the effect of power rippling through their broad chests. The flowers over their nipples and the elaborate patterns of circles and lines used to describe their upper bodies are decorative details favored by the samurai. Also decorative are the guardians' robes, which flutter around their thick calves, imbuing each with forceful energy.

It is likely that the figures were made in an independent workshop that created sculpture exclusively for Buddhist temples. The workshop was operated under the leadership of a master sculptor who was born into a guild of professional sculptors, called *busshi* [boo-she], or "Buddhist masters." These figures were likely made by a team of carvers under the direction of a master carver. In this way, large statues could be produced with great efficiency to meet popular demand.

Multiple Block Construction

Each guardian figure is constructed from several blocks of fine-grained Japanese cypress, or *hinoki* [hee-noh-kee], joined together. This inventive technique of multiple block construction, called *yosegi* [yo-see-gee], freed the sculptor from the constraints imposed by the dimensions of a single block of wood and enabled him to create dynamic poses on a monumental scale.

First, apprentices roughly shaped the blocks of wood to meet the master sculptor's patterns. Then the master, with help of his senior assistants, completed the final carving. Workshop artists sometimes developed a carving specialty, mastering specific parts such as hands or feet. Many of the wood pieces were hollowed out to lighten the structure and reduce the potential for cracking. The separate wood blocks were then assembled using joined-wood construction. The surface of the assembled structure was finished with a curved-edge chisel, a technique begun during the Kamakura period and continued through the 14th century. Because parts of the wood are exposed, we can tell that the carving on these figures is of exceptionally fine quality.

Originally, both guardians sported brightly colored paint over a layer of black lacquer. The lacquer, now worn away, was not applied directly to the wood's surface, but rather over a ground of plaster-like glue called *gesso*. Traces of the whitish *gesso* are still visible on the sculptures' surface. The bare wood we now see would not have been visible.

LOOK CLOSELY

These two figures were made to protect a 14th-century Japanese Buddhist temple against evil thoughts and deeds. What do you see that might make them good protectors? In what ways do their faces tell us they are guardians? What about them looks human? What about them does not look human?

These two guardians work as a pair. *Misshaku Kongo* represents overt power and is openly aggressive. *Naeren Kongo* represents latent might and holds his potential power in check. Compare and contrast the two guardians. How does each express his power? Name all the ways they are alike. Name all the ways they are different. Can someone be strong without always showing his or her power? Think of an example.

