

Teacher-led Tour Guide

INTRODUCTION

DoubleTake:From Monet to Lichtenstein pairs Impressionist and Post-Impressionist works of art with modern and contemporary works. These comparisons are intended to reveal that the 19th century painters were as cutting edge and ground-breaking in their own time as 20th and 21st century artists are to us today. The emphasis of this guide is to show how comparing and contrasting these works can enhance students' visual literacy skills.

The activities and guided questions below introduce how to “read” works of art. The pre-visit activities step through the process of describing, analyzing and interpreting images (the artistic responding process outlined in the Essential Academic Learning Requirements.) During the visit to the exhibition, students use the Looking Questions sheets and Comparison sheets to practice these skills again and build their own interpretations of what they see. The post-visit activities allow for follow-up discussion of their study visit and also give students opportunities to further delve into the lives of the artists and understand their impact as innovators.

LESSON INFORMATION

Grades: 6–12

Time:	Pre-visit activities: 15 minutes for each activity or a total 45 minute class period. Teacher-led exhibition tour: 45 minutes. Post-visit activities: up to a week including homework or research time.
Materials to print-out:	Double-Take Image Cards, Taboo Word Cards for warm-up activity. Looking Questions sheet, Comparison sheet for study visit.
Images:	Claude Monet, Rouen Cathedral. Façade (Afternoon Effect), 1894, and Jasper Johns, Numbers, 1963–1978, for pre-visit activities.
Research resources:	Online imagebases for post-visit activity.

WASHINGTON STATE ARTS EALRS

2.3 Applies a responding process to an arts presentation:

- Describes what is seen
- Analyzes how the elements are arranged and organized
- Interprets based on descriptive properties
- Evaluates using supportive evidence and criteria

4.1 Demonstrates and analyzes the connections among the arts disciplines

4.2 Demonstrates and analyzes the connections between the arts and other content areas

4.4 Understands that the arts shape and reflect culture and history

PRE-VISIT ACTIVITIES

Learning Goals: Introduce arts concepts and vocabulary (possible pre-lesson)
Practice looking skills
Make comparisons and connections between works of art.

Warm-Up Activity: Do You See What I See?

A good way to start looking at an image is describe what you see without saying what it is about or what it might mean. Sometimes this can be difficult because we all have inherent associations with images. This activity can help students learn the elements of art, practice art vocabulary, and carefully describe what they see.

Possible Pre-lesson:

- If your students have not yet been introduced to the elements of art, then spend some time brainstorming descriptive and specific words related to each element of color, line, shape, texture and space. For instance, for line: curved, straight, thick, thin, angled, short, long, etc.
- Or, set up art stations so that the students can experience each art element through hands-on activities. (see Ideas for Further Study below)

Lesson:

1. Have students pair up and give each pair four Double-Take Image Cards and the corresponding Taboo Words Cards.
2. The Taboo Words Cards list words that the player CANNOT say. They are words that could most easily describe what we associate with the image, such as the subject matter, action, or emotions depicted in the picture.
3. Both students take a few minutes to look over all the Image Cards. Then, have the students take turns challenging their partner to guess which image they are thinking about from how he or she describes the image.
4. The student describing the image cannot use the words on the Taboo Words Card, but can use specific, descriptive terms for the art elements. (The student describing the image can hold the Taboo Word Card for the image being described, the rest of the Taboo Words Cards should be turned over. The DoubleTake Image cards can remain face up)
5. If the student describing the image uses any of the words listed on the card two times, then he or she forfeits his or her turn and the other student can begin to give clues for an image he or she chooses.
6. After each student has had at least one turn, bring the class back together to discuss what was easy or challenging about the game.

Learning From Looking – A Guide to Describing, Analyzing, and Interpreting Art

Below are suggested prompts and questions to guide your students through the critical response process as outlined in Arts EALR 2.3.

In the warm-up activity, we focused on describing an image using the elements of art (color, line, shape, texture, and space). You were describing just what you saw in the image. Describing what you see is the first step to “reading” a work of art. The next steps are to analyze and interpret what you see.

