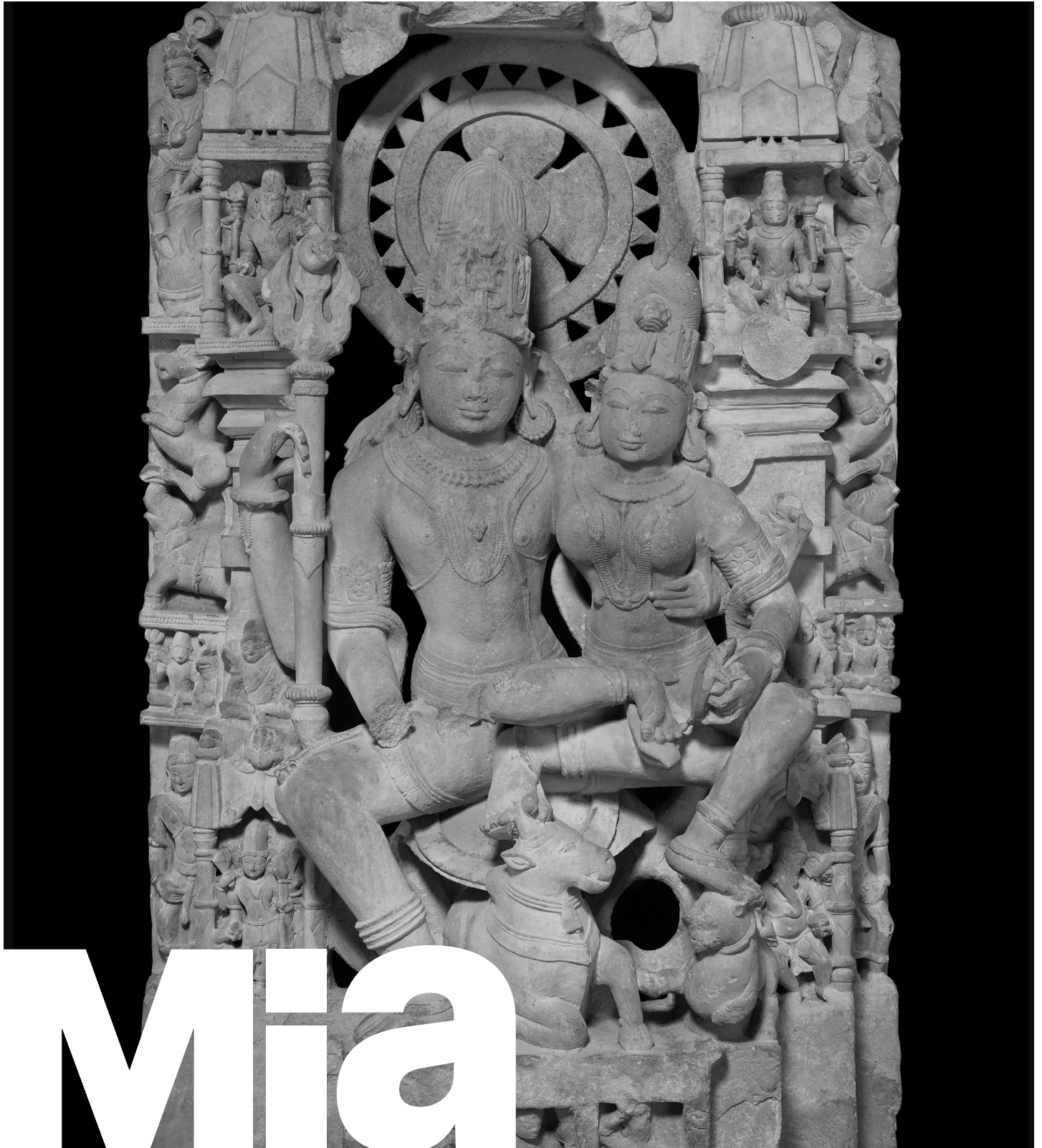


Minneapolis Institute of Art

Art Adventure

Family, Friends, and Foes



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. Membership at the Minneapolis Institute of Art now has a Pay What You Can option. Make a contribution or join for free, and become part of the member community! You'll enjoy access to special exhibitions, discounts, incentives, and insider news and information. If you choose to contribute, you'll be supporting the museum's free general admission every day. Donations also provide valuable resources that go to the museum's exhibitions, lectures, events, and classes offered for young and old alike.

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 Art 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.

The Art Adventure Program

What's the Art Adventure Program?

Art Adventure is a program that engages students with artworks from the Minneapolis Institute of Art's collection. Through the support of thousands of trained volunteers, Art Adventure brings visual arts into K-6 classrooms across Minnesota and beyond. The program encourages creativity, critical thinking and global awareness through in-depth explorations of art across various cultures and time periods. Art Adventure is an opportunity for students to experience art up close and personal through reproductions, technology, and touch-and-feel props.

What's a Picture Person?

Picture People are the volunteers from the community who facilitate discussions of artworks using 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 theme and artworks their school will be using that year. At training they receive printed background material, learn engagement techniques, and—most importantly—experience interacting with the original objects they will soon be introducing to students.

What does the Art Adventure Program do for students?

A recent evaluation of Art Adventure showed that, besides encouraging an interest in art, the program fosters five major critical thinking skills: describe what they see, notice details, understand how the parts form a whole idea or artwork, support interpretations with sufficient reasons, and support opinions or preferences with sound reasons. The skills and experiences students gain through Art Adventure will impact them for the rest of their lives.

Once You're in the Classroom

Relax!

The information provided in this booklet is intended as background material to help you feel confident when sharing the images with children. You are not expected to cover everything. 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 can see you and the reproduction.

Talk with the classroom teacher to find out what routines the class follows when gathering for a visitor. Aim 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 with everyone in the group.

Set up the students for successful exploration.

Have the children wear nametags so you can call them by name.
Set your own preferences aside to allow students to form their own opinions.
Encourage the students to take turns speaking.
Paraphrase what the students have said to let them know that you have been listening and help clarify each student's statement.

Begin each discussion with a moment of silent looking.

Begin by introducing the lesson, yourself, and the reproductions. Review with the class what a museum is and what you'll be doing with them. Start by having the students observe the artwork in total silence. 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. Model your expectations by spending the time quietly looking too.

Give students time to talk about what they have observed.

Start with questions like “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! “What else can you find?” or introducing and linking historical content can help generate further comments.

Connect your key ideas to the students’ observations.

