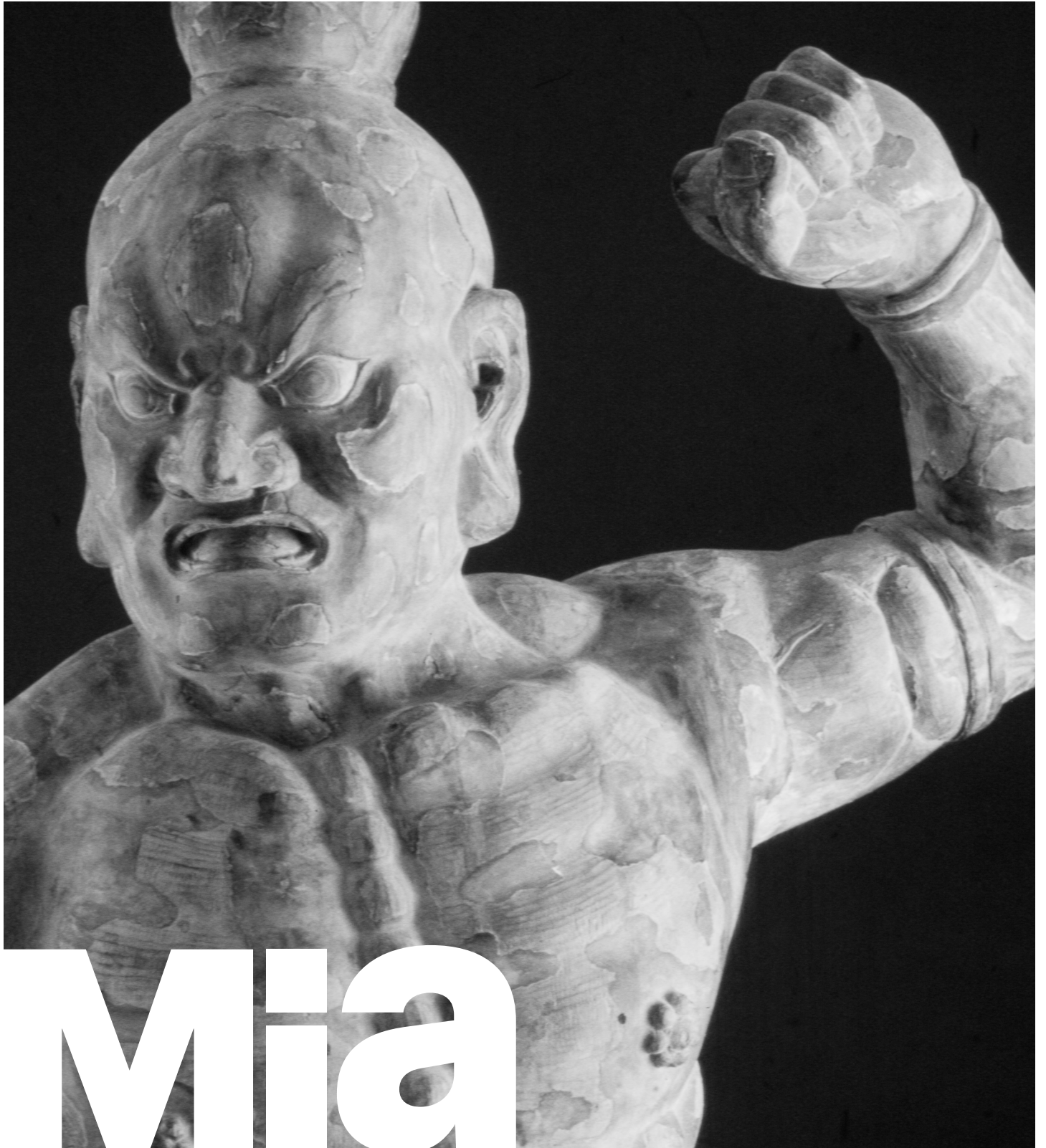


Minneapolis Institute of Art

Art Adventure

Sources of Strength



Mia

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.

Sources of Strength

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

Sources of Strength

Prop Kit Contents

<u>Work of Art</u>	<u>Prop</u>	<u>Replacement Cost</u>
China, <i>Tiger Pillow</i>	●Ceramic sample	\$20
	●Illustration of pillow being used and (flip side) images of African wooden pillows	\$10
Dorothea Lange, <i>Migrant Mother</i>	●Photographs of Migrant Mother series and (flip side) photo of Dorothea Lange	\$10
	●Photograph of family 40 years later	\$10
A'aninin/Nakoda, <i>Shirt</i>	●Fabric sample	\$15
	●Container of beads	\$15
	●Photo of man wearing an honor shirt and (flip side) diagram of shirt constructed from hide	\$10
Robert Delaunay, <i>Saint-Séverin</i>	●Sample painted canvas	\$30
	●Floor plan of church and (flip side) photograph of church interior	\$10
Japan, <i>Guardian Figures</i>	●Photograph of temple gate and (flip side) photograph of guardian figure	\$10
Dale Chihuly, <i>Sunburst</i>	●Chandeliers DVD	\$20
	●Photographs of installation at museum	\$10
Artwork Reproductions (7)		\$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

Life presents many challenging moments. Bad dreams... Fear of the unknown... Hard economic times, or even physical injury, to name just a few.

