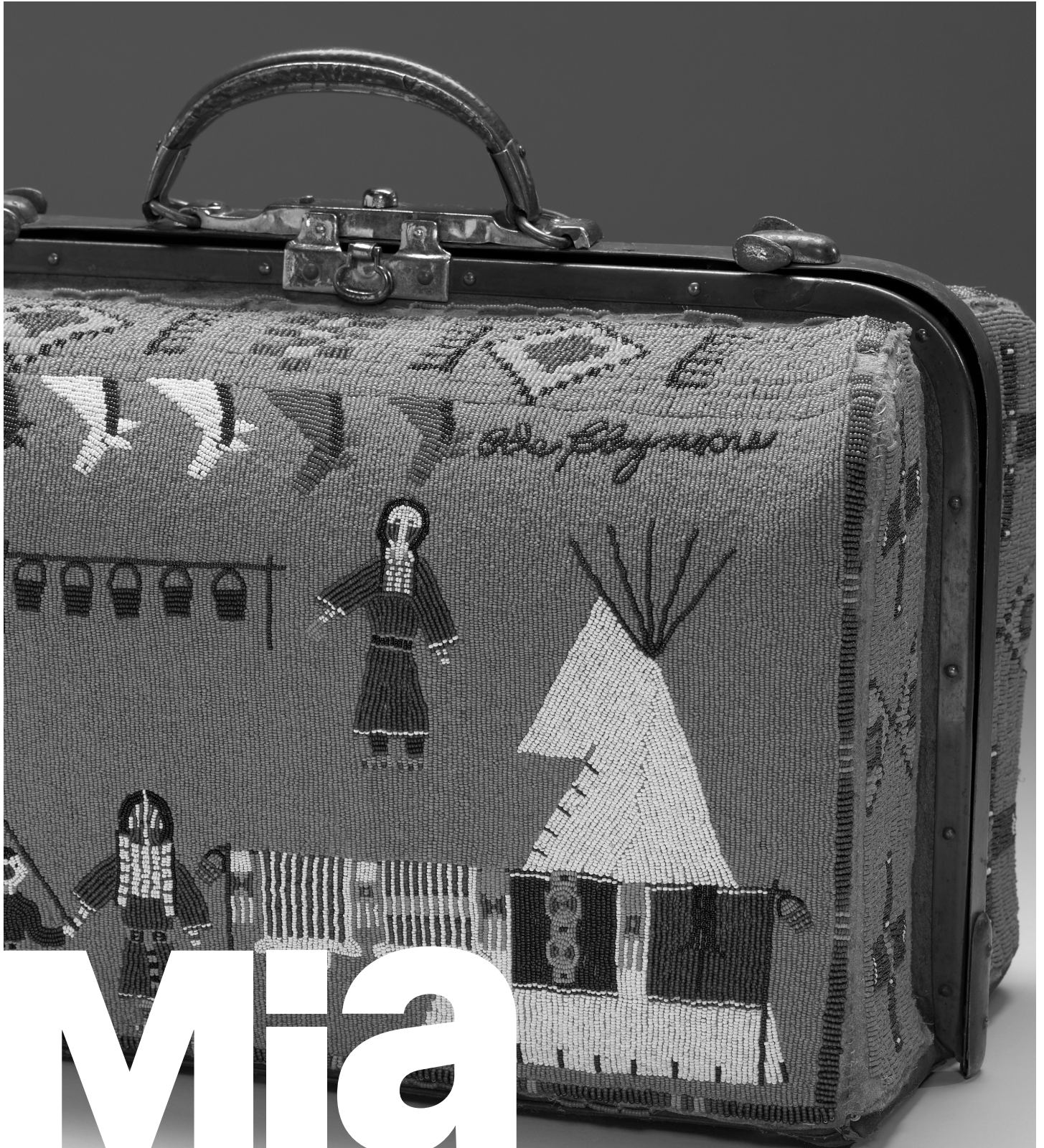


Minneapolis Institute of Art

Art Adventure

People and Their Environments



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.

People and Their Environments

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

People and Their Environments

Prop Kit Contents

<u>Work of Art</u>	<u>Prop</u>	<u>Replacement Cost</u>
China, <i>Rock Garden</i>	<ul style="list-style-type: none"> ●Detail from scroll depicting Chinese scholars in a garden (Exalted Gathering in the Green Woods, about 1620, the Minneapolis Institute of Art) 	\$10
Paul Gauguin, <i>Tahitian Landscape</i>	<ul style="list-style-type: none"> ●Photograph of the island Moorea, Tahiti 	\$10
Baule, Kpele Kpele Mask	<ul style="list-style-type: none"> ●Samples of raffia 	\$15
Berenice Abbott, <i>New York at Night</i>	<ul style="list-style-type: none"> ●Comparison image of New York (Alfred Stieglitz, Old and New New York, 1910, Minneapolis Institute of Art) 	\$10
Canaletto, <i>Grand Canal</i>	<ul style="list-style-type: none"> ●Plexiglass grid to demonstrate relative size of boats as they recede into the distance 	\$30
Ida (?) Claymore, <i>Suitcase</i>	<ul style="list-style-type: none"> ●Photograph of the reverse side of the suitcase ●Sample of beads 	\$10 \$15
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!

Contents

	Introduction	
1.	China, Jiangsu Province, Rock Garden , 1700s	13
2.	Paul Gauguin, <i>Tahitian Landscape</i> , 1891	17
3.	Baule, Ivory Coast, Kpele Kpele Mask , 1800s	21
4.	Berenice Abbott, <i>New York at Night</i> , 1934	25
5.	Giovanni Antonio Canal, <i>Grand Canal from Palazzo Flangini to Palazzo Bembo</i> , c. 1740.....	29
6.	Ida (?) Claymore, Suitcase , 1900s.....	33

Introduction

People react to the world around them in everything they do. **People and Their Environments** focuses on six works of art that reveal some aspect of their creator's relationship with the natural and built environment. The objects may have been shaped by what materials were at hand for the artist to use, or a reaction to the uncertainties of the natural world. They may reveal an objective desire to record the look and feel of a place, or a sensuous pleasure in the landscape. They may capture the rapid change of the modern built environment, or the steady constancy of nature's truths. Considered together, the six objects in this set introduce us to various facets of our place in the world.