When the students’ observations begin to slow down, use what you have learned about their interests to steer the discussion towards key ideas which you have chosen to focus. 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 ways you might find out together.

Keep the age of your class in mind.

Don’t expect young children to be able to focus for more than twenty minutes. Plan your presentations accordingly. 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”? Keep in mind that younger children are more likely to accept the abstract than older students, who may want concrete content.

Talk to other Picture People.

Experienced Picture People have great ideas about how to capture the imagination of a class. Don’t hesitate to borrow and adapt their suggestions, but remember to bring your own creativity along too!

Talking about Art

These questions encourage close-looking and meaning-making to help students find their own relevance in works of art. Through this process they learn to value art as having something to do with their own lives.

What do you see in this artwork? What else can you find?

This is the best line of questioning to begin conversations with K-2 students. For students that seem ready to dive deeper, ask "What do you see that makes you say that?"

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

You'll notice this question is different than, "What do you see?" "What's going on?" invites a consideration of relationships and interactions and taps into children's natural interest to find stories. "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?

What does this artwork remind you of?

What would you use this for? What do you see that makes you say that?

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

What are people in the picture looking at? Where are there bright colors? What is biggest?

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

What would happen if you changed a color? Moved an object or person? Left something out?

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

"Compare and contrast" encourages close looking and reinforces the theme. 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?

**What do you like most about this artwork? Why?
What do you like least about this artwork?**

If you could keep one artwork from this set, what artwork would you pick? Why?

Using Touch-and-Feel Props

Why props?

Students normally first encounter the Art Adventure artworks in their classrooms as reproductions. 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 experience. The use of props also helps engage learners who prefer hands-on learning styles, and reinforces the understanding of all learners.

How should you use props?

Without careful planning, props will do little but distract your group. Use these helpful tips to lead successful exploration:

- Present the prop alongside information about a work of art or to help answer a question about the work of art.
- There are a number of ways to use the prop:
 1. Pass the prop around to each student. Give the students a question to consider while they are waiting for the prop and one to consider after they have held the prop.
 2. Ask a single student to come forward and describe how it feels to the whole group.
 3. Hold the prop yourself and walk it around the group for the students to touch or look at closely.
 4. Hold the prop yourself to illustrate relevant parts of the discussion.
 5. Then give everyone a chance to examine it more closely at the end of your presentation.
- Clear communication of your expectations is essential to getting the students to stay focused on the activity. Let the students know that they will need to take turns, what they should do if it's not their turn, and how they should treat the props.
- After the students have explored the prop, refer to the experience as you continue the discussion.
- Don't forget to plan how you'll get the props back! Schools are charged significant fees for missing or badly damaged props and reproductions.

Family, Friends, and Foes

Art Adventure Program
A program from the
Minneapolis Institute of Art
Revised 2015

GENEROUS SUPPORT FOR ART ADVENTURE PROVIDED BY:

UNITED HEALTH FOUNDATION*

THE HEARST FOUNDATIONS

Family Friends and Foes

Prop Kit Contents

Work of Art	Prop	Replacement Cost
India, <i>Shiva's Family</i>	● Sample of sandstone	\$5
Berthe Morisot, <i>The Artist's Daughter, Julie, with Her Nanny</i>	● Sample painted canvas demonstrating texture of impasto	\$30
Gerrit van Honthorst, <i>The Denial of St. Peter</i>	● Photocopy demonstrating different light effects	\$15
Francisco Goya, <i>Self-Portrait with Dr. Arrieta</i>	● Reproduction of portrait of Goya by Vicente López Portaña, 1826 (Museo del Prado, Madrid)	\$10
Sir John Everett Millais, <i>Peace Concluded</i>	● Ring of fabric samples with a variety of textures	\$30
Nayarit, <i>House Group</i>	● Diagram of shaft tomb	\$10
Artwork Reproductions (6)		\$50

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

Relationships with others were as central to the lives of people in Mexico 2,000 years ago or in Nigeria in the 19th century as they are to our lives in Minnesota today. The universal need to interact with other people manifests itself in diverse ways. Although cultural and historical differences certainly exist, the relationships humans form bear remarkable similarities.

Throughout history and around the world, artists have represented a broad range of human interaction. The six works of art in this unit focus on diverse human relationships: parent and child, husband and wife, patient and doctor; relationships between friends, lovers, members of a community, and enemies. Some of the people depicted are compassionate, loving, or supportive in their relationships, while others are cruel, deceitful, or filled with prejudice. Viewed together, these works poignantly show that the experiences of suffering and isolation are as common to the bonds we form as are joy and companionship.

Whatever our own experiences are, we can find personal meaning in the human relationships and emotions depicted in this series. We may also discover how art can heighten our awareness of the bonds that connect human beings beyond time, gender, race, or nationality.



Uttar Pradesh (Asia, India, Central)
Shiva's Family (Uma-Mahaeshvara), c. 1000
Buff sandstone
H.59 x W32³/₄ x D.13¹/₂ inches
The John R. Van Derlip Fund, 97.36

Theme

Made for religious purposes, this sculpture represents the divine powers of the Hindu god Shiva [SHEE-va] and his family. This work presents the timeless theme of harmony and shows the close bonds between a husband and wife surrounded by their children.

Background

Extending south of the Himalayan mountain ranges, India represents the oldest unbroken civilization in the world. The largest single nation within southern Asia, modern India is the birthplace of three major religions: Hinduism, Buddhism, and Jainism. Each of these ancient faiths has played a role in the development of Indian art and culture.

The oldest faith, Hinduism is not one integrated religion, but consists of many related sects. Lacking a single founder, Hinduism evolved as a polytheistic (belief in more than one god) religion, combining many different beliefs and customs that developed over the centuries. The religion embraces an extremely complex collection of deities. The main Hindu gods include Brahma, the creator; Vishnu, the preserver; and Shiva, the destroyer and creator of the universe. The major gods all have numerous forms and appearances, each associated with different myths, animals, and poses. Hindu deities appear human, yet have idealized bodies, shown with multiple arms, extra heads, or animal parts—showing the special powers that distinguish them as superhuman.

During medieval times, Hindu temples spread throughout India and local kings rivaled one another in temple building. The temples often have mountain-like towers placed above the sanctuary, referring to the mythical mountain where the gods reside. They were elaborately embellished both inside and out with sculptural images and decorative carvings—Hindu deities were represented on panels in niches running around the outer walls of temples. Other parts such as walls, ceilings, columns and doorways, were also ornamented with carvings of divine and semi-divine figures, as well as patrons of the temple, followers, and animals.