How does one find the strength to navigate life's challenges, big or small? For some challenges, people gain strength from their faith, or belief in the power of gods and super-human beings. Other problems are better solved with friends and fellow humans. Sometimes we get strength from the natural world.

The artists from around the globe who made the six works of art in this Art Adventure set all found unique and creative ways to represent sources of strength, some personal, some cultural. Despite their differences, the works of art reveal a constant throughout human experience—that art can play an important role in helping us meet life's challenges.



China (Asia)

Tiger Pillow, late 1100s

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

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

Gift of Ruth and Bruce Dayton, 2000.89.1

Key Ideas

Many people would immediately recognize this animal as a tiger because of its black stripes, rich orange coat and long tail. Many might be surprised to learn, however, that this ceramic beast—about fifteen inches long—would have served as a sleeping pillow in China during the late 1100s (over 900 years ago). Artists made pillows like this at a time when people believed that pillows could impart special qualities to a person as he or she slept. The tiger has been a powerful symbol in China since ancient times. Imagine how powerful one might feel sleeping on a tiger, gaining its energy and strength.

A Place to Rest Your Head

A lot of people today are accustomed to sleeping on soft, even fluffy, pillows. But hard pillows and headrests, commonly made of wood, have been used by a wide variety of cultures throughout the world. People from ancient Egypt, many other parts of Africa, India, and the Pacific Islands, among other places, have used them. Ancient Chinese texts refer to pillows made of wood or bamboo, and similar ones were used in China into the 1900s.

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

The Power of Pillows

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

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

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

Tiger, King of the Animals

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

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

Tiger, Symbol of a Universal Force

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

An animal was also associated with each of the four directions of the compass. The tiger ruled the west, the dragon the east, the tortoise the north, and the phoenix the south. Each animal’s domain extended to the corresponding quadrants of the sky.

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

Ceramics for the Popular Market

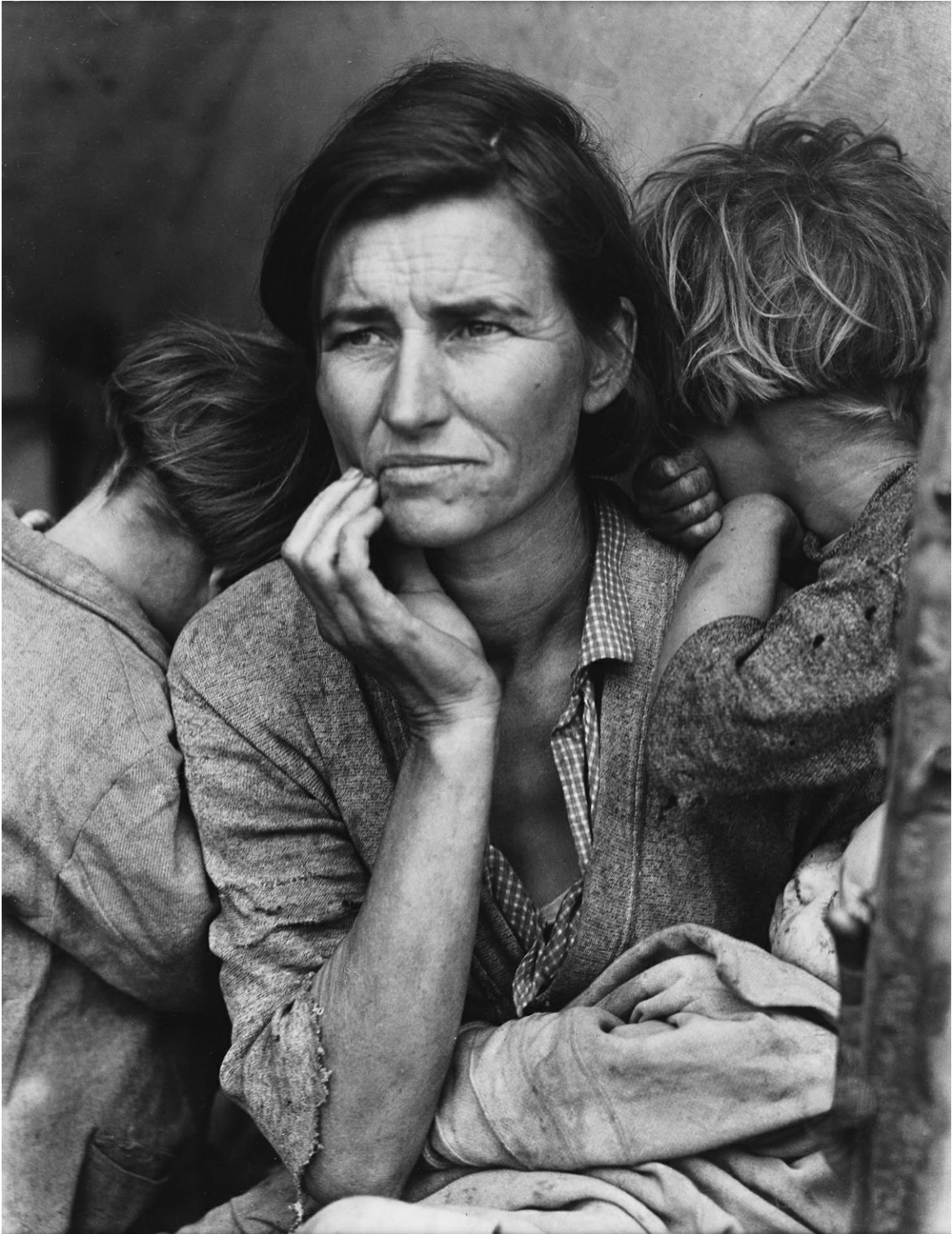
Many of China's most famous centers of ceramic production were organized around the business of the imperial court. This pillow, however, comes from a region of kilns in North China that specialized in the production of goods for popular consumption. Known as Tz'u-chou [TSU-jo] ware, the products of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