China, Jiangsu Province, Lake Tai Region, Tang-li
Rock Garden, replica of 1700s garden Tile,
rock, and plants
Gift of Ruth and Bruce Dayton, 98.61.2

Key Ideas

The garden was an essential element of the lifestyle of the literati [le-te-rah-tee], China's upper class of scholar-officials. This rock garden occupied a small courtyard attached to the study of one such scholar. The study and garden created an environment to enjoy of the scholarly pleasures of poetry, calligraphy, and painting as an escape from the strictly ordered world of official life. This small courtyard garden served to evoke the wildness of nature in his imagination just as a poem or painting might.

The Literati

When this garden was originally built in the 1700s, the tradition of the literati was well established in China. This prestigious class of scholars arose during the Tang [tahng] dynasty (618-907) with the institution of a rigorous civil service examination to select people who possessed the best minds for government positions. After years of study in philosophy, literature, and history, those who successfully passed the examination might become officials of the government. Whether they took an official position or not, the literati prided themselves on their cultivated interest in the arts, especially calligraphy, poetry, and painting.

An Escape for the Imagination

In their official duties, the literati conformed to the orderly hierarchies of Confucianism that were the foundation of Chinese social structure. However, the contrasting philosophy of Taoism [dow-ism] is at the heart of their scholarly pursuits and their interest in a garden like this one. Whereas Confucianism emphasizes the individual's place in society, Taoism speaks to the individual's unity with the natural world. The ideal Taoist was a recluse living in rugged isolation on a mountaintop, at one with the forces of nature. Such hermits were commonly the subject of the literati's poetry and paintings.

The Scholar and his Garden

While there were scholars who actually did give up their official duties to live as hermits in the wilderness, many evoked the experience within the comfort of their own homes by building gardens. As Ji Cheng [jee chung] wrote in the *Yuan Ye* [yu-en yeh], a 1634 treatise on the craft of gardens, the purpose of having a garden in the city was "to live as a hermit even in the middle of a marketplace." The traditional Chinese courtyard-style house made it entirely possible to achieve this sense of isolation. The courtyard complex consisted of small buildings clustered around open courtyards, all surrounded by high walls that kept street life far at bay. Some of the open courtyards were devoted to gardens. These gardens could be small little nooks, like this one, or very complex landscapes, with ponds, bridges, and small buildings.

A Passion for Rocks

Rocks were vital components of any garden and the more unusual the better. Most of the rocks in this garden are Tai-hu [tie hoo] rocks from the bottom of Lake Tai. Tai-hu rocks were particularly desirable among literati. These limestone boulders have been worn away by water and sand over centuries to become complex shapes filled with curves and cavities. The great popularity of these rocks encouraged craftsmen to add to the natural supply by carving rocks to resemble the Tai-hu boulders and dropping them in the water to age for several years. These "artificial" rocks had much less value among rock connoisseurs, who collected rocks in the same way they might collect art. This garden also includes rocks known as "bamboo rocks" for their tall thinness. The passion for rocks ("petromania") peaked in the Tang dynasty (618-907) and again in the Qing [ching] dynasty (1644-1911), the period from which this courtyard dates.

How to Build a Rock Garden

Garden design was an expression of the scholar's personal sensibilities. The Yuan Ye manual advises that the garden's design be approached as an artist would approach a painting. "Take the whitened wall [of the courtyard] as the painting paper, and paint it with rocks." Rocks might be arranged as a configuration to resemble mountain scene. When skillfully arranged, rock clusters suggest the drama of nature. For example, a rock balanced so that it is wide on top and tapering towards the bottom to look "dangerous but without risk" was greatly admired. Also praised were rock forms with many holes and surfaces for the viewer to "pass through" in an imaginary stroll through this fantastic landscape. In the past, a mixture of glutinous rice and tung oil was used to bind the rocks together. Great care had to be taken in choosing rocks that fit together snugly and gracefully. Cement is used today, but great skill and care are still required to set the rocks.

The Meaning of the Rocks

The design of a garden is a means for the gardener's personal expression; likewise, viewers of the garden are expected to bring their own interpretations to it. A grouping of rocks may remind one of an actual landscape, symbolize sacred mountains, or suggest the rocky island home of a Buddhist deity. While usually suggestive of mountains, rock formations may also be appreciated as "natural sculptures" of animals, birds, or deities. The plants in a garden can also inspire interpretations. The bamboo in this garden, for example, might suggest the qualities of a noble man – "upright and modest, yielding but never breaking, enduring through winter days."

Recreating the Rock Garden in Minneapolis

In 1996, The Minneapolis Institute of Art purchased a Chinese scholar's study and attached courtyard garden to be rebuilt in the galleries of the museum. Although the primary rocks of the garden had disappeared long ago, the base rocks were still in place. Chinese craftsmen came to the United States to recreate the garden using authentic rocks collected from other abandoned gardens in the Lake Tai region. The craftsmen imagined different kinds of animals as they arranged the rocks; look for suggestions of a

lion, a turtle, and a dog or wild boar among the mountainous shapes. (It's easier to interpret them as animals in real life than in a reproduction.) The craftsmen also erected a group of rocks outside the windows of the museum's lobby looking out towards 24th Street.

Suggested Questions

1. Look closely. What different kinds of things do you see in this garden?
2. Chinese craftsmen built this garden with plants and rocks from Lake Tai. What do you think would be most difficult to do? What would take the most time? What do you see that makes you say that?
3. Look closely at the floor of this garden. It is made of many small rocks placed together to make a pattern, or design, on the floor. What designs or patterns do you see?
4. To relax, the owners of gardens like this one would imagine they were tiny and "walk" around the garden rocks, in and out of the holes. What path would you take? How would it feel? Turn and share your answer with your neighbor.
5. What questions would you like to ask the craftsmen who built this garden? What questions would you like to ask the scholar who owned this garden? Would you like rocks like these in your garden? Why or why not?