Shiva's Family

Typical of 900s and 1000s sculpture from central India, this elaborate relief would have originally decorated the exterior wall of a Hindu temple dedicated to the god Shiva. The sculpture portrays Shiva, whose dual identity as destroyer and creator reflects the Hindu belief that out of destruction comes creation. Shiva is accompanied by his wife, Parvati [PAR-va-tee]. The couple is surrounded by symbols that would be recognized by followers of the Hindu religion. They are seated on a throne made in the form of a lotus, the symbol of the universe, which in turn is supported by the bull Nandi, Shiva's vehicle. The structure that surrounds the couple represents the house on Mount Kailasa [Ky-lah-shah] in the Himalayas where Shiva and Parvati reside.

Usually represented with multiple arms as a sign of his divinity, Shiva is seen with three arms in this sculpture (a fourth arm appears to have broken off). With one right hand he grasps a trident, a three-pronged spear that symbolizes his power. His left arm embraces his wife, while his other right arm rests on his leg (this arm's hand is missing). Shiva gently presses his right foot against a representation of Mount Kailasa in order to restrain warriors of the underworld, who appear in the lower register. Parvati holds a mirror in her left hand to reflect the glory of Shiva as well as her own beauty. Parvati's left foot rests on the figure of a lion, her vehicle.

The two figures are closely related in form and spirit, reflecting the Hindu concept that an important male deity's wife embodies his inherent energy or power. Shiva is considered powerless without Parvati. Clothing reflects this unity, with elaborate crowns and hairdos, sumptuous jewelry, and richly ornamented costumes. Their interwoven and dance-like pose represents the traditional manner of Indian sacred sculpture. The sculptor was not concerned with naturalistic anatomy, but rather, with an idealized godly image expressing a sense of inner calm and spiritual serenity. This is seen in the figures' facial expressions as well as in their physical positions, which display the "lotus" posture of yoga with the sole of one foot turned upwards and joints bent sharply. When seated like this, Hindu deities develop a sacred aura that sets them apart from the everyday world.

Distinct physical types evolved in Indian sculpture as models of divine beauty. In Indian art and mythology the gods are always youthful in appearance. Typical of Hindu male deities, Shiva is represented with broad shoulders and chest, a slender waist, and solid limbs. Like other female deities, Parvati is depicted with an elaborate headdress and jewelry, heavy round breasts, a narrow waist, ample hips, and a graceful posture. The exaggerated curves of her body reflect the Indian concept of ideal feminine beauty, which combines abstraction with naturalism. The rounded, organic forms of the figures blend with the curving lines of their garments and jewelry to create rich patterning and a rhythmic design. Through the sensuous portrayal of the figures, the artist shows their divine nature.

Technique

Stone carving is a subtractive process in which material is chipped away from a block of stone to create an image. First a pointed metal instrument is used to cut the general outline of the sculpture. Then a variety of chisels are used to cut away more stone, gradually revealing the finished form.

Made of buff-colored sandstone found in central India, this sculpture has been carved in high relief with deep and rounded forms. Sandstone is a relatively soft stone, which perhaps determined the artist's emphasis on sculptural form rather than minute detail. Since the sculpture was made to adorn a temple wall, its form and composition were probably influenced by architectural considerations such as its position on the wall, the depth of the niche in which it was placed, and the style of the temple. The figures of Shiva and Parvati are emphasized by their pronounced swelling forms. The deep carving provides areas of shadow that contrast dramatically with the protruding forms filled with light. The sculpture has also been carved in receding planes to create a sense of depth, with Shiva and Parvati carved in highest relief and the subsidiary figures that surround the key deities set back in lower relief. They are also smaller in scale and treated with less attention to detail.

Artist

A Hindu ruler commissioned the building of a temple not only as an expression of piety, but also in celebration of important political events such as military victories or special ceremonies. Building in stone was an expensive undertaking: the stone needed to be cut and transported, and highly paid craftsmen of various skills were required.

While we do not know the name of the person who created this sculpture, we know that the artist's role was to give visible form to religious ideas. Considering his work a means of connecting with the spiritual world, a sculptor went through various preparatory rituals before beginning a sculpture.

Important in the evolution of Indian sculpture was the close relationship between artists and priests. Priests set rules for translating theological ideas into sculpted images. In written texts, they gave detailed descriptions of appropriate costume, ornament, facial expression, posture, hand gesture and emblems for various deities, their consorts, and animal vehicles. They also dictated the location of the figures on temple walls. Even the order of images and the proportions of figures were prescribed.

Suggested Questions

1. This is a sculpture of Hindu gods. Who do you think is most important figure in this work? What do you see that makes you say that? Describe what the figures are wearing. What are they holding?
2. How would you describe the expression on Shiva's and Parvati's faces? How would you describe how they are sitting? Try to sit the same way. How does it feel?
3. What about these figures looks human? What looks superhuman? Shiva is a very powerful and important god in the Hindu religion. How else does the sculpture show this?



Berthe Morisot, French, 1841–1895

The Artist's Daughter, Julie, with Her Nanny, c. 1884

Oil on canvas

H.22½ x W.28 inches

The John R. Van Derlip Fund, 96.40

Theme

Berthe Morisot has captured a poignant moment in her own daughter's life as the young girl observes her nanny doing needlework. The painting offers a glimpse into French domestic life during the 1800s, as well as insight into the artist's roles as mother and painter.

Background

The French Impressionists were a revolutionary group of 1800s artists who began painting modern life in the 1860s, challenging traditional French academic ideas with a new way of seeing and portraying the world. They wanted to capture in their art the liveliness of modern life and to represent their subjects as the human eye actually perceived them. To this end, they explored ways to capture impressions of passing moments and of the constantly changing effects of light and atmosphere. By studying the new scientific theories on light and optics, they learned that the actual color of an object is modified by the intensity of the light surrounding it, as well as by reflections from objects and colors next to it. Hence, reality, as the eye perceives it, is always changing. In their quest for spontaneity, these artists often used broken brushstrokes and quick gestures. They rejected traditional techniques such as the modeling of forms in dark and light, sharp focus, precise detail and outline, the use of black for shadows, and continuous brushstrokes.

The Impressionists also explored contemporary themes in their art. During the 1850s and 1860s, Paris was rebuilt under Napoleon III and his architect, Baron Haussman, who transformed the city's narrow winding streets into broad boulevards lined with cafes, restaurants, and theaters. For the first time, people were drawn out into public places for leisure activity, providing new subject matter for the Impressionists. In order to paint directly from life, they moved their easels out of doors, painting in the open air (*en plein air*) rather than in their studios. Impressionist artists also painted quiet scenes of middle-class family life, perhaps as a defense against the rapid growth of urbanization and industrialization occurring at the time.