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

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

Suggested Questions

1. How did the artist who painted this tiger pillow show its strength?
2. In what ways do you think this pillow resembles a real tiger? In what ways are they different?
3. Where can you see the artist used his imagination to create this tiger? Why do you think the artist exaggerated the tiger's body? What makes you say that?
4. How do you think it might feel to sleep on a ceramic pillow? How do you think you would sleep? Why?



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

Key Ideas

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

Documenting the Great Depression

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

The United States government recognized the power of photography as a tool for social change. Among the many new agencies established by President Franklin Roosevelt, the Resettlement Administration, later renamed the Farm Security Administration (FSA), was created in 1935. This organization brought financial aid to the thousands of rural workers who were forced to leave their farms because of drought in the central states.

Dorothea Lange was one of eleven photographers hired by the FSA's Historic Section to document the plight of rural workers in America. These artists made over 270,000 photographs, providing a pictorial record of America in the 1930s that helped to enlist Congressional and public support for relief projects. *Migrant Mother* is one of the best known images of the period.

Meeting the *Migrant Mother*

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

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

children caught. She had just sold the tires from their car to buy food. Spending less than ten minutes with the woman, Lange took a series of photographs of her and her children, each time moving in closer to her subject. The last of the series was this close-up picture titled *Migrant Mother*. Now an icon of the Depression, it has been reproduced in countless newspapers, books, magazines, and films and shown in exhibitions worldwide.

***Migrant Mother* Up Close**

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

The arrangement of the figures is balanced and nearly symmetrical. The mother, with her infant close to her body, is in the center, flanked by her older children. Though the mother's gaze seems to distance her from the children, a sense of intimacy and strong family bonds are suggested by the figures being huddled together. Lange's composition draws the viewer's attention to the mother through her central placement and dominant size, and the children's positions and averted faces. The mother's facial expression, which is the focal point of the photograph, is the key to the power of this image. Underscored by her gesture, exemplifying Lange's sensitive recording of body language to convey feeling

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

The Art of Documentary Photos

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

Like many documentary photographers, Lange considered herself a social observer committed to an honest, direct, and unmanipulated recording of contemporary events. She wanted to capture her subjects exactly as she saw them, and she produced photographs that are natural and not posed. Lange's unique ability to establish a sense

of trust and rapport with her subjects was vital to her photographs' success. Her subjects felt comfortable enough to be themselves and appear unaffected by the camera's presence. Describing her encounter with this woman, Lange wrote, "There she sat in that lean-to tent with her children huddled around her, and seemed to know that my pictures might help her, and so she helped me. There was a sort of equality about it." Lange's son, Daniel Dixon, has written of his mother's work,

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

About Dorothea Lange

Dorothea Lange was born in Hoboken, New Jersey, in 1895. A bout with polio at age seven left her with a slight limp, which she believed heightened her sensitivity to the challenges faced by other people. After studying photography at Columbia University she opened her own portrait studio in San Francisco in 1919. By the 1930s, however, she was frustrated by the limitations of commercial portraiture and began to photograph San Francisco street life. Deeply moved by the breadlines of the homeless and unemployed, she gave up her portrait work to concentrate on the victims of the Depression. She worked for the FSA until 1942, producing photographs across the country. Her photographs, known for their compassion and humanity, often moved authorities to take action to relieve the suffering of migrant farm families.

Suggested Questions

1. Who do you think is most important figure in this photograph? How do you think the photographer made the mother look important?
2. What clues do you see in the photograph that tell you this family is going through hard times? How does the artist show the mother as a symbol of strength, even though they are going through hard times?
3. Lange photographed people as she saw them. She did not ask them to pose. Think of those times when you are asked to pose for a picture. Then think about those times when someone just takes a picture of you. Which do you prefer? Why?



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

Shirt, c. 1890

Wool, beads, animal hide, ribbon

H.28¼ x W.62 inches

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

Key Ideas

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

Honoring an Individual, Involving the Community

A man had to earn the right to wear a shirt like this one on the Great Plains in the 1800s. He might prove himself to be brave in battle, or cunning at raiding horses, a signal of extreme skill. But he also had to be thoughtful and wise. His actions helped his community survive.

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

The honored man would wear the shirt on special occasions, with leggings, moccasins, and a headdress. The decorations on the shirt might invite a retelling of the stories of his exploits, which were closely connected to the history of the tribe and his community. Just as importantly, the designs and all that they represent offered a model of honorable behavior for the next generation.