Paul Gauguin, French, 1848–1903
Tahitian Landscape, 1891
Oil on canvas
26¾ x 36½ inches
The Julius C. Eliel Memorial Fund, 49.10

Key Ideas

Gauguin [go-gan] spent all of his life trying to "return to nature," first in the French countryside and then in the exotic South Sea islands. Gauguin sought to be among people who lived close to nature. In Gauguin's quest to express the true essence of his environment, he developed a style that was not concerned with painting places and things exactly as they appeared in nature, but rather to paint an emotional response to his surroundings.

Imagination, Emotion and Spirituality

Gauguin went to Tahiti in search of a paradise untouched by urban capitalism, which he felt was artificial and spiritually bankrupt. He wanted to find a remote haven where he could live cheaply and work in nature. Like many artists of his time, Gauguin looked to pre-industrial cultures for artistic inspiration and a lifestyle that was believed to be simple and pure. Instead, Gauguin discovered a thoroughly colonized country whose native culture was fast disappearing as a protectorate of France. Ignoring this reality, Gauguin drew on his imagination to reveal the ideal Tahiti.

Rather than just describe the natural world, Gauguin explored the realms of emotion, imagination and spirituality. His paintings evoke an experience or idea in which the meanings cannot be literally represented but rather suggested indirectly. In *Tahitian Landscape*, Gauguin depicts this tropical site with simplified drawing, flattened space and intense color in a way which expresses such feelings as serenity and joy. Gauguin called his style *Synthetism*, because it synthesized observation of the subject in nature with the artist's feeling about that subject.

Escape to the Tahiti

Tahitian Landscape dates from Gauguin's first trip to Tahiti in 1891 and reflects the painter's initial joy and happiness in his new surroundings, despite his disappointment that much of Tahiti had been colonized by the French. He immersed himself in what he believed to be the authentic aspects of the culture. Painted on the island of Mootia-rea, *Tahitian Landscape* depicts a paradise of palm trees, mountains, and grassy meadows. The scene is rare in that it is one of the painter's few pure landscapes; only a small, single figure and a dog are depicted in the center of the painting. Gauguin was profoundly affected by his new home; it was a respite from the activity, struggle, and tension of European life. He once said of his Tahitian paintings that he had been "eager to suggest a luxurious and untamed nature, a tropical sun that sets aglow everything around it...the equivalent of the grandeur, depth, and mystery of Tahiti when it must be expressed in one square meter of canvas."

Forging a Style for Expression

In order to express his highly personal feelings to the viewer, Gauguin developed a style that broke with centuries of artistic tradition. Based on the use of line and color for emotional rather than descriptive effects, this style combined abstraction, motifs drawn from a variety of traditional cultures, symbolism, and an intentionally naïve child-like drawing style to produce sensuous, evocative works. His work laid the foundation for the development of avant-garde art in the early 1900s.

Tahitian Landscape, while more naturalistic than Gauguin's later works, is still an abstract representation of the scene. The landscape has been conceived as a series of flat shapes superimposed one on top of the other and differentiated by color. Repeated shapes in the mountains, trees and shrubs help to create a decorative effect and a unified composition. The colors in the painting have been carefully placed to heighten and intensify the beauty which Gauguin saw around him - gardenia, hibiscus, bougainvillea and palm trees set against a backdrop of mountains and blue sky – to create an expression of harmony and calm.

A Life Unbound

Paul Gauguin was undoubtedly one of the most flamboyant personalities of his day. Born in Paris to a Peruvian mother and French father, Gauguin lived in Peru until the age of seven. As a young man, he spent six years at sea, in the merchant marine and the navy. These early experiences may have stirred the wanderlust that marked his life.

It was shortly after he lost his job in the stock market in 1882, that he left his wife and five children in order to find an unencumbered lifestyle and pursue his art full time. After sojourns in Brittany, Panama, Martinique, and Arles, Gauguin sailed for Tahiti in 1891. Although he returned to Paris for two years in 1893, he went back to Tahiti and later moved to the Marquesas, where he died in 1903.

A Legacy of Experimentation

A potter, sculptor, painter, and printmaker, Gauguin's impact on the art of the 1900s was tremendous. Due to his tireless experimentation, Gauguin has been identified with a range of stylistic movements. He has been called a Post-impressionist, a Symbolist, and a Synthesist. Towards the end of his life Gauguin wrote, "The painters who reap benefits of this liberty today owe me something."

Suggested Questions

1. Looking at this picture, what words would you use to describe Tahiti? What do you see that makes you say that?
2. Gauguin was more interested in recreating the feeling of a place than showing exactly how it looked. How would it feel to be "inside" this picture? How has Gauguin painted that feeling?
3. Imagine you are the person walking on the pathway in this painting. What sounds might you hear in this scene? What kinds of things might you smell in the air? Where are you going to on your walk?

4. Gauguin titled this painting *Tahitian Landscape*. What other titles could he have used? Why? Which would you pick and why?
5. If you were to paint a painting of where you live, what time of year would you choose to paint? Why? What colors would you use to paint your picture?



Africa, Ivory Coast, West Africa region (Baule)

Kpele Kpele Mask, 1800s

Wood and reconstructed raffia collar

H.44 x W.26½ inches (Horn H.17½ inches)

The William Hood Dunwoody Fund, 62.37

Key Ideas

Like many African peoples, the Baule [**bah-** leh] of central Ivory Coast [koht dee-**voir**] perform elaborate masquerades to mark important village events. The plain round face of this mask is immediately recognizable to a Baule villager as *kpele kpele* [kah-**peh**-lay kah-**peh**-leh], a character from the *goli* [**goh**-lee] masquerade. The dancer wearing the *kpele kpele* mask makes exaggerated movements and menacing gestures and wears a costume of raffia and animal hide. The dance, the costume, and the rough simplicity of the mask together remind the audience of the uncontrolled aspect of the world beyond the civilization of the village.