Female artists in this period, however, were restricted in their subject matter since the public aspects of modern Paris were not considered appropriate for respectable women to paint. During the 1800s, male and female roles and activities were clearly defined. The realms of art, culture, commerce and public life were considered man's, while the private world of home and family was the realm of women. Boys were given public education that prepared them for leadership and public service, while girls were prepared for a life of domestic responsibility, motherhood, and artistic accomplishments suitable for enhancing the home, such as needlework and watercolor painting. Because of these differences, female artists associated with the Impressionists often chose their subjects from the private world of the home and family. Focusing on the relationships in their lives, these artists often used family members as models.

The Artist's Daughter, Julie, with Her Nanny

This painting is one of several in which Berthe Morisot featured her daughter, Julie, with her Irish nanny, Pasie. Here they are seen at Morisot's spacious Paris home on the rue Villejust, which the family occupied beginning in 1883. The two are shown in an interior room, with a window view behind them. Both are intently focused on Pasie's sewing. The artist captured this ordinary activity with little concern for detail. Instead she depicts the scene as it would be perceived in a single glance, giving the picture a spontaneous appearance. Morisot freely applies the paint using sketchy brushstrokes and rapid movements. At close range, the brushstrokes appear disjointed and the images somewhat abstract, but observed from a few feet away, they become recognizable forms. In the background, the figure of a man with his back turned is barely discernible through the window. This is Morisot's husband, Eugène Manet, who was the brother of a famous painter, Edouard Manet.

In this painting, Morisot reveals her daughter's sense of wonder by focusing on the act of looking. Pasie's focused and skilled needlework captures Julie's attention, as their interaction captures the artist's attention. Morisot shows a concentrated, inquisitive looking in her painting—while the mood is tranquil, it is also charged by Julie and her mother's active curiosity. By seating Julie and her nanny so close together, Morisot shows a comfortable and peaceful relationship between the two. The nanny seems nurturing as she patiently teaches Julie to sew. Furthermore, by situating the pair so close to the foreground, Morisot brings the audience into this intimate moment.

Though the strokes and colors may appear haphazard, Morisot carefully selects and applies colors to create depth, movement, and countless other effects. The space extends from interior to exterior — from the nanny's needlework, to Morisot's husband in the garden, and finally the buildings past their house. Morisot uses complementary colors, such as red and green, to create the illusion of deep space. For example, pinks in the background building and both figures' facial features stand out against the greens of the garden. By painting colors so that they bounce and disappear into one another, the artist creates a sense of activity and spirit.

Morisot's ability to integrate her roles as parent and professional artist is suggested in this painting. Julie, her only child, was her workday companion and favorite model. Like many mothers in the intimate act of producing a family album, Morisot observed and sensitively depicted her daughter during a precious moment of Julie's development. It is also significant that Julie's nanny is part of the scene, indicating Morisot's financial resources, which allowed her to hire support for Julie's upbringing and thus free herself to pursue painting as a profession.

Technique

Unlike Millais's highly finished and precisely detailed painting in *Peace Concluded*, Morisot used a shorthand technique of spontaneous brushwork to capture visual experience of a given moment. This daring technique resulted in loose, rapid brushwork and a variety of sketchy markings.

Although she worked in oil paint on canvas, Morisot wanted her paintings to achieve the fresh, informal appearance of watercolors and pastels. Her extreme freedom of brushwork, which was more common in preparatory studies, done in pastel or watercolor, was considered exceptionally daring at this time. During her career, Morisot continued to investigate the possibilities of the rapid oil sketch.

Artist

Born in 1841, Berthe Morisot grew up in an rich family with a strong artistic tradition. Morisot studied art from childhood, always confident that she would become a painter. She quickly evolved into a daring and influential artist, despite the many obstacles she faced as a woman in the art world. Because she was a woman, she was barred from the state-sponsored schools that produced the most successful artists of the time. Instead, Morisot studied art with her sister Edma and several other painters of her time. She also studied with her brother-in-law, Edouard Manet.

The subject of mothers and daughters always fascinated Morisot, and with the birth of her own daughter in 1878, Julie became a focus of her art. Morisot was able to combine her devotion to parenting and to art, engaging her daughter as her workday companion, model and fellow artist. Morisot recorded Julie's physical and intellectual development from infancy through adolescence. Morisot and her husband took an active role in their daughter's education, teaching her drawing, painting, reading, writing, and history at home, a practice that was not unusual at the time.

Like many female artists throughout history, Berthe Morisot was not recognized in her day for her achievements as a painter. While she was often ignored or negatively reviewed by critics, she was respected by her colleagues and had a strong influence on them. It was not until after her death that Morisot's work received wide acclaim.

Suggested Questions

1. The artist organized the painting into three sections—a foreground, middle ground, and background. Who did she include in the foreground? What do you see in the middle ground? Look closely between Julie and her nanny's heads. What is in the background? (*Julie's father*)
2. What colors do you see in this painting? Are the colors bright or dull? What is the mood of this picture? How do the colors in this picture make you feel? Why?
3. The term naturalistic describes art where the subject looks like it does in real life. What looks naturalistic or realistic in Morisot's painting of her daughter and nanny? What aspects look unrealistic or imaginary? What is your evidence?



Gerrit van Honthorst, Dutch, 1592–1656

The Denial of Saint Peter, 1623

Oil on canvas

H.43½ x W.57 inches

The Putnam Dana McMillan Fund, 71.78

Theme

The Denial of Saint Peter shows a man betraying his friend. Peter denies his friendship with Jesus when the relationship threatens his own life—an act that Peter previously thought was impossible and that he would later deeply regret.

Background

The 1600s was a golden age in Holland. After winning its independence from Catholic Spain in 1648 and securing religious, political, and economic freedom, Holland became a democratic and mainly Calvinist Protestant country. Holland had a position of great strength and power—it was the outstanding sea power in the world and its towns became active centers of trade and industry.

Since Calvinism banned the use of images from church, few Dutch artists produced religious paintings. Instead still lifes, landscapes, portraits, and genre scenes grew in popularity. Nonetheless, the city of Utrecht was a stronghold of Roman Catholicism (and the Catholic Church believed in art's ability to promote religious teachings), so a number of artists in Utrecht continued to paint sacred themes. Gerrit van Honthorst was a leading artist of Utrecht who painted a number of religious works.