Show the image without telling the title or artist’s name: Claude Monet, ***Rouen Cathedral. Façade. (Afternoon Effect)***, 1894

Can you describe each the art elements you see in this painting? Try to use the most descriptive vocabulary possible. If you see lines, what kinds of lines – straight, squiggly, thick, thin, etc.

Now, what do you think this is a painting of, in other words, what is the SUBJECT of this image?

As students offer ideas of the painting subject matter, follow up with the question: What do you see that makes you think that? This will help the students justify their opinions about subject matter based on their observation of the art elements.

Teacher Tip: Asking simple questions such as this may seem obvious for some images that are representational. However, opinions about subject matter may become more varied as the images are more abstract. “What do you see that makes you think that?” allows for varied opinions as long as they can be evidenced by what the student sees.

Other questions to guide students in relating the art elements to the subject matter:

What do the SHAPES tell us about what type of structure this is?

Subject matter of a painting can include what we see, but also the where and when. Does the artist’s use of COLOR tell us anything about the weather or what time of day this is?

How does the artist place his subject in the SPACE of the picture to describe his POINT OF VIEW?

If you were to touch this structure how would it feel? How does the TEXTURE relate to what kind of building this is?

Teacher Tip: elements such as texture and scale are difficult to experience with images projected in the classroom. Even if you tell the students the dimension of a work, it is difficult to understand it in the abstract. So, if you leave this information vague, i.e. don’t tell them the “right answer” at this point, the museum visit can become a richer experience just by seeing the works in “real life.”

At this point you can tell the students the title, ***Rouen Cathedral. Façade.(Afternoon Effect)***, by Claude Monet, 1894.

Does knowing the title give you any more information about the image?

Now, what MATERIALS and TECHNIQUES do you think the artist used?

Why do you think Monet chose to apply the paint in thick dabs instead of more fluid strokes? How might the image change if he had painted it with a different kind of brushstroke?

When you look at the image quietly for a minute and then close your eyes, what parts of the picture do you remember the most?

How has Monet arranged the shapes, lines, colors, and textures within the space to create points of EMPHASIS?

Moving from DESCRIBING the art elements to ANALYZING how they were arranged to create a COMPOSITION is the next step in reading a work of art.

Think about how much we have discovered about this image just from describing what we see and analyzing how it is has been created and composed. The only other information we were given was the title and the artist's name.

What do you think the MEANING of this work might be? What is your INTERPRETATION? How is your opinion based on what you see?

In other words, understanding meaning can also be: Why did the artist make the CHOICES that he did? What do you think he was trying to communicate with these choices?

Compare and Contrast – A Guide to Finding Connections between Works of Art

During the Study-Visit to the DoubleTake exhibition, the students will view Impressionist and Post-Impressionist works paired with more modern and contemporary art works. For some pairings it might seem difficult to figure out why they were placed together. The curator, Paul Hayes Tucker, has made deliberate selections to help exhibition visitors look at familiar paintings in a new light and unfamiliar images with new insight. Have the students practice making comparisons by placing the Johns piece next to Monet's and guiding them through the following questions:

Show the two works being compared, tell the students the artists' names and the titles of their pieces:

Claude Monet, ***Rouen Cathedral. Façade.(Afternoon Effect)***, 1894
Jasper Johns, ***Numbers***, 1963—1978

We described how Monet used the elements of art. How does Johns use color, line, shape, texture and space?

At first look, there do not seem to be many visual similarities between these two works. However, how do both artists use COLOR and TEXTURE to interact with LIGHT?

In both works, how does the artists' use of SPACE emphasize the surface of the works?

Does the bumpy surface texture of both works make the SUBJECT MATTER of each work seem more solid or more immaterial?

When you see these works in the DoubleTake exhibition you will see they are both quite large. Monet's Rouen Cathedral is approximately 3 ½ ft by 2 ¼ ft, and Johns' is approximately 5 ft x 4 ft.

Why do you think both artists chose to make their images extend all the way across a large space?

Both artists used specific TECHNIQUES. Monet applied thick dabs of paint, building up so much paint on the surface of the canvas that it actually gave the painting three-dimensions. Johns' work is not a painting but cast aluminum sculpture done in such low relief to almost look like a flat painting.

By counteracting the traditional techniques of painting and sculpture, both artists are calling attention to their choice of media. Why do you think they both did this?