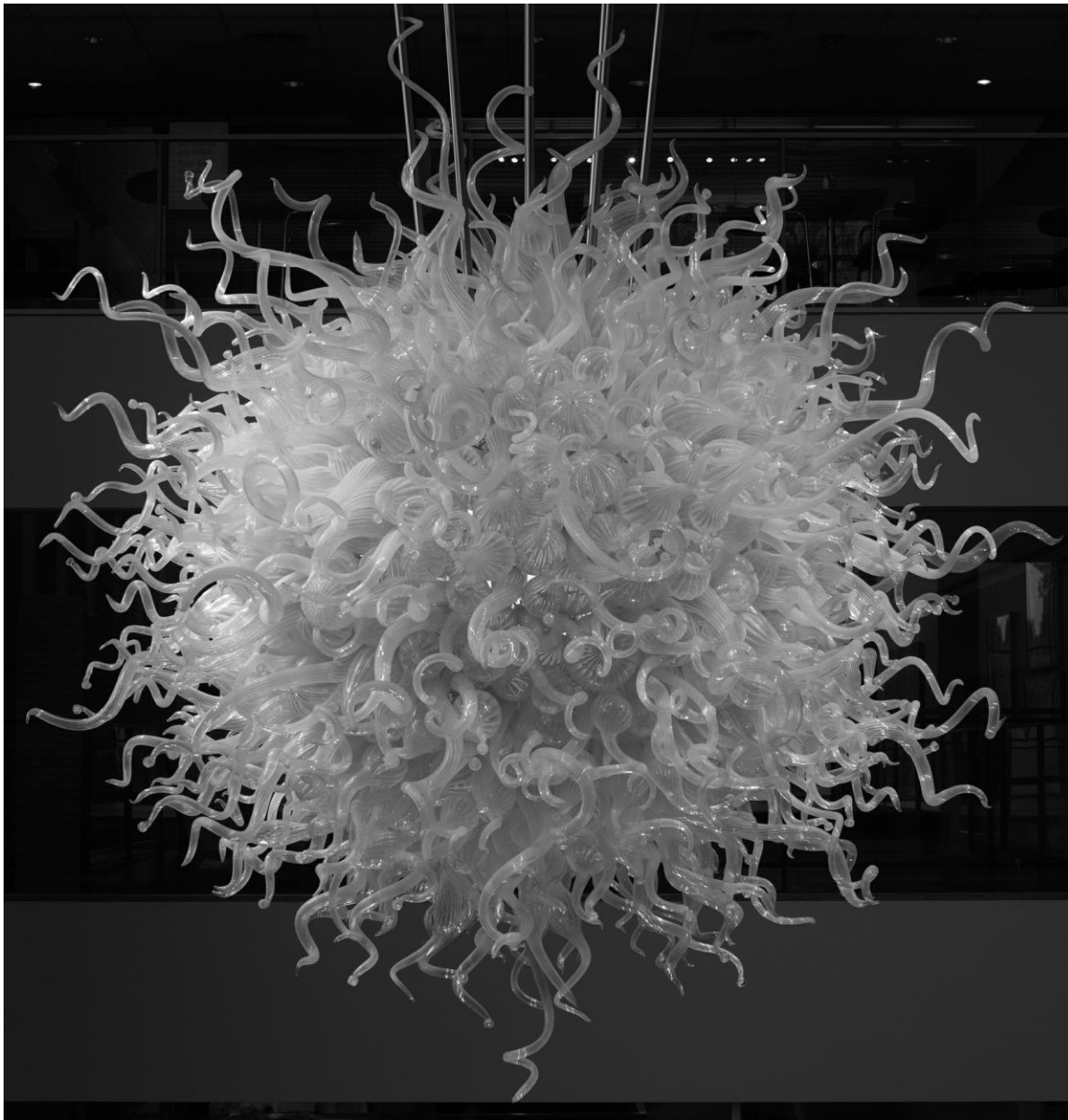
THINK BROADLY

These guardians were created to protect the temple compound from evil spirits. If you could make up your own pair of guardians to protect your room, what would they look like? What would they wear? What would they protect? Why?

Many contemporary superheroes have some of the same qualities as these Japanese guardian figures. Name some superheroes. How are they like these guardians? How are they different?

When these figures were made over 600 years ago, they were covered with a glossy black material called lacquer and then painted with brightly colored paints. How would these figures look different from the way they look now if they still had their original lacquer and paint?

For your notes:



Dale Chihuly, American, born 1941

Sunburst, 1999

Blown glass, neon, metal armature

120 inches in diameter

Gift of funds from Cargill and Donna MacMillan, 99.132

Key Ideas

Sunburst is a huge, swirling mass of bright yellow glass and neon light. The artist Dale Chihuly [chi-HOO-lee] created this chandelier with a team of glassmakers. He is the director of the team, giving guidance as they execute his visions and ideas.

The Art of Glassblowing

Glass is made when a combination of sand, sodium carbonate, and calcium carbonate is melted at a high temperature and then cooled. To make colored glass, other metals are added to the mixture, such as cobalt to make blue glass, or uranium to make yellow glass. Glass was first made more than 5,000 years ago in the Middle East, around Syria. The earliest glassmaking involved using molds. Many years passed before the invention of glassblowing, around 100 B.C.

To blow glass, a glassblower dips the end of a hollow blowpipe into a furnace of molten glass and while rotating the pipe, gathers a portion onto the end of it. Next, the glassblower rests the pipe on a wooden beam and begins rolling the pipe back and forth to keep the molten glass from falling off the rod. By blowing through the pipe, as if blowing a bubble, the glassblower creates a rounded form. The glassblower uses other metal instruments and a wooden paddle to shape the form. Glassblowers can also put portions of the molten glass into mold and then blow the bubble of glass to fill the mold. After the glass is the desired shape, it is cut from the pipe and cooled.

An Early Interest

In Chihuly's opinion, no other substance transmits light, color, and form as beautifully as glass. He traces his fascination with glass back to his childhood in Tacoma, Washington. "I remember taking walks on the beach as a child and picking up pieces of glass in the sand. And I remember being fascinated by stained glass in church," says Chihuly.

Chihuly blew his first glass bubble in 1965 and was hooked right away. After finishing a degree in architecture and interior design at the University of Washington that same year, he entered graduate school at the University of Wisconsin at Madison, which then had the only glassblowing program in the country.