The Bush Versus the Village

The region of West Africa where the Baule live is a mixture of forest and grassland. They have traditionally lived in scattered small villages, with homes clustered around a central public area. The clear physical division between the village and the bush (the unsettled surrounding area) is matched in the world of the imagination. The Baule believe that an invisible world of spirits inhabits the plants, animals, and land forms outside the limits of the village. These spirits of the bush can be helpful or harmful. People must carefully communicate with them through rituals and masquerades to avoid misfortune.

A Mask in Context

When you look at this mask in the art museum, you must first of all understand how far it is from its original context. Masks like these are made to be viewed only during a masquerade performance. The mask itself is one small part of an energetic display of costume and dance. After the masquerade the villagers hide the masks away. The spirits associated with the masks can be so powerful that to see them outside of the masquerade can have terrible results—cause an accident, perhaps, or infertility. The *kpele kpele* and the other *goli* masks are not considered to be the most powerful and are used for entertainment more than ritual performances. However, the Baule still regard them as spiritually potent. Like many of the more powerful masks, the *goli* masks are stored in a sanctuary in the bush, away from the village.

Masquerade as Entertainment

Baule villagers perform the *goli* masquerade in the central public area of the village as entertainment for the community at harvest time, to honor special guests, or at funerals. The festival spans a whole day and also features feasting and drinking. Because *goli* does not have the ritual function that many other masquerades do, it is open to the whole community. Women and children are not allowed to watch masquerades that are direct encounters with the spirit world. As with most African masquerades, only men do the dancing.

Kpele Kpele up Close

The kpele kpele mask is highly stylized; that is, the artist has eliminated or exaggerated certain details for expressive purposes. The shape of the face has been simplified to a flat disc. The eyes are large teardrops and the mouth is a square box. A row of jagged teeth fills the mouth, and the curved shapes on top of the head suggest an animal's horns. These clues are enough to convey that kpele kpele is alive and inhuman, wild and mysterious. While kpele kpele is usually rather small, the great size of this example (more than two feet in diameter) makes it all the more awesome. The reconstructed raffia collar ringing the mask like a mane adds to its bulk. The raffia would swish and swirl as the dancer moved, along with the raffia skirt worn at his waist. A hide cape on the dancer's back completed the costume.

Kpele Kpele in Goli

The meaning of kpele kpele as a symbol of the wild, uncontrolled aspect of the environment is amplified in the context of the other goli masks. Kpele kpele is the first of a series of four pairs of masks that might appear in the goli masquerade. Two dancers take turns at a vigorous dance of quick stomping. In many cases they are mischievous, racing around the dance area and teasing young women. An attendant accompanies the pair of dancers to make sure their costumes are in order and they do not get disoriented.

The pairs of masks that follow are progressively more realistic. After kpele kpele comes the pair of *goli glin* [**goh**-lee **glin**] masks, whose wearers dance even more wildly. Goli glin is still very much an animal, with horns and a long snout. Next comes the *kpan pre* [kah-pahn **pray**] pair, the first of the two female pairs. Kpan pre has a rounded human face with realistic features, but still has horns. The dancers again take turns, but their dance is more graceful and fluid. The last and most prestigious mask, *kpan* [kah-**pahn**], has an even more refined human face, this time topped with an elegant hairstyle. She is the height of the Baule ideal of female beauty, and her dance is slow and stately. She symbolizes the civilized nature of the village, the other end of the spectrum from kpele kpele's wildness.

An Adopted Tradition

Goli is a relatively new tradition for the Baule, who did not historically perform masquerades at all. Baule traders were introduced to the dance by the neighboring Wan people around 1900. While some changes in the performance of the masquerade have evolved, the forms of the masks are essentially the same. Even the songs accompanying the dances are still sung in the Wan language, unintelligible to the Baule. "Wan is our Latin," one man told a visiting scholar. Nevertheless, goli has become the most characteristic of Baule masquerades, performed more often than any other and a popular attraction for tourists.

Suggested Questions

1. When a work of art is not lifelike, we say it is ABSTRACT. Often artists make things abstract by simplifying shapes and playing with details. What shapes do you see in this mask? What details have been left out? What details have been exaggerated? What details have been turned into a pattern?
2. Masks are used in different cultures around the world. How is this mask like masks you might use? How is it different? How are the ways we use masks different from the way the Baule use masks?

3. The Baule people of Ivory Coast immediately recognize kpele kpele and the other masks used in the goli masquerade because goli is often performed in their communities. What well-known characters from your own culture do *you* recognize immediately?



Berenice Abbott, American, 1898-1991
New York at Night, 1934
Gelatin silver print (printed 1982)
H.21¹⁵/₁₆ x W.17³/₈ inches
Gift of the William R. Hibbs Family, -86.108.37

Key Ideas

Berenice Abbott dedicated herself to photographing the changing environment of New York City in the 1930s. This photograph, *New York at Night*, is one of many Abbott took as a part of a ten-year project titled *Changing New York*. Through these images, Abbott sought to capture the activity and energy of New York and the people who lived there. Although not all of her photographs include people, as Abbott said, "You are photographing people when you are photographing a city, and you don't have to have a person in it."

Inspiration in Paris

Abbott found her inspiration in the French photographer Eugene Atget [At-zhey], whose photographs of Paris documented that city's changing environment at the turn of the century. Abbott met Atget in Paris at the beginning of her career and towards the end of his. Remembering the first time she saw Atget's photographs, she wrote, "Their impact was immediate and tremendous. There was a sudden flash of recognition—the shock of realism unadorned. The real world, seen with wonderment and surprise, was mirrored in each print." Abbott soon opened her own studio and began making portrait photographs. She was talented and successful and photographed many famous people.

In 1927 she persuaded Atget to pose for a portrait. When she went to show him the prints she found he had died. Afraid that his photographs would be lost, she purchased all his negatives and prints. In 1929 Abbott went back to America in order to publish a book about Atget and his Paris photographs. What started as a business trip ended up being a permanent move back to the United States.