Shapes and Patterns Rooted in Tradition

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

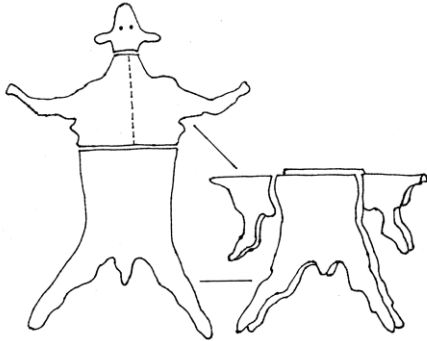


Illustration adapted from *Hoa, Kóla!* by Barbara A. Hail, The Plains Indian Collection of the Haffenreffer Museum of Anthropology, Brown University, 1980.

These features recall the traditions of an earlier time. Plains Indian men did not typically wear shirts of any kind before the 1800s. Instead, they wrapped themselves in robes of animal hide, wearing the fur against their skin. Women made the earliest shirts by sewing two animal skins together. The front legs of the animals became the shirt's sleeves. The skin of the rear legs dangled from the bottom of the shirt.

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

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

A Changing Way of Life

The traditions of a people change as their way of life changes. The arrival of Europeans to Native lands caused many changes and disruptions to life on the Great Plains in the decades before this shirt was made. Even the way clothing was made and decorated changed.

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

The bright red wool of the body of the shirt is evidence of another lifestyle change. As European settlers moved westward throughout the 1800s, Plains Indians were forcefully moved off their traditional lands. As bison herds were destroyed by the Europeans,

hunting as a way of life became increasingly difficult and animal hides grew scarce. Wool cloth became another popular trade item. Lightweight and warm, the wool made a comfortable shirt. Like shirts made of animal hide, this shirt is not sewn together at the sides. Notice how the white edge of the cloth, where the cloth was held in the factory as it was dyed, has been carefully saved to decorate the bottom edge of the shirt.

Two Peoples Living Side-by-Side

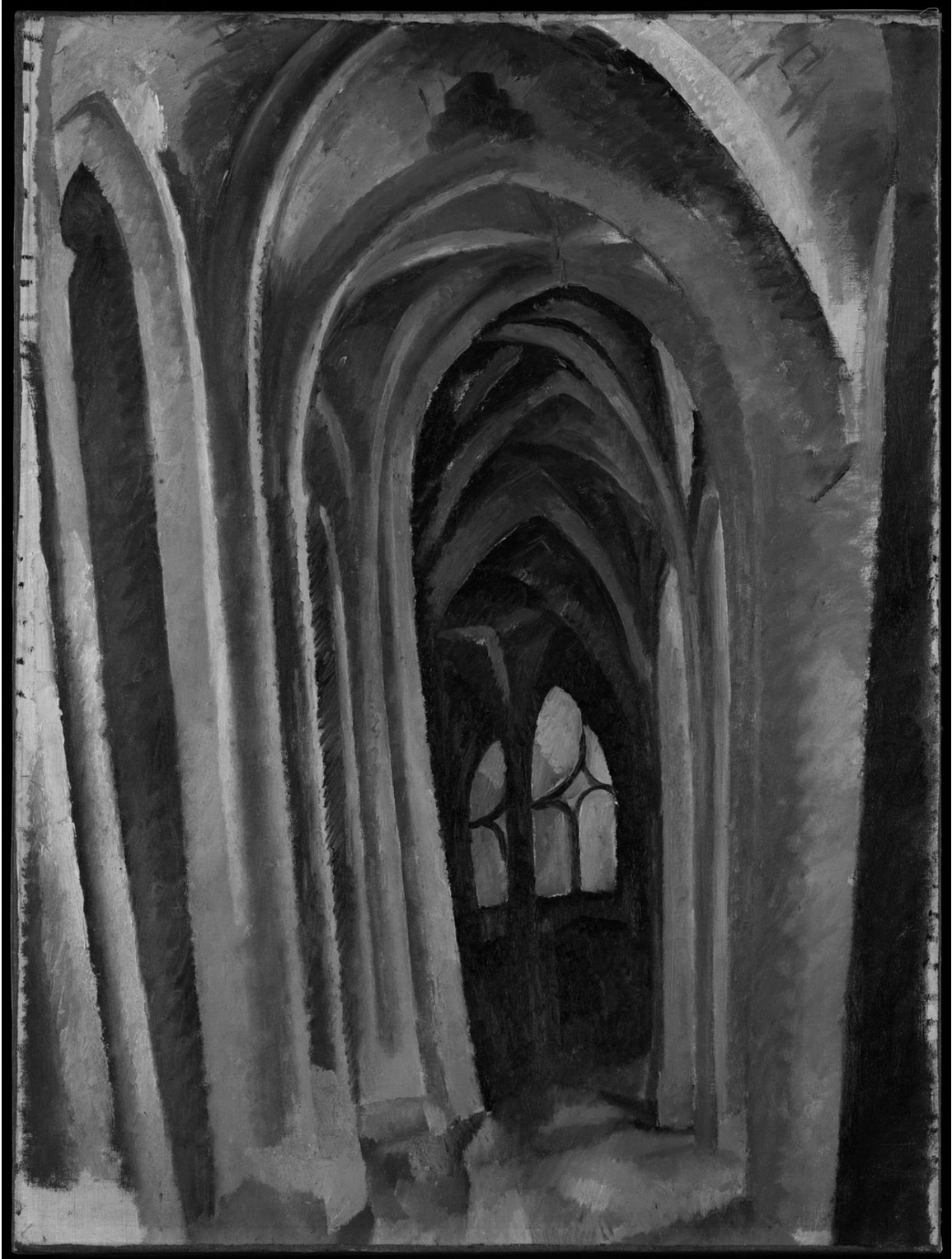
Honor shirts were an important tradition among many of the tribes living on the Great Plains in the 1800s. Each tribe had its own style of decoration. This shirt, made on the Fort Belknap Indian Reservation in Montana in the 1890s, likely reflects the traditions of two tribes, the A'aninin [ah-AH-nee-nin] and Nakoda [nah-KO-dah] (commonly known as the Gros Ventre [GRO-vahnt] and Assiniboine [ah-SIN-ih-boyn]).