Strength in Numbers

Since the Middle Ages, Venice has been considered the glassmaking center of the world. After completing his degree at the University of Wisconsin, Chihuly pursued the study glassblowing in Venice. He received a Fulbright fellowship to study and work at the prestigious Venini Fabbrica on the island of Murano, near Venice. The factory, known as

the prominent glassblowing site in the world, emphasizes the importance of collaborative work, rather than development of individual styles. Although Chihuly lacked the high level of skill to blow glass with the Muranese team of artists, he watched how they worked as a team, and observed techniques that were unknown in the United States.

The importance of teamwork was a valuable lesson for Chihuly to learn. An automobile accident in 1976 left him blind in one eye and with permanent injuries to his right ankle and wrist. A few years later, in 1979, he dislocated his shoulder in a surfing accident. The injuries left Chihuly unable to blow glass. To adapt, Chihuly has taken up a different role in his studio—director. As the director of a team of artists, Chihuly encourages, questions, analyzes, and coaxes the actions of the team as the artwork takes form. As the team works, he draws and paints to help illustrate his ideas to them. Equating his role to that of a film director, Chihuly actually feels that he has more control over the finished product now that he can step back and direct.

Chandelier Series

In 1992, Chihuly and his team made a chandelier for an exhibition at the Seattle Art Museum. That artwork sparked his chandelier series. Chihuly, who had always been interested in space, loves how these massive chandeliers look hanging in a room:

What makes the chandeliers work for me is the massing of color. If you take up to thousands of blown pieces of color, put them together, and then shoot light through them, now that's going to be something to look at. Now you hang it in space and it becomes mysterious, defying gravity or seemingly out of place—like something you have never seen before.

Chihuly went on to make twenty-five large chandeliers, but they didn't sell immediately. It took a few years for the concept to catch on. Chihuly feels that this often happens with his work—it takes a while for people to really understand and appreciate something new that he is trying. Today, his massive installations are installed in private homes and public spaces around the world.

Installing *Sunburst*

Sunburst was created specifically for the Minneapolis Institute of Arts. However, like most of Chihuly's installations, its creation began in his Seattle studio where Chihuly sketched out his ideas in paintings and drawing. Then, members of the team blew each individual piece of yellow glass by hand under Chihuly's direction. *Sunburst* was probably first assembled in the Seattle studio so that Chihuly and his team could discuss how it would look at the museum, and then taken apart. Each piece of glass was individually packaged in cardboard boxes and carefully shipped to the museum.

The installation of *Sunburst* began on April 27, 1999, and took about a week to complete. The team from Chihuly's studio (but not Chihuly himself) came to Minneapolis to execute the installation in the museum's lobby. First, a metal armature in the shape of a half-sphere with spikes poking out was attached to the ceiling using wire cables. Next, 100 feet of neon tubing was connected inside the armature. Then, the other half of the sphere armature was attached. The last step was wiring the individual pieces of glass to the armature. The team brought plenty of extra pieces in case of breakage. None of the

pieces were numbered, so although it had been preassembled in the studio, the final look of *Sunburst* evolved as it was put together on site. The completed work contains more than 1,000 pieces of glass and 100 feet of neon tubing, and weighs more than 3,000 pounds.

A Burst of Color and Light

Chihuly loves color. “I don’t know if something can be too colorful,” he says. When Chihuly was young his mother would call for him and his brother to come watch the sunset from a hill in a neighborhood vacant lot. His mother believes those nights watching the sun go down influenced Chihuly’s love of color. Chihuly acknowledges that she is probably right, and although he can’t identify a specific moment that sparked his interest, he does vividly remember those sunsets.

Chihuly may have been reminded of those sunsets when he created this chandelier. With its bright yellow color, red neon glow, and swirling rays of glass that shoot off like solar flares, it’s no wonder that Chihuly named his artwork *Sunburst*. However, Chihuly wouldn’t want us to read too much into the title. In fact, he doesn’t like to give his works titles because he doesn’t want to limit what viewers see in them.

LOOK CLOSELY

What words or phrases would you use to describe this artwork?

What do you think it is made of? What do you see that makes you say that?

How big do you think it is? Look closely at the background to get some clues.

The artist named this artwork *Sunburst*. What do you see that reminds you of the sun?

How do you think the artist made *Sunburst* glow? Look closely for a clue.

THINK BROADLY

If the artwork were a different color, how would it change? What new title would you give it?

Chihuly may have been inspired by the sunsets he watched as a young boy. Have you ever seen a sunset? Describe the different colors you saw in the sky.

Chihuly works with a team of people to create his artworks. When have you worked as a team with others? Has it made the work easier or harder?