A Changing New York

Abbott explained her decision to stay in New York, "The new things that had cropped up in eight years, the sights of the city, the human gesture here sent me mad with joy." Abbott was fascinated by the contrast between the old and new ways of life in New York. She photographed the contrast between the wealthy players of Wall Street and the poor people deeply affected by the Great Depression. She was also drawn to the contrast between the old and new architecture of the city. During the eight years she had been in Paris, New York had experienced its second great skyscraper boom. In *New York at Night*, she has captured the contrast between the sleek forms of the new skyscrapers and the decorative ornamentation of the older buildings.

In this photograph Abbott also emphasizes the contrast between the lights of the buildings and the darkness of the night sky. Abbott had just a few days out of the entire year to maximize this contrast. Only on the shortest days of the year in December would it get dark early enough so lights would have to be turned on when people were still at work.

Pursuing a Passion

Photographing New York was Abbott's passion and she did it in the face of great odds. Documentary photography was not popularly admired in the late 1920s and early 1930s and Abbott found it difficult to make ends meet. She was able to devote only one day a week to photographing her city, supporting herself with her portrait photography the other days. When the stock market crashed in 1929, Abbott didn't know how she would pay the rent, let alone continue photographing the city. When the Federal Art Project of the Works Progress Administration was formed in 1935 to provide work for artists and craftspeople, she applied for a grant. Abbott later recalled that the day she learned her project was accepted was the happiest day of her life. She was now able to work full-time and get paid to photograph the city she loved.

The job of photographing the city could be strenuous. For this picture, Abbott rejected her smaller handheld camera in favor of a large format camera, such as Atget had used in Paris. This type of camera, which exposes an 8 x 10- inch negative, was heavy and slow to operate, but the large format gave her added detail and more control. Abbott took pictures from interesting and sometimes extreme camera angles. She would position herself precariously high up for a bird's-eye view or down low dodging pedestrians on the street for a worm's-eye view.

The Art of the Documentary Photograph

Abbott's photographs were both documentary and artistic. Pierre MacOrlan, a writer and friend of Abbott, said the art of documentary photography was capturing contemporary life "at the right moment by an author capable of grasping that moment." Abbott's keen sense of composition allowed her to "grasp" many such moments. We see her artistry in *New York at Night* in the unusual shift in perspective. She did not choose to show a city with a typical skyline view, but instead puts the viewer above this vibrant city. In this way she succeeds in answering her own question, "How shall the two-dimensional print in black and white suggest the flux of activity of the metropolis, the interaction of human beings and solid architectural constructions, all impinging upon each other in time?"

Suggested Questions

1. It's hard to see things in the dark; how do you know where the buildings are? Which buildings seem closer to you? Which seem farther away? How can you tell?
2. Photographers are interested not only in what they are taking a picture of (the SUBJECT), but also in the arrangement of shapes, lines, and colors (the COMPOSITION). What shapes do you see in this picture? Do you see any places where several small shapes work together to form bigger shapes?
3. Berenice Abbott said, "You are photographing people when you are photographing a city, and you don't have to have a person in it." Are there any people in this picture? Where are the people? What do you see that makes you say that? Are they "in" the picture even if we can't see them?

4. Abbott wanted to photograph the new skyscrapers of New York because they were changing the look and feel of the city. What would you choose to photograph in your community to show how it looks and feels? Where could you go to get a dramatic view? What might be an interesting time of day to take your picture?
5. What would you ask the artist if she were here?



Canaletto (Giovanni Antonio Canal), Italian, 1697-1768

Grand Canal from Palazzo Flangini to Palazzo Bembo, c. 1740

Oil on canvas

24¼ x 36¾ inches

Bequest of Miss Tessie Jones in memory of Herschel V. Jones, 68.41.11

Key Ideas

To the person traveling in the 1700s, Venice was a captivating city beyond all imagining. Views of the city were in great demand by tourists who were enchanted with its unique beauty and luxurious lifestyle. Canaletto was one of the most successful and popular painters of such views or *vedute* [vehdoo-tay]. In his detailed, realistic manner he produced painstakingly accurate "portraits" of his environment.

Pride of Place

Topography, the portraiture of places, reached its highest point in the 1700s. In that great age of building, kings and princes, wealthy merchants and landed gentry were busy reshaping the cities in which they lived and the houses in which they dwelt. Pride in their possessions inspired a demand for a visual record of their achievements, just as personal pride made portraiture a characteristic activity of the time. Vedute or view painting became an important category of painting, valued most highly for its fidelity to the subject.

The 1700s was also an age of travel. Politically, Europe was passing through a period of comparative stability. Wars had far from ceased, but they no longer involved whole populations; religious differences had ceased to be acute; trade and industry were expanding and scientific curiosity was developing. There was an interest in exploring the manners and monuments of those earlier civilizations regarded as the foundation of a common European culture.

The Grand Tour

With its rich classical and cultural heritage, Italy inevitably became the main focus of such travel. A large proportion of travelers came from England which was then the wealthiest country of the Western world, with an expanded seaborne commerce which promoted travel. The Grand Tour, which included the principal cities and sights of Europe, came to be regarded as an important part of any gentleman's education.

From these many travelers came a demand for pictorial souvenirs of the places they had visited and the sights they had seen. Some tourists brought their own artists with them to paint whatever scenes took their fancy. Usually, however, the travelers relied upon local talent and they wanted scenes of the cities as a memento of their visit.

Destination Venice

Venice, beyond question, was the main center of cityscapes in 1700s Italy. The city was unique in character, and retained its ancient splendor. Its civic and religious ceremonies were unrivaled in magnificence, and a constant round of festivities was a part of the social life in every sphere of society. Venice had an efficient government, which saw to the visitors' safety and health, while its hotels were reputed to be the best in Europe. Venice's many visitors wanted souvenir views of the city, and many skillful *vedute* painters met this demand.