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

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

Suggested Questions

1. How do you think an honor shirt may make someone stand out in a crowd? Why? What are some ways that clothing communicates strength in your community?
2. A group of elders decided who deserved an honor shirt—and sometimes, whose shirt should be taken away. How might a shirt remind you of your duties to your community? How might it influence your behavior?
3. Highly skilled women made honor shirts for the men who earned them. Women stitched the small glass beads together in straight rows to make the bands on this shirt. How do you think this might have limited the artist? (Use markers and a strip of graph paper to experiment with other designs. Color the squares, using only four colors and allowing only one color per square.)



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

Key Ideas

Robert Delaunay [roh-BEAR deh-low-NAY] developed a new style of painting to capture the strength and beauty of the interior of Saint-Séverin [san say-VRAN], a Gothic church in his Paris neighborhood. In *Saint-Séverin*, Delaunay painted with energetic brushstrokes and patches of color to transform the solid weight of the columns and arches into soaring prisms of color and light. His picture of 1909 is a modern reinterpretation of the majestic and spiritually inspired interiors of light-filled Gothic cathedrals built hundreds of years earlier.

Painting a Powerful Image

Delaunay's studio was located near Saint-Séverin and he painted the church several times. Saint-Séverin, considered one the most beautiful churches in Paris, is the oldest parish church on the left bank of the Seine River. Its name derives from Séverin, a pious hermit who lived at the site in the 500s. The small church dates from the 1200s, but the choir depicted by Delaunay dates from the 1400s. The choir is the part of a church where the service is sung. (See illustration on page xx.) Gothic cathedrals, with their bell towers, spires, and stained-glass windows pointing towards heaven, are testament to the religious beliefs of the people who built them. Gothic cathedrals also reveal French ingenuity and creativity.

Saint-Séverin as a Series

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

Orphism

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

Orpheus's lute or light streaming through a stained-glass window, Delaunay's patches of subtle color form harmonious compositions.

Orphism is often called Orphic Cubism because it employs fragmented and faceted forms to show its subjects from multiple perspectives at the same time. Cubism is the revolutionary modern art movement founded by Georges Braque and Pablo Picasso in 1907. Cubists reduced three-dimensional forms into simple geometric shapes. The movement was coolly intellectual and tended toward a limited color palette of browns, grays, greens, and ochers. Delaunay preferred to use lush and exciting color.

Saint-Séverin

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

Delaunay explored the connections between the eye and the mind, and between space and time. He simultaneously showed us more than one perspective of the scene. This church choir is viewed both from above and below. The distortion of the vertical columns, which appear as if reflected in a concave mirror, create dynamism. The columns and arches vie for position in space, beginning on one plane and ending in another. On the right, large, looming columns appear to be dubiously secured to the floor. The flat surface of the floor bends and fractures into patches of shifting color and light.

By shifting his point of view, the artist has reconstructed the emotional power of a Gothic church interior with canvas and paint. He emphasizes the otherworldly beauty of the church, which stood as a source of strength for centuries.