To make art clear to the viewer, many artists began to explore styles based on the observation of real people. A leader in this effort was the Italian artist Caravaggio. His dramatic views of everyday people, painted with bold contrasts of light and shade, attracted artists like Honthorst who were looking for a new, direct means of representing traditional religious themes. Caravaggio was a major influence on many artists of the 1600s working in Italy, France, and the Netherlands.

The subject of Peter's denial of Christ was particularly popular among Caravaggio's followers, including Honthorst, who painted at least three different versions of the event. His realistic subjects made this painting accessible to a popular audience.

The Denial of Saint Peter

The story of this painting is found in each of the first four books of the New Testament, the Christian body of sacred writings. It begins just after the Last Supper, the meal eaten by Jesus and his followers before he was taken by Roman soldiers and eventually executed. After the meal, Jesus went to the Mount of Olives, where he foretold that all 12 of his disciples would forsake him that evening when he was in danger. Peter told Jesus "Even if they all fall away, I will not," to which Jesus replied, "Truly, I say to you, this very night before the cock crows, you will deny me three times."

Jesus, with his disciples, then went to the Garden of Gethsemane to pray, and it was there that the Roman soldiers found and arrested him. True to the prophecy, all of Jesus' followers deserted him, though Peter followed at a distance when the soldiers led Jesus away. As Jesus was being questioned by the high priest of Jerusalem, Peter stood in the crowd and watched from the edge of the courtyard, while warming himself at a fire.

And as Peter was below in the courtyard, one of the maids of the high priest came; and seeing Peter warming himself, she looked at him and said, "You were also with the Nazarene, Jesus." But he denied it, saying, "I neither know nor understand what you mean." (Mark 14:66–72)

Twice more Peter was asked if he had been with Jesus, and each time he denied it. Immediately after the third denial, a cock crowed, whereupon Peter realized what had happened and broke down crying, expressing deep repentance. After Jesus' death, Peter remained one of his most devoted followers and went on to play a leading part in the life of the first Christian communities in Jerusalem and Rome. History records that he was greatly admired as a leader and a man of exemplary faith. He died a martyr's death by crucifixion in A.D. 64, during the persecutions of the Roman emperor Nero.

Honthorst portrays the climactic moment of Peter's story, when he denies that Jesus is his friend. It is night and a candle illuminates the scene, though it is hidden from the viewer by the outstretched arm of a soldier in the foreground. Peter, dressed in a golden cloak, is confronted by the high priest's serving maid and four soldiers. The artist dramatizes the confrontation, highlighting gesture and facial expression. The maid accuses Peter by grasping his cloak. With his back to the viewer, a soldier points an accusing finger. Three other soldiers, two carrying pikes, reproach the saint with wide, incriminating eyes and intense gazes. Peter denies the accusation with a hesitant outstretched hand and a defensive look, suggesting both surprise and vulnerability. While two of the soldiers and the maid look to Peter for an answer, Peter directs his response to a fourth soldier—clearly the figure in authority, to whom the pointing accuser also turns.

Technique

Honthorst communicates a sense of theatricality, an interest in naturalism, and the use of strong contrasts of light and shade in *The Denial of Saint Peter*. In this picture, oil paint on canvas enabled Honthorst to create fine details, brilliant, luminous colors, and a wide range of tonal effects.

Honthorst uses a number of devices to involve the viewer and intensify the drama of the scene. Using bold lighting effects, he paints sharp contrasts that spotlight the character's faces and revealing their expressions. The soldier with his back toward the viewer is in silhouette, except for the glow of light flickering on his shoulder, sleeve, hand, and belt. The light draws the viewer into the circle of Peter's accusers and heightens the immediacy of the scene.

Also drawing the viewer into the scene is the placement of the figures, which both encircle Peter and are situated in the foreground. Indeed, the artist has left an opening between the soldier with his back to us and Peter, inviting the viewer to complete the circle and enter the drama. Heightening the impact, Honthorst creates the illusion of extending the action into the viewer's space. He uses foreshortening—a way of proportionately representing an object or person to

make it appear three-dimensional—in depicting the right arm of the soldier with his back to us. In order for the elbow to appear to project out toward the viewer and not seem hugely out of proportion, Honthorst needed to adjust the dimensions of the arm from the elbow to the hand.

Artist

Gerrit van Honthorst was born and received his initial artistic training in the Dutch city of Utrecht. Around 1610 he traveled to Rome, where the Italian Baroque style was reaching its height. Honthorst spent the next ten years studying, working, and absorbing the style of Caravaggio and his followers.

Exploring the dramatic possibilities of night scenes, Honthorst made them his specialty and established his reputation in Italy with this type of painting. Indeed, he was nicknamed Gherardo della Notti (Gerrit of the Night).

Although he had been extremely popular in Rome, Honthorst returned to Utrecht in 1620. There he played an important part in bringing knowledge of the southern Baroque style to Holland. His reputation continued to grow: he took on a large school of pupils, was invited to paint for the kings of England and Denmark, and from 1637 to 1652 served as official painter to the Dutch court at The Hague. He died in 1656.

Suggested Questions

1. Who do you think is the most important person in this painting? What do you see that makes you say that?
2. If you wanted to step into this painting, where would you stand? Does this picture invite you into the action? What do you see that makes you say that?
3. How has the artist made this scene dramatic? What is your evidence?



Francisco Jose de Goya y Lucientes, Spanish, 1746–1828

Self-Portrait with Dr. Arrieta, 1820

Oil on canvas

H.45 $\frac{1}{8}$ x W.31 $\frac{1}{8}$ inches

The Ethel Morrison Van Derlip Fund, 52.14

Theme

Goya's self-portrait is a deeply moving image of friendship and compassion. Painted at a time when the artist was disturbed by the human capacity for cruelty, it affirms the kind relationships that can exist between people.

Background

The second half of the 1700s are often referred to as the Age of Enlightenment. It was a period in which many European philosophers and intellectuals, particularly in England and France, believed that the world operated according to natural laws. They thought that the human mind had the power to discover these laws and solve problems through reason and scientific inquiry. These ideas led to the American and French revolutions, which were based upon a belief in liberty and equality that would shape the modern era.