A Water Highway

Canaletto shows us a view of Venice from near the head of the Grand Canal that winds its way through the city. Venice's principal economic highway as well as a fashionable promenade, the Grand Canal was lined with palaces alternating with warehouses and churches. All appear in Canaletto's view.

On the far left of the painting is the Palazzo Flangini, begun as a grand nobleman's city home but never completed, due to lack of sufficient funds. Beyond the palace are the walled gardens and water facade of the church of San Geremia. The church is flanked by another waterway, the Canareggio, second only to the Grand Canal in importance. One can just make out, from this angle, where the two join at the corner of the walkway in front of the church. The tower of another church, San Marcuolo, may be seen in the distance, and the view of the left bank of the canal ends with the facade of the Palazzo Vendramin-Calergi.

On the right bank is an anonymous-looking structure originally built as a private home but by the 1700s serving as warehouse and headquarters for Turkish merchants in the city. Beyond this may be seen the twin obelisks topping the Palazzo Belloni- Battaglia and the round-arched windows that graced the side facade of Palazzo Bembo. Throughout the scene gondoliers ply their trade, carrying passengers and merchandise in ornate covered "water carriages" or sturdy business-like scows. Canaletto has captured a single moment of time forever, freezing gestures in the middle of expression as though engraving them on the visitor's memory.

Capturing a View

This painting exhibits Canaletto's mature style. Its carefully delineated portrait of this fashionable section of Venice reveals his early training in perspective as well as his skillful use of the camera obscura for preliminary drawings. The camera obscura was a favorite device of topographical painters—a lens projected the image of a view onto a ground glass screen, which could then be traced and used as the basis for drawing or painting.

A Career of Painting Views

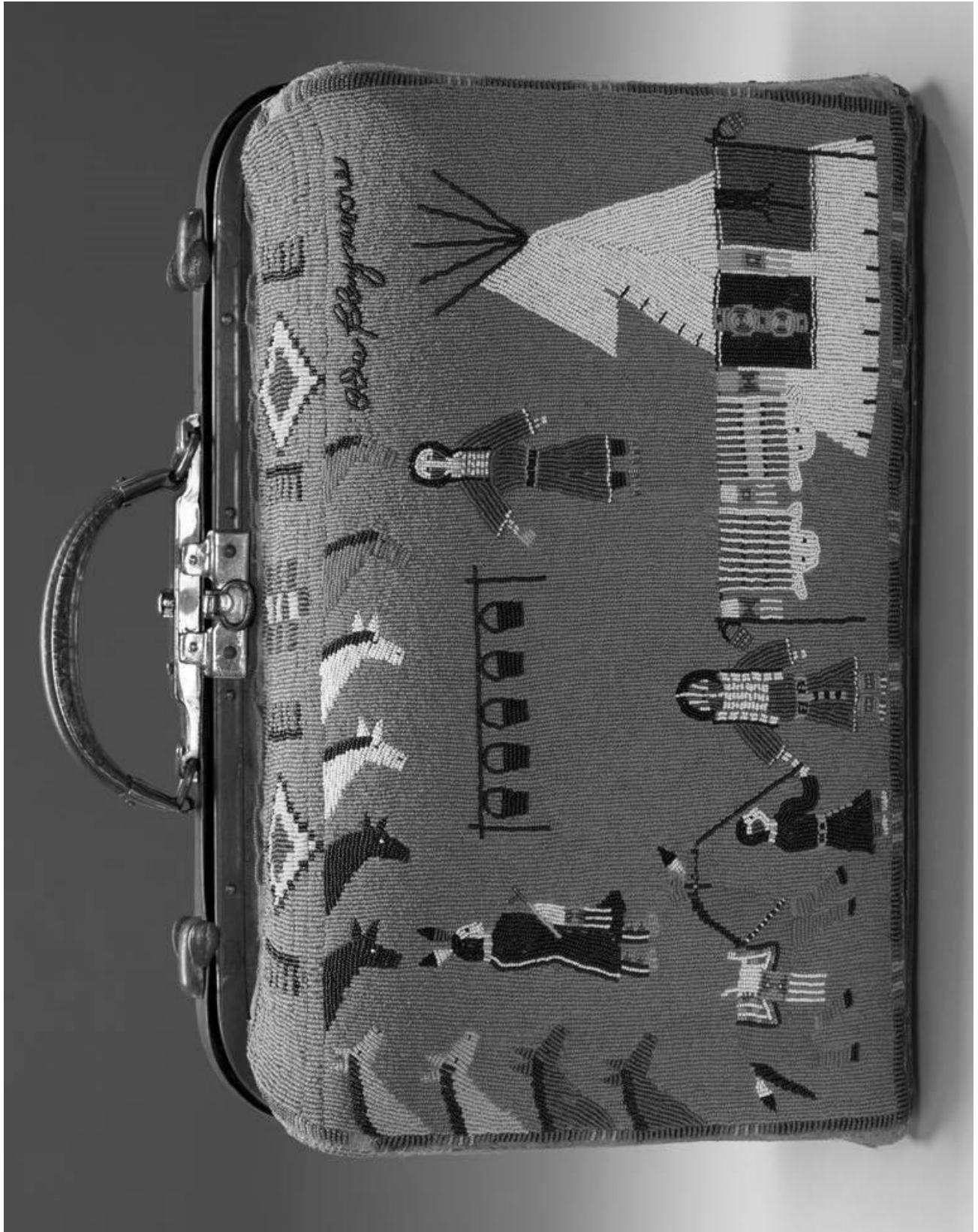
Canaletto began his career as a theatrical decorator, painting scenery with his father and brother for local theaters and for the opera. Early in 1720, possibly inspired by the work of Dutch and Flemish landscapists seen on a trip to Rome, Canaletto began to paint the views of Venice that were to become the major contribution of his art.

Throughout his career Canaletto had a steady market for his work, primarily among English patrons. The British consul at Venice, Joseph Smith, also a publisher and art collector, acted as his agent to some extent and published numerous engravings of his paintings. In 1745 Canaletto went to England, where he remained ten years.