How would you compare the subjects of the paintings, Monet's being a cathedral and Johns' a row of numbers?

How does the way in which Monet and Johns created these images communicate the artists' perspectives on their subjects?

The Impressionists were some of the first artists to innovate with new materials and techniques. They were breaking away from a long tradition of painting representational images whose subject matter was often religious, historical or narrative. Monet in particular tried to capture the fleeting effects of nature such as the changing light of the day.

Jasper Johns was probably familiar with Impressionist art. What Impressionist ideas do you think Johns might be following up with his work, Numbers? What Impressionist ideas might he be breaking away from?

By comparing these two works, is there anything you noticed in Monet's painting that you didn't notice when we looked at it by itself?

In general, what do we learn from comparisons? Elicit examples of comparisons in other subject areas, such as literature, science, social studies.

When has comparing two things in your everyday life (while shopping, reading, trying to make a decision) caused you to change your mind or given you new information?

GUIDED QUESTIONS AND ACTIVITIES FOR THE STUDY VISIT

Learning Goals: Introduce purpose of study visit

Apply visual literacy skills of describe, analyze, and interpret

Build interpretations based on understanding art elements, subject matter, technique and composition.

Materials: 5 copies of each STUDY VISIT LOOKING QUESTIONS SHEET
(there are six different sheets).

Enough copies of the STUDY VISIT COMPARISON SHEET for the whole class.

Pencils

Clipboards (may be borrowed from Experience Music Project).

After the students have watched the introductory film, take time to introduce the goals of the study visit and distribute materials.

- You be divided into 6 groups, with 4 or 5 students in each group.
- You will have a chance to use your skills in describing, analyzing and interpreting works of art that we practiced in class.
- Each group will be given a different pairing to look at closely and answer questions about on the STUDY VISIT LOOKING QUESTIONS SHEETS.
- Then you will get to choose two more pairings to describe, analyze, and interpret using the STUDY VISIT COMPARISON SHEET.
- When we are back at class, it is your turn to be the curator and use these images and others to create your own pairings that help us to re-look and re-think about familiar and unfamiliar works of art.

The following works will be highlighted in the STUDY VISIT LOOKING QUESTIONS SHEETS.

1. Pierre-Auguste Renoir, *The Reader*, 1877
Roy Lichtenstein, *The Kiss*, 1962
2. Edgar Germain Hilaire Degas, *Woman Seated in Front of a Piano*, 1882–85
Eric Fischl, *Krefeld Project, Bedroom, #6 (Surviving the Fall Meant Using You for Handholds)*, 2004
3. Paul Gauguin, *Maternity [II]*, 1899
Kenji Yanobe, *Atom Suit Project: Desert*, 1998
4. Claude Monet, *Rouen Cathedral. Façade. (Afternoon Effect)*, 1894
Jasper Johns, *Numbers*, 1963–1978
5. Paul Signac, *Morning Calm, Concarneau, Opus 219, (Larghetto)* 1891
Mark Rothko, *Yellow Over Purple*, 1956
6. Claude Monet, *The Mula Palace*, 1908
Gerhard Richter, *Candle*, 1982

POST-VISIT ACTIVITIES

Learning Goals: Apply visual literacy skills to select and justify art comparisons.
Analyze the impact of critical reaction to the history of art.

1. YOU'RE THE CURATOR

- Review some of the comparisons in the exhibition and discuss why they think the curator chose to put those works together.
- Invite the students to be the curators now. What works might they compare and why?
- Give the students a copy of the exhibition catalogue and ask them to pair up images in different ways than the curator did, or...
- Ask the students to select one of the works from the exhibition to begin with and then to find another work of art from an online imagebase (see list of recommended websites below).
- Have the students use the same activity sheet that they completed in the study visit to compare their two works.
- Then before the student writes down why he or she selected that comparison, ask the students to trade their study sheets with a partner. The other student needs to surmise from the notes why the comparison was made.

Teacher Tip: Comparisons are often presented in museum exhibitions to highlight a connecting idea that may not be evident when a work stands alone. A curator wants to be surprising, creative and insightful, yet also needs to be clear.

- Guide students in writing labels for their works of art. The labels should briefly describe their interpretations of each work based on their visual analysis, and explain the similarities and differences of each work.