One of Spain's greatest and most complex artists, Francisco Goya, was a product of the Age of Enlightenment. The period's values of liberal thought and reason were of underlying importance to his art. Goya has been seen both as a universal visionary who speaks to the modern world through his powerful exploration of fantasy and imagination, and as an artist reflecting his own time and country. In his prolific output, he explores the conflict between reason and the irrational, enlightenment and ignorance, hope and despair, light and darkness.

Goya was deeply affected by the turbulent political events taking place in Spain, particularly during the last 30 years of his life, when he saw the ideals of the Enlightenment overshadowed by chaos and suppression. He witnessed the corruption of the reign of Charles IV, which led to the French occupation of Spain in 1808. The French ruler, Napoleon Bonaparte, established a military dictatorship in Madrid under his brother, Joseph. When Napoleon's armies first occupied Spain, Goya and many other Spaniards hoped they would bring the liberal reforms so direly needed in the country, but they were sorely disappointed by the savage behavior of the French troops. On May 2, 1808, the citizens of Madrid rose up against Napoleon's forces; the uprising, however, was crushed the following day with a brutal mass execution of the Spanish patriots. With Napoleon's abdication as emperor of France in 1814, Ferdinand VII, the heir of Charles IV, was restored to the throne of Spain, ruling as an absolute monarch and instigating a new wave of repression and tyranny.

Self-Portrait with Dr. Arrieta

This double portrait was painted in 1820, just after Goya had recovered from a serious illness. It was a token of gratitude and included this inscription at the bottom: "Goya thanks his friend Arrieta for the sureness and care with which he saved his life from the serious and dangerous illness at the end of the year 1819 at the age of seventy-three. Painted in 1820."

In this poignant self-portrait, Goya portrays himself as an aged, dying man being nursed by Dr. Arrieta. Wearing a gray dressing robe, and appearing pale and feverish, Goya clutches the bedsheet with his left hand while his right hand rests limply on it. He is tenderly supported in an upright position by Dr. Arrieta who sits behind him and firmly offers his patient a glassful of medicine.

The juxtaposition of the two men creates a striking contrast. Pale and sickly, Goya has a gray complexion, which contrasts with his white nightshirt and the healthy appearance of his doctor. Painted in colors suggestive of life, Arrieta wears a forest green jacket and has a rosy complexion. His demeanor is firm and in control with an expression of resolute calm on his face, while his ashen, pained patient—slumped with his head falling back and his eyes barely opened—seems to struggle for his life. The hands of the two protagonists are particularly expressive; the doctor's are strong and protective while those of his exhausted patient are groping and uncertain, though his left hand grasps the sheet—perhaps a sign of energy and willfulness.

At either side of the doctor and his patient there appear three vague figures that witness the scene, yet seem to vanish into the blackness of the sickroom. Their significance has been the subject of much scholarship. They have been interpreted as being friends or servants, or perhaps a reference to Goya's devoted companion—the woman with whom he lived at the time the work was painted. They are suggestive of the artist's mental state during his illness and have been compared to the nightmarish and menacing figures that populate many of Goya's late paintings.

Whatever their significance, these figures are shadowed by those in the foreground, who ultimately offer a message of hope and triumph. The doctor has saved Goya's life, and can be seen as the embodiment of science and reason, triumphing over the darkness of impending death. We have here not only a thankful tribute to a friend's steadfastness, loyalty, and devotion, but also a profound statement about Goya's confrontation with death.

Technique

Goya creates strong contrasts of light and dark to focus our attention on the protagonists in the painting. Set against a dark, murky background, the faces of Dr. Arrieta and his patient are dramatically presented. Because the dim figures in the background are painted in dark tones, the figures of Goya and Dr. Arrieta, which are depicted in lighter flesh tones, come forth in relief. These two main characters are solidly defined, while the figures in the background are difficult to read. Their dim presence adds a mysterious quality to the painting.

In contrast with the rosy complexion of the doctor, the artist uses drab, muted grays to suggest the dire illness of the feverish patient. While Goya's ashen face is offset by his white nightshirt, his gray robe reinforces the gray pallor of his face. The doctor, on the other hand, wears a green jacket, which enhances the rosy tone of his skin. The complementary colors red and green appear more vibrant when placed next to one another. The red blanket occupying the foreground reinforces the doctor's healthy glow and enlivens the painting.

Goya's use of oil paint on canvas achieves a variety of effects, including translucent colors, a range of tonal qualities, and the representation of naturalistic details.

Notice how the paint is applied with great variety. Some areas, such as Goya's robe and the red blanket, are painted with a filmy smoothness, while other areas reveal the artist's brushstroke and

his vigorous, free handling of paint. This can be seen on the hair of the doctor, the white collar and cuffs of Goya's nightshirt, and the shadowy figures in the background.

Artist

A painter, engraver, and draftsman whose large output defies classification, Francisco Goya was a highly individual artist. Goya was the son of a gilder born in Fuentetodos, Aragon, in the northeastern region of Spain. Though little is known of his early training, he began his career as a designer for the Royal Spanish Tapestry Works, where he spent six years producing cartoons (drawings) of scenes of popular Spanish life that were used in creating tapestries. His work was so well received in Madrid that in 1789 he became court painter to the Spanish king, Charles IV. Widely renowned by this time, Goya was celebrated by members of the Spanish upper class, whose portraits he painted throughout his career.

Self-Portrait with Dr. Arrieta was executed at La Quinta del Sordo following his recovery from a serious illness, which occurred in 1819. After painting this self-portrait, Goya created 14 large black murals, known as the "Black Paintings," which covered the walls of his villa with fantastic, grotesque imagery.

In his imaginative and expressive approach to painting, Goya prefigured the later developments of the Romantic Movement in France during the 1800s, as well as modern art beginning with Manet and the Impressionists. He paved "the way for modern art with his freedom of interpretation, his violent technique and his use of distortion."

Suggested Questions

1. This is a painting of Goya and his doctor, Dr. Arrieta. How does the artist make himself look sick? How does he make the doctor look healthy?
2. The doctor and Goya's friends, how does the artist show their relationship? Look for the people standing in the background? Why do you think these people are in the painting? How do they make you feel? What is your reasoning?
3. Goya painted this picture for Dr. Arrieta as a thank-you. Do you think this portrait is a good thank you gift? Why or why not?



Sir John Everett Millais, British, 1829–1896
Peace Concluded, 1856
Oil on canvas
H.46 x W.36 inches
The Putnam Dana McMillan Fund, 69.48

Theme

In *Peace Concluded*, Millais depicts the peace and contentment of a family reunited after a war. The rich symbolism of the painting suggests that this scene is an allegory for the healing of a country as well.