About Robert Delaunay

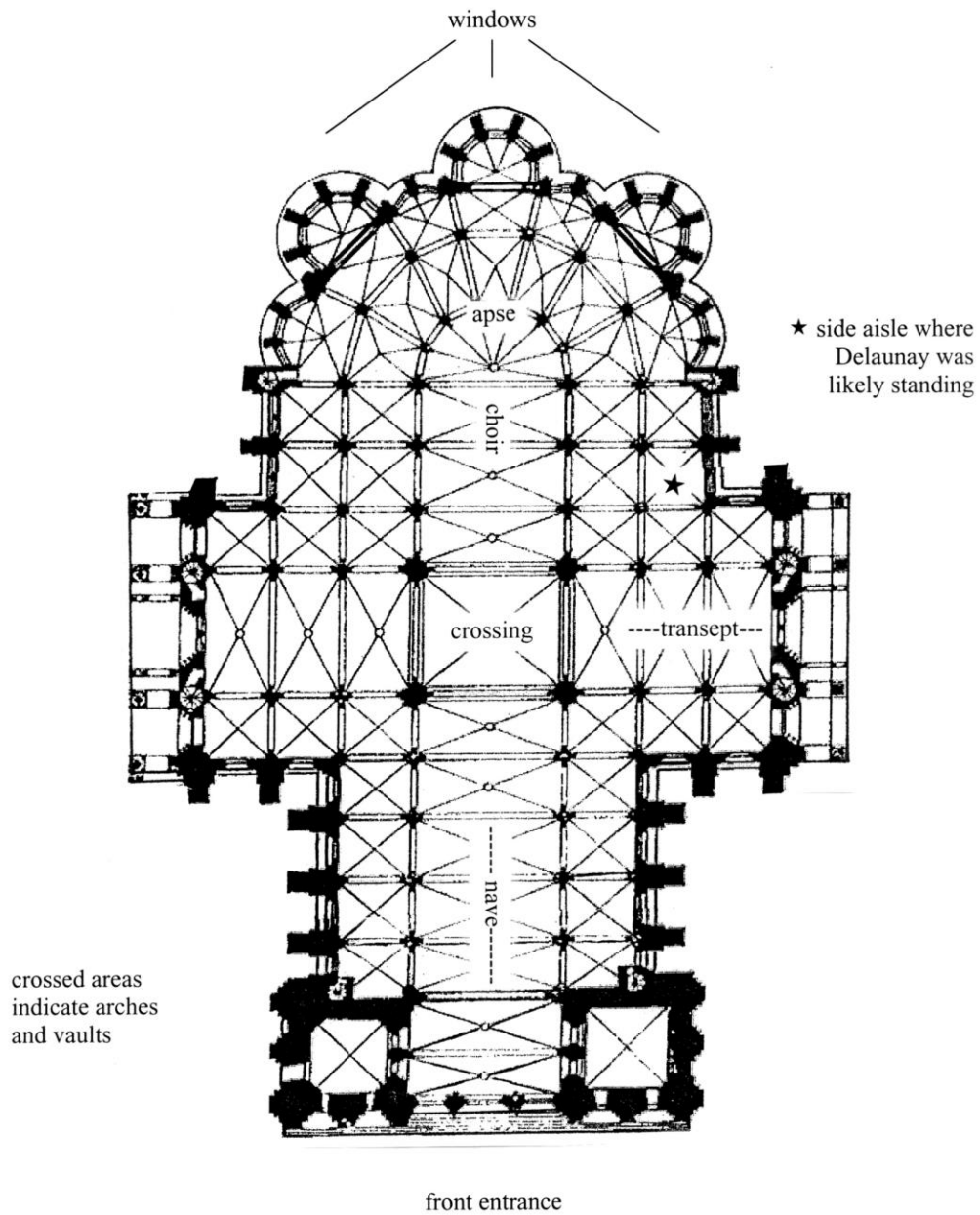
Robert-Victor-Felix Delaunay was born in Paris in 1885. His early work was particularly influenced by painter Paul Cézanne, who sought to see beyond the surface appearance of things. After serving in the military, Delaunay returned to Paris and explored Cubism, combining his love of color with Cubist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

Suggested Questions

1. Look closely at the broad areas of color in this painting. Where do the colors blend into one another? Where do the shapes or forms blend into one another?

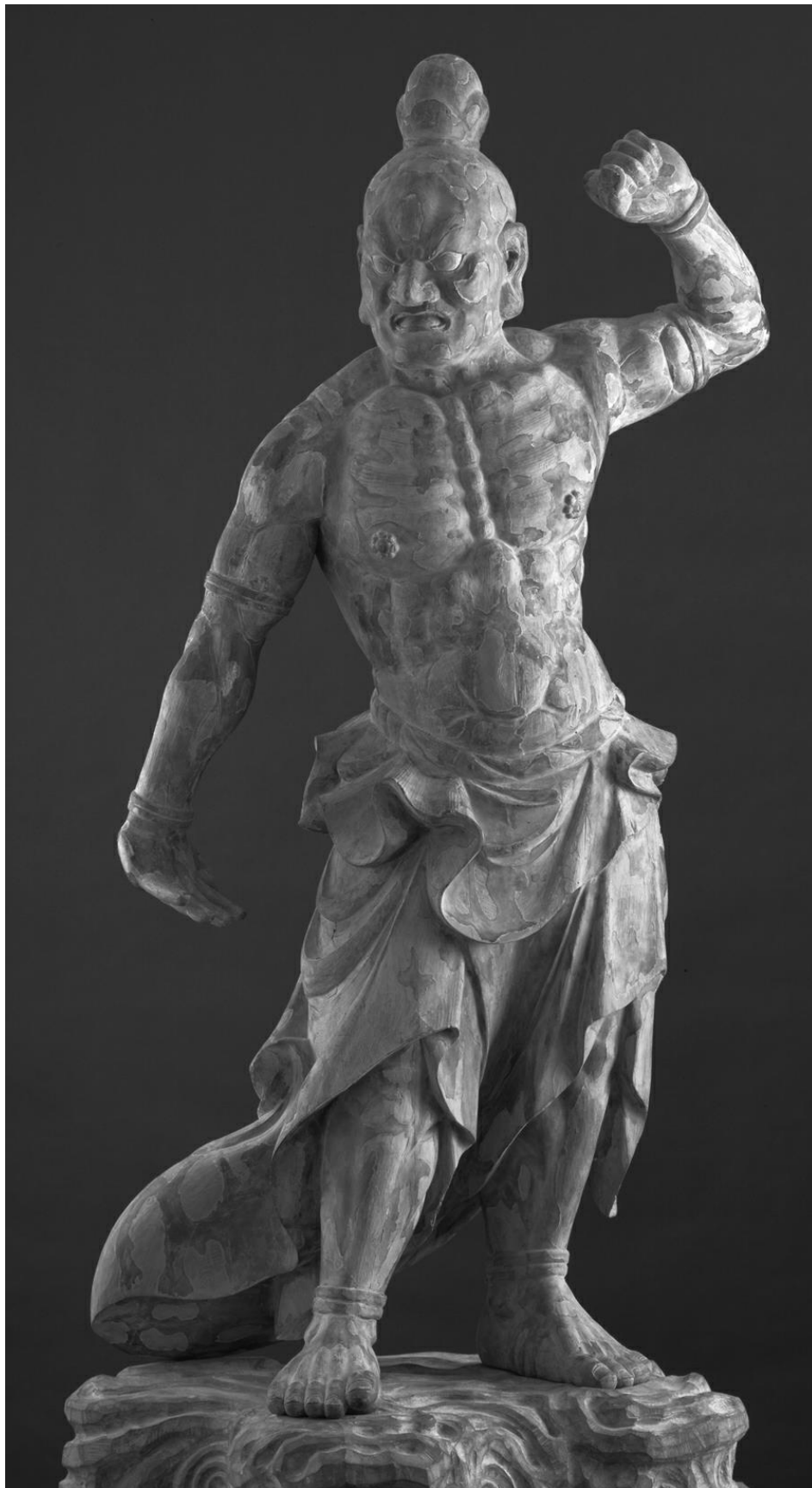
Think about how many different types of blue colors he mixed to show the special quality of the church's interior.