After his return to Venice in 1755, Canaletto seems to have painted very little, and what he produced is extremely hard and mechanical in style. So popular was his earlier manner of painting, however, that it was kept alive in numerous works produced by Canaletto's nephew and the school of studio assistants Canaletto had once employed. In this way the Venetian vedute remained in demand well into the 1800s.

Suggested Questions

1. What could someone who had never been to Venice learn about the city by looking at this picture? What do you see that makes you say that? How is it different from where you live?
2. Artists use a variety of tricks to show distance. What is near us in this picture? What is far away? How can we tell?
3. What might it feel like to be here? What might you hear? What do you see that makes you say that?
4. If you were sending this picture as a postcard from a trip, what would you write on the back?



Ida (?) Claymore, probably Minneconjou Lakota, North America, Great Plains region

Suitcase, 1900s

Beads, hide, metal, oilcloth, thread

The Robert J. Ulrich Works of Art Purchase Fund, 2010.19

Key Ideas

This beaded suitcase holds many stories. The first story is about the artist, Edith or “Ida” Claymore, a Minneconjou [Min-na-CON-ju] Lakota artist. Claymore lived on the Standing Rock Reservation, located on the North and South Dakota border, where she made this beaded bag. Claymore applied traditional Native beadwork to a non-traditional object, in this case a European-American style satchel. The bag’s beaded décor tells another story, of a traditional Lakota courting scene. A young man brings a gift of many horses to his potential partner. She accepts the gift and, in doing so, accepts his proposal. In this way, this bag represents the many worlds and identities of Native people living within two cultures—native and non-native, traditional and contemporary.

Creativity from Confinement

This beaded suitcase was produced around 1880 to 1909 in response to life on the reservation. By the 1870s, the U.S. government had begun to confine Native Americans by force to reservations, internment camps, and boarding schools. The reservation era between 1880 and 1960 was a time of profound cultural upheaval for Native people of the Great Plains. Paradoxically, while the reservation period suppressed male artistic traditions, which often centered on themes of war and hunting, women’s arts flourished. Confinement and government bans on many traditional activities created a period of “enforced leisure,” allowing women time to work on their art. The result was a tremendous blossoming of beadwork, traditionally done by females.

Prior to Native people’s confinement on the reservation, most beadwork was applied to objects created for use within the Native community. With the introduction of new materials introduced by European-Americans, Native women artists began to experiment, creating marvelous hybrid objects. They meticulously embellished non-traditional objects with tiny glass beads, like this suitcase. Many Plains artists incorporated non-traditional motifs, such as the American flag and alphabetic inscriptions, with traditional Native motifs and designs in their beadwork.

Bags were a common medium for beadwork in the Plains tradition, especially during the highly nomadic period following the arrival of the Spanish to North America. Decorative items needed to be portable, and bags were essential for moving camp. This bag, a factory-produced hard-sided suitcase, updates the tradition in the reservation era. Beaded bags were made for the European-American markets, but they were also created as honor gifts to be given to family and friends to mark a special occasion, such as a wedding.

Tradition and Innovation

These new beaded forms were among the many innovative ways Native artists adopted and adapted European-American goods to Native traditions. Native beadwork came to the Americas with European traders in the 1800s. A handful of early glass beads were so valued, they might be traded for a horse. By the middle of the 1800s, beads had become a “traditional” medium of Plains culture. Beadwork surpassed quillwork as a means to decorate traditional Native clothing and utilitarian and ceremonial objects.

Quillwork requires weaving together flattened and dyed porcupine quills into bison, deer, or elk hide; glass beads, by contrast, are durable, come in a vivid range of colors, and are more easily sewn onto hide or cloth. Distinct regional or tribal differences in style and technique developed in beadwork. Lakota beadwork on the late 1800s is often known to have a fully beaded background of one color, often blue or white.

On this suitcase, Claymore applied beads to deer hide and then attached the hide to a commercially made leather and metal suitcase. To create the design, glass beads are attached to buffalo or deer hide several at a time by a technique called the lane stitch.

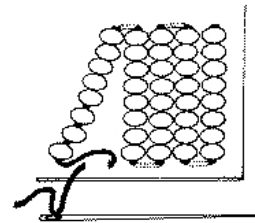


Illustration adapted from “Sioux Style Lazy Stitch Beadwork,” by Steve Nimerfro
Originally published in *Moccasin Tracks*, March 1982

To illustrate this story of courtship, Claymore used pictographic conventions usually found on traditional Native painted or drawn works of art. Pictographs are stories that are told through pictures. Beaded narratives created by Plains women during the reservation era were an extension of pictographs that had historically been drawn by men for many generations. On the Great Plains, men’s pictographs usually recorded stories of battle, visionary experiences, hunting, and courting. Women mostly beaded geometric designs, as found atop and on either end of the suitcase. When women did create the rare object with pictographs, they usually depicted domestic and courting scenes.

A Story in Beads

This beaded suitcase tells the story of a courtship in two phases. The upper scene shows the suitor with an eagle feather in blue wearing a distinctive pipe bag. He is presenting a gift of many horses, represented by rows of horse heads, to his prospective wife. She stands in a fine red robe beside a row of cooking kettles. The second part of the story appears in the lower half, as a girl in blue leads a gift horse bearing the man’s pipe bag to the woman in her camp. Her acceptance of the gift, and the man as her husband, is illustrated by her taking the reins of the horse. She stands beside a rack laden with her handiwork—quilled hides, pipe bags, and beaded blankets. The camp scene, featuring a tipi, implies a traditional Lakota setting. It is the story of a union between an accomplished horseman and a woman highly skilled in domestic and fine arts.

The other side of the suitcase features two cowboys lassoing cattle, both steers with identifiable brands. Claymore left no record to explain any possible connection between the two narratives. It is possible that she was showing the first scene to illustrate the traditional ways of Plains people, and the second to reflect the realities of contemporary life on the reservation.