Background

During the Victorian Age, painting in England was remarkably varied, and English artists enjoyed considerable respect and popularity. A newly prosperous middle class began purchasing art. Narrative paintings, depicting stories from familiar everyday life, were particularly popular during this period. A common, and especially popular, theme recurring in Victorian narrative art is that of home and family, the central institutions of Victorian life. Pictures of home life nearly always include children. The Victorians often had large families, and were typically strict parents who, nonetheless, had great affection for their children. Such paintings show a love of carefully observed detail. The accurate representation of factual details conformed with the scientific spirit of the age.

During a period of sweeping social change, the Victorian family provided security and stability. It was an institution based on strict ideas about the correct ordering of society and individual behavior. The roles of men and women were clearly drawn: the business world was the domain of men, while the home was the domain of women. The notion that the home was a sanctuary and the wife its guardian angel became widely accepted.

Interrupting the relative peace of the period was England's involvement in the Crimean War (1854 to 1856). Alluded to in Millais' painting *Peace Concluded*, the war was waged against Russia by the armies of England, France, Sardinia, and Turkey and took place mostly in the Crimea, a Russian peninsula on the north shore of the Black Sea. The war mainly caused by Russia's attempt gain Mediterranean outlet by forcefully taking territory held by Turkey. Ultimately, Russia was defeated, its plans thwarted, Turkey's integrity guaranteed and the Black Sea neutralized. This war, with its themes of separation and family loss, provided rich subject matter to British artists.

Peace Concluded

In *Peace Concluded*, Millais paints a family reunited after a soldier's return from the Crimean War. The painting celebrates the end of the war through the experience of one family. Surrounded by his adoring wife and children, the officer, who appears to be recovering battle wounds, holds a copy of the London *Times* (March 31, 1856) announcing the end of the war. Seated together on a sofa, he and his wife are the central figures. Their close relationship is suggested by their intertwined positions. Dressed in his robe (called a "dressing gown"), he relaxes in his wife's warm

embrace. Her right arm is wrapped around his shoulders, protectively supporting him while her left hand affectionately holds his.

Scattered throughout the painting are symbolic elements intended to help the viewer read the meaning of the scene. In the background, for instance, is a painting depicting a battle. It is partially obscured by a lush bay laurel, the traditional emblem of victory and virtue. (The ancient Greeks used the foliage of this tree as wreaths to crown the victors in various contests.) Conspicuously arranged on the mother's lap are four toy animals, each associated with one of the countries involved in the Crimean War: the lion representing Britain; the polar bear, Russia; the game cock, France; and the turkey, Turkey.

As well as being familiar symbols of the war, these toy animals are part of Noah's ark, seen in the lower left corner of the painting, one of the most popular toys in Victorian England. One daughter holds her father's combat medal, and the other offers him a toy dove with an olive branch in its beak. Both the dove and the olive branch are symbols of peace. The family is posed in a circle to suggest the unity of family bonds. A dog, a traditional symbol of fidelity, nestles at his master's feet. Millais's use of an arched frame, a shape he favored during his Pre-Raphaelite period, reveals the influence of Italian altarpieces. This reference is underscored by the "halo" of braids that surrounds the mother's head and transforms her into a secular madonna.

Besides celebrating the end of the Crimean War, *Peace Concluded* can be seen as a personal statement of the artist, who was celebrating his marriage of one year when he painted this. Posing as the wife and mother is his wife, Effie, whom he depicts as a strong, supportive woman. In the painting, we see a warm, loving relationship between two people. In all, the work extols the joys of family life, conveying relief that the war has ended as well as the peace and contentment felt by a family reunited. Although England suffered great losses during the Crimean War (the husband appears to be wounded), the Victorian ideals of patriotism and family continued to flourish. The Empire, as well as this family, was safe.

Technique

Millais's skillfully uses oil paint to achieve vivid, glowing colors, fine details and luxurious textures, enhancing the comfortable feeling and peacefulness of the scene. An abundance of warm colors—reds, yellows, browns, and oranges—permeates the painting. Tones of green, the complementary color of red, are seen in the bay laurel as well as in the richly patterned carpet, enhancing the warmth of the reds. Playing off these dark colors are highlighted areas of white and flesh tones that keep our eye moving around the canvas as we "read" the story and discover the meaning of the characters and the objects. The complex play of rich textures depicted naturalistically—such as the velvets of the mother's and older child's dresses and of the sofa, the white embroidered eyelet of the younger child's dress, the nubby wool of the father's robe, and the soft fur of the dog—offer variety to the scene and suggest that we are seeing a cozy, safe haven.

Further conveying a sense of family harmony are the placement and poses of the figures. The four family members form a triangle—a shape that signifies stability—with the mother's head at the apex and the children at its base. When the dog is included, the configuration becomes a circle, a shape that implies harmony and unity. The intertwining of the figures reinforces ideas of family unity. Millais directs our attention to the wife and mother, a figure of strength and support. She is centrally placed, and hovers over her husband protectively. Our eyes focus on her billowing, white sleeves and embracing arms, her gentle face that tilts toward his, and her nurturing hands.

And on a fun note. Millais typically uses his friends and family as models. His wife, Effie, not only posed as the mother, but his friend Colonel Michael Paton also posed as the father, and his Irish wolfhound Roswell, modeled as the pet dog.

Artist

Born in Southampton, England and raised in the Channel Islands, John Everett Millais was a child prodigy. Encouraged by his family to pursue art from early childhood, Millais was accepted at the Royal Academy for training at the unprecedented age of 11. At 17, the age at which most students entered art school, Millais had already completed his artistic training and had won all the prizes then conferred by the academy. Independent in spirit, however, he became increasingly disillusioned with the pretension and conservatism of the academy's philosophy. His discontent was shared by two other young art students, William Holman Hunt and Dante Gabriel Rossetti. Together they founded the short-lived Pre-Raphaelite Brotherhood in 1848.

Around 1854, Millais' style changed as he moved away from the minutely detailed Pre-Raphaelite manner toward a broader, freer approach to painting. Desiring popularity and distinction, Millais began to lose interest in the lofty Pre-Raphaelite ideals. By 1856, his art had undergone a major shift: sentimentality replaced moral fervor, and anecdotal domestic scenes and children's portraits became his primary subjects. Due to this change in content and tone, his work became much more marketable. An amiable and well-liked man, Millais enjoyed great success during his lifetime. He was the first British artist to receive the rank of baronet, and was elected president of the same Royal Academy against which he had revolted as a young Pre-Raphaelite.