2. Colors are often defined as being warm or cool. What words would *you* use to describe these colors? Where do colors appear to be coolest? Where do the colors appear to be warmest? Where is the light coming from?
3. Imagine you are traveling in France on a summer day and you enter into this space as Delaunay painted it. What might it feel like? Where are you standing? How big do you feel when standing in this space? How does it feel to walk on the floor? Why? How does it feel when you look up at the arches and vaults on the ceiling? Where would you like to explore in this space, and what will you find?



A common Gothic church floor plan

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





Japan (Asia, Nambokucho period)

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

Hinoki (cypress) wood, gesso, polychrome

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

Gift of the Regis Corporation, 83.76.1,2

Key Ideas

This pair of Japanese guardian figures originally flanked the entrance gate to a Buddhist temple compound late in the 1300s. Carved with fierce facial expressions and dynamic gestures to ward against evil, the temple guardians display both strength and energy, qualities admired by the samurai warrior rulers who controlled Japan at the time.

Protectors of the Buddhist Faith

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

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

A Time of Warrior Rule

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

* Syllables are evenly stressed in Japanese

masses. The mighty *Ni-o* guardian figures became especially popular subjects during this turbulent period.

A Dynamic Style for a Dynamic Time

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

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

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

Multiple Block Construction

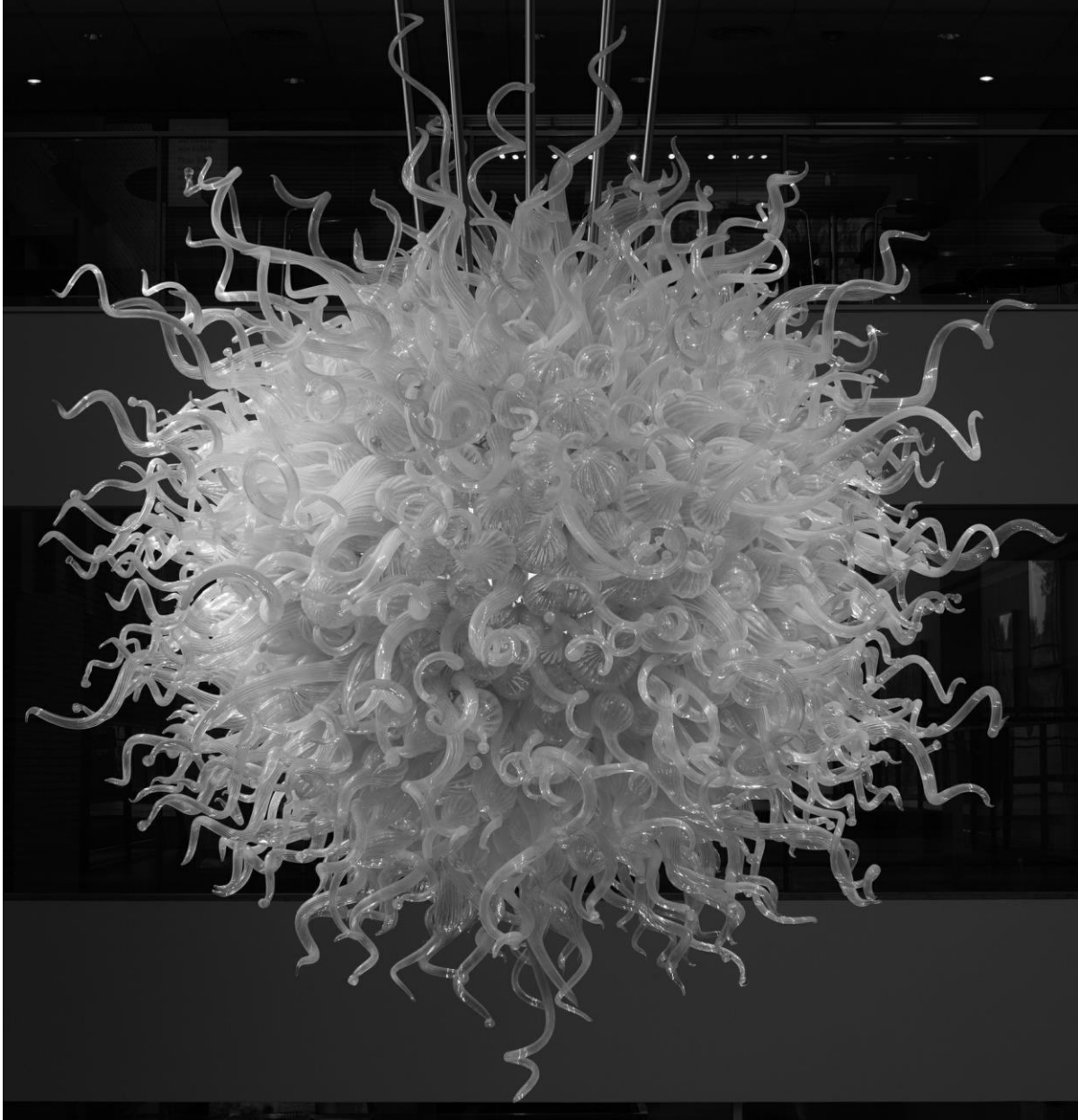
Each guardian figure is constructed from several blocks of fine-grained Japanese cypress, or *hinoki* [hee-noh-kee], joined together. This inventive technique of multiple block construction, called *yosegi* [yo-see-gee], freed the sculptor from the constraints imposed by the dimensions of a single block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