About the Artist

The beaded signature suggests the artist's name is Ida or Ede Claymore. The signature is difficult to read, but may be a nickname for Edith. Provenance records state that Edith Gilbert was born in 1858 and married to Joseph Claymore by Native custom around 1878. They had seven children together. A photograph in the collection of the State Historical Society of North Dakota shows a couple, identified as Joseph and Mrs. Claymore of Standing Rock Reservation, standing behind a table full of beaded suitcases and satchels. The MIA's suitcase, with cattle roping scene, is seen in front of Joseph. This photograph was probably taken at a local fair. Mary Anne Victoria Claymore owned this beaded suitcase prior to the museum purchasing it at auction. Mary Anne is the daughter of Joseph and his wife Katherine, whom he married after Edith's death in 1909.

Only a very few beaded suitcases exist. All known examples were produced by the Lakota, from either Cheyenne River or Standing Rock Reservation in the Dakotas. Claymore's suitcase is considered to be one of the finest. A perfect illustration of resiliency and creativity, her work beautifully blends tradition and innovation.

Suggested Questions

1. Using the images on the suitcase, create a story. How does it begin, what happens next, and how will it end?
2. Edith Claymore created objects that incorporated the traditional and contemporary. In what ways do people today also combine traditional designs with contemporary objects?
3. If you were to decorate a suitcase or backpack with images that told stories about your life and identity, what would you include?
4. Would this be a bag you'd like to own? What would you use it for? What would you put in it?

Glossary

- Abstract** Art in which the artist is more concerned with manipulation of the formal elements and principles of art than with naturalistic representation. Recognizable references to original appearances may be very slight.
- Balance** The equal distribution of visual weight in a composition. When this equilibrium (generally between the left and right halves) is not present, the viewer senses a certain vague uneasiness or dissatisfaction. The simplest type of balance is SYMMETRY, sometimes called "formal" balance, in which shapes are consciously repeated in the same positions on either side of a central axis. The second type of balance is ASYMMETRY or "informal" balance, in which balance is achieved with dissimilar objects that have equal visual weight or equal eye attraction.
- Cityscape** A painting, drawing or other depiction of urban scenery. Although figures or other objects may be included in a cityscape, they are of secondary importance to the architectural setting.
- Color** The pigments used to create a visual illusion or design. Color has hue, value, and intensity or saturation. HUE is the name for the actual color, whether it is red, azure, or citron. VALUE refers to the lightness or darkness of a color, achieved by the amount of white or black added to it. INTENSITY refers to the relative purity of a particular color, its BRIGHTNESS or DULLNESS.

Colors are divided into three categories:

- (1) PRIMARY colors—red, yellow, blue—from which all other colors are mixed;
- (2) SECONDARY colors—orange, violet, and green—each made by mixing two primaries; and
- (3) TERTIARY colors, which comprise the rest of the mixed color wheel. Hues are called COMPLEMENTARY when they appear opposite each other on the color wheel. Mixing complements together dulls them; placing complementary colors next to each other intensifies the brightness of each.

There are two basic ways that color is used in painting: as LOCAL color, reproducing the colors seen in nature (green grass, blue sky, red apples); or as ARBITRARY or NONLOCAL color, which ignores natural color for aesthetic or emotional reasons.

Colors may have any number of visual properties. BRIGHT colors are more noticeable to the eye and tend to advance in a composition. DULL colors tend to recede. Similarly, WARM colors—red, yellows and oranges—normally advance while COOL colors—blue and related hues—recede. In addition, color may be used for emotional identification, to help establish a certain mood in a painting.

Composition

The arrangement of forms in a work of art.

Contrast

The use of opposing elements (colors, forms, lines, light and dark) in proximity to produce an intensified effect.

Gesture

A movement that shows an idea or a feeling.

Landscape

A painting, drawing or other depiction of natural scenery. Although figures or man-made objects may be included in a landscape, they are of secondary importance.

Line	The most familiar of all the elements of art, line is capable of infinite variety and is able to convey all sorts of moods and feelings. A major characteristic of line is its DIRECTION: a HORIZONTAL line implies quiet and repose; a VERTICAL line, strength and solidity. Both are stabilizers and tend to reduce any feeling of movement. DIAGONAL and SPIRAL lines are used to suggest movement and change.
Linear	Painting characterized chiefly by forms and shapes that are precisely defined by line. (Contrast with PAINTERLY.)
Motif	A decorative design or pattern.
Organic	Made of materials coming from living things.
Perspective	A system of representing three-dimensional objects on a two-dimensional surface so that they look as if they were really being viewed from a given point. There are a number of different methods for indicating perspective, the two best known being LINEAR PERSPECTIVE and AERIAL PERSPECTIVE. Linear perspective renders depth through a scientifically arrived at series of actual or implied lines that intersect at a vanishing point on the horizon to determine the relative size of objects from background to foreground. AERIAL or ATMOSPHERIC perspective renders depth by changes of form, tone or color with the recession of objects into background.
Pictograph	A picture representing a word or idea.
Portrait	A representation of a person. Portraits can exist in any medium and can be full length, three-quarter length, half length, or show only the head and shoulders of the sitter (BUST). With the aid of the imagination or a mirror, an artist may execute a SELF-PORTRAIT.
Realism	Art in which the subject is presented as closely as possible to the way it is seen by the human eye.

Shape	A visual form that can be classified as GEOMETRIC or regular (squares, circles, triangles, etc.), and ORGANIC or free-form (irregular, natural shapes).
Space	Several art forms are THREE-DIMENSIONAL (having height, width, and depth) and physically occupy space: ceramics, metalwork, weaving, and sculpture to name a few. All others begin with a TWO-DIMENSIONAL surface and may then create the illusion of space or depth. The degree of illusion may vary greatly from artist to artist and period to period. Generally speaking, until the mid-1800s most art aimed at creating a "window" into a simulated, three- dimensional world.
Texture	May refer either to ACTUAL texture, the tactile quality of the surface of the work of art, or to VISUAL or ILLUSIONARY texture, the tactile appearance of the objects depicted.
Value	The degree of lightness on a scale of grays running from black to white.