Suggested Questions

1. This picture shows the ideal Victorian family. What qualities do you think each family member is meant to represent? The mother? Father? Children?
2. What does it look like the family is doing in this painting? What do you see that makes you say that? Even though this work was painted a long time ago, do you think the family is relaxing like families do today? Why or why not?
3. What do you think are some important colors in this painting? Colors can give us feelings about a work of art. Based on the colors you see, what do you think the mood is in this picture? What do you see that makes you say that?



Nayarit (North America, Mexico, Pacific Coast region, Ixtlan)

House Group, 200 BCE–400 CE

Ceramic, pigment

H.18 x W.9¾ x D.7 inches

The John R. Van Derlip Fund, 47.2.37

Theme

This sculpture shows that families enjoyed gathering together for meals in ancient Mexico just as they do in America today. Family life, which was marked by a strong sense of unity and warmth, was so important to the Nayarit [Nye-a-REET] culture that they sought to ensure its continuation even after death.

Background

The states of Nayarit, Jalisco, and Colima make up a cultural area located in western Mexico along the Pacific Ocean. The terrain of the region is divided into two geographical zones, a highland area averaging 5,000 feet above sea level, and a relatively narrow tropical coastal plain. Today the region is home to Huichol and Cora Indians. Two thousand years ago, earlier Indian people lived there in small farming villages scattered among the foothills of the Sierra Madre. Isolated from the rest of the country by the mountains, these people led simple communal lives. There are no archaeological remains of their buildings, which were probably made of perishable materials—wood, straw, adobe bricks—nor do any historical records survive.

The numerous graves discovered in western Mexico are our only source of knowledge about the ancient cultures of the region. The Nayarit, Jalisco, and Colima people developed a distinctive form of burial. Rulers and other important members of society were buried in shaft chamber tombs found only in this region. These tombs consisted of vertical shafts extending 3 to 52 feet deep; the deepest shafts opened into one or more chambers, each of which could contain multiple burials. Clay figures and sculptural groups have been found in these tomb chambers. They consist of lively depictions of people playing musical instruments, grinding corn, tending children, and eating meals. Often whole families and villages are portrayed doing a variety of activities from daily life.

Between the 400s and 600s centuries BCE the Nayarit culture began to fade. Cultural influences from central Mexico had entered the region, and by the 800s, the distinctive local tradition of shaft chamber tombs containing clay figures had disappeared. Since tomb artifacts offer valuable clues to the everyday life, customs, and beliefs of this long-lost culture, it is unfortunate that many Nayarit tombs were damaged by local farmers, or looted by people searching for these very marketable clay figures. Though thousands of objects have been recovered from tombs in western Mexico, archaeologists are frustrated by the lack of scientific excavations. Without texts, oral traditions, or controlled excavations, we cannot be sure of the meaning of these clay figures. They may have been placed in the tomb to honor or protect the deceased, or to serve as a link between this world and the next.

House Group

Like other ceramic pieces from western Mexico during the period, this Nayarit house group was made for a tomb. The sculpture consists of an elaborately multicolored, two-storied house inhabited by several men, women, and children, most likely a ruler and his family. They appear to be involved in activities of daily life—preparing and eating food, talking and relaxing. The women can be identified by their short skirts while the men wear loincloths (which are difficult to see) and sometimes hats.

In the upper story, which is open on two sides and is covered by an ornate pagoda-like roof, are eight seated figures. At the rear, one figure faces outward, while four are positioned in the room's interior. They are gathered around a bowl filled with cylindrical objects, most likely corn or tortillas for their meal. Two of the figures appear to be eating, their hands raised to their mouths. Outside on the porch-like structure are three more figures perched on their knees. Two appear to be children, since they are smaller in scale than the other figures. The child on the right sits in a relaxed pose. The one on the left is embraced by the woman seated nearby. The figures' poses, gestures, and actions, as well as the entire setting, suggest that the scene represents a time of feasting and relaxing for this family.

Two stairways along the sides of the piece lead to the area below, which consists of two rooms. A male figure wearing a conical hat leans against the doorway to the back room, while two women turn toward him and the container of food (similar to the one above) that sits on the floor between them. The representation of two stories probably has symbolic significance since multistoried buildings were uncommon in western Mexico at the time this sculpture was made. Recent research by archaeologists suggests that the two-story house represents the Nayarit worldview, in which the living and the dead coexist, sharing one place with only a fragile barrier between them. Here, then, the dwelling of the dead below is a mirror image of the realm of the living above. Feasting links the living family members with those who have died.

Typical of Nayarit sculpture, the figures have been depicted with oval heads, distinctive hatchet-like noses, and flattened chests. They are adorned with painted body tattoos and other ornaments. Also characteristic of Nayarit sculpture, the figures are full of energy and have a sense of individual personalities. Even though they are rather general in appearance, their poses are quite naturalistic. The roof of the house and the wall below are covered with a geometric pattern of concentric diamond shapes, which gives the sculpture a highly decorative surface and a unifying design. This colorful display reflects the vital spirit of the Nayarit people and their faith in both this world and the next.

Technique

In contrast to the subtractive process of stone carving used in *Shiva's Family*, this sculpture was made by an additive process using various simple techniques. The piece was made with wet slabs of clay. The artist shaped the roof, walls, floors and steps by hand, perhaps using a paddle-like tool to help flatten the surfaces and a cutting tool for precise edges. The bodies of the figures were also shaped from wet clay slabs. Thin clay strips were rolled to form the arms and legs, which were then added to the bodies. After forming the rounded heads, the artist made certain features such as the noses and ears by pinching the clay. These too were added to the figures.

A ceramic object like this would have been dried and then fired on or near an open flame. Firing makes clay harder and stronger, better able to survive the passage of time. Afterward, the artist painted the details—the patterned roof, face decoration, and clothing—in red, buff, and black pigments. Some of the colors have faded over time.

Artist

We do not know the name of the expressive artist who created this house group. Art in ancient Mesoamerica was not signed, and no written records of Nayarit traditions exist to provide clues to the artist's identity, training, or even gender.

Suggested Questions

1. The people on the top floor are living and those on the bottom floor have died. Why do you think the artist put all of these people in the same house? Why do you think the artist separated them by levels? What is your evidence?
2. Do you think that the people in the house are a part of the same family? What do you see that makes you say that?
3. How do you think the people in this sculpture are feeling? What do you see that makes you say that?
4. Would you like to have a sculpture like this? Why or why not?