Apprentices and assistants supported the master sculptor by roughly shaping the blocks of wood, helping carve details, and hollowing out the wood blocks to lighten the structure and reduce the potential for cracking. The wood blocks were joined and the surface of the assembled structure was finished with a curved-edge chisel. Because parts of the wood, once covered by lacquer, are exposed, it is evident that the carving on these figures is of exceptionally fine quality.

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

Suggested questions

1. These two figures were made in the 1300s to protect a Japanese Buddhist temple against evil thoughts and deeds. What do you see that might make them good protectors? In what ways do their faces tell us they are guardians? What about them looks human? What about them does not look human?
2. These two guardians work as a pair. *Misshaku Kongo* represents overt power and is openly aggressive. *Naeren Kongo* represents latent might and holds his potential power in check. Compare and contrast the two guardians. How does each express his power? Name all the ways they are alike. Name all the ways they are different. Think of ways that someone can be strong without always showing his or her power.
3. These guardians were created to protect the temple compound from evil spirits. If you could make up your own pair of guardians to protect your room, what would they look like? What would they wear? What would they protect? Why?



Dale Chihuly, American, born 1941

Sunburst, 1999

Blown glass, neon, metal armature

120 inches in diameter

Gift of funds from Cargill and Donna MacMillan, 99.132

Key Ideas

Sunburst is a huge, swirling mass of bright yellow glass and neon light. Although its meaning is purposely wide open to interpretation, the sculpture's title alludes to the sun, a universal source of strength. The artist Dale Chihuly [chi-HOO-lee] directed a team of glassmakers to produce this expressive chandelier.

An Early Interest

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

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

Strength in Numbers

After completing his degree at the University of Wisconsin, Chihuly pursued went to Venice, Italy to study glassblowing. Since the Middle Ages, Venice has been considered the glassmaking center of the world. He studied and worked at the prestigious Venini Frabica on the island of Murano, near Venice. The factory, known as the prominent glassblowing site in the world, emphasizes the importance of collaborative work, rather than development of individual styles.

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

Chandelier Series

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

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

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

Installing *Sunburst*

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

The installation of *Sunburst* began on April 27, 1999, and took about a week to complete. The team from Chihuly's studio (but not Chihuly himself) came to Minneapolis to execute the installation in the museum's lobby. First, a metal armature in the shape of a half-sphere with spikes poking out was attached to the ceiling using wire cables. Next, 100 feet of neon tubing was connected inside the armature. Then, the other half of the sphere armature was attached. The last step was wiring the individual pieces of glass to the armature. The team brought plenty of extra pieces in case of breakage. None of the pieces were numbered, so although it had been preassembled in the studio, the final look of *Sunburst* evolved as it was put together on site. The completed work contains more than 1,000 pieces of glass and 100 feet of neon tubing, and weighs more than 3,000 pounds.

A Burst of Color and Light

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

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

The Art of Glassblowing

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

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

Suggested Questions

1. Look closely at the background to get some clues about the size of this glass chandelier. Why do you suppose Dale Chihuly made it so huge? How does size or scale communicate strength?
2. If the artwork were a different color, how would it change? What new title would you give it?
3. If you were going to create a sculpture out of thousands of pieces of glass, what kinds of things would you need to think about before shipping it somewhere else in the world to be installed? As a team, make a list of all the things you will need to think about before shipping the parts of your sculpture across the country or world.
4. Chihuly works with a team of people to create his artworks. When have you worked as a team with others? Has it made the work easier or harder?