Teacher Tip: In most museum exhibitions, the label length limit is 75 words. This is a good exercise for students to practice succinct writing for a specific purpose.

2. WHAT THE CRITICS HAVE TO SAY

Using primary sources can give students a valuable understanding of how artists were understood (or not understood) in their own time.

- Assign to students or have them choose quotations from art critics of the Impressionists.

Teacher Tip: If students are not familiar with the role of a critic, a pre-lesson can be to read art, music or theater reviews in your local newspaper. Discuss with the students how critiquing works of art does not necessarily need to be critical. The critique process involves the describing, analyzing, and interpreting skills they have been practicing, but takes them one step further to use that information to evaluate whether the artists have been successful in their intentions.

- Ask the students to research a modern artist whose works were also not initially accepted by the critics and public.
- Have the students write about how the quotation from the critic discussing the Impressionist's work could apply to the critical or public reaction to the modern artist's work.
- To wrap-up the exercise, discuss other art forms that were not appreciated or misunderstood when they first appeared and are now generally accepted, such as jazz or rock music. A resource for the critical reactions to rock music is *Anti-Rock: The Opposition to Rock'n'Roll* by Linda Martin and Kerry Segrave.

IDEAS FOR FURTHER STUDY

- Often a particular exhibition will ignite interest and uproar over an artistic movement. The first Impressionist exhibition was at the studio of the well-known photographer Nadar in 1874. Another important exhibition that introduced modern art to America was the Armory Show of 1913, which included works by such artists as Picasso, Cezanne, and Duchamp. The Armory Show was also panned by critics and the public. Have students compare the reactions to the two exhibitions and consider how the political and cultural events of those time periods may have influenced the reactions to the art.
- Similar to groundbreaking art exhibitions, there were key concerts or performances in the history of rock music that revealed a musician's or groups' new sound to a broader audience. Students can use Experience Music Project's online resources such as the Oral History Project and Archives to learn more about these key moments in rock history.
- The Impressionists broke the rules of the Parisian Fine Arts Academy to come up with new ways of painting. Have students research when other new ways of doing things, discoveries, or inventions have happened because someone (or a group) broke the rules or rebelled against the establishment. Offer students different categories, such as science, technology, mathematics, literature, and of course, the arts, in which they can research.
- Experiment more with the art elements by setting up stations for each element. Offer a variety of art media so that students can try different techniques for each element. (i.e. drawing different line directions, widths, and pressures with variety of types of pencils, markers, or charcoal)
- Explore some of the new techniques that the Impressionists used, such as applying recent developments in color theory (using analogous colors, contrasting colors, and optical blending), or working with loose brushstrokes, pointillism or "en pleine air" painting (painting outdoors.) See *Techniques of the Impressionists* by Anthea Callen for more information.

ANNOTATED LIST OF RESOURCES

1. Museum online databases

Art Institute of Chicago: Art Explorer – www.artic.edu/artexplorer/index.php

Courtauld Institute of Art, London – www.artandarchitecture.org.uk

Fine Arts Museums of San Francisco – www.thinker.org

Metropolitan Museum: Timeline of Art History – www.metmuseum.org/toah/splash.htm?HomePageLink=toah_1

Musee d'Orsay – www.musee-orsay.fr/ORSAY/orsaygb/HTML.NSF/By+Filename/mosimple+collect+index?OpenDocument

Museum of Fine Arts, Boston – www.mfa.org/collections/index.asp

Museum of Modern Art – www.moma.org/collection/search.php

National Gallery of Art: Online Collection tours – www.nga.gov/collection/index.shtm

Seattle Art Museum – www.seattleartmuseum.org/SAMcollection/code/emuseum.asp

2. Other online databases (universities, commercial)

Art History Resources on the Web – <http://witcombe.sbc.edu/ARTHLinks.html> also see Witcombe's **Guide to Researching Art History on the Internet** – <http://witcombe.sbc.edu/websearch/>

Art Images for College Teaching – <http://arthist.cla.umn.edu/aict/html/index.html>

Artchive – http://artchive.com/ftp_site.htm – Contemporary art. Extensive and can view large images, can buy posters

ArtSource – <http://www.uky.edu/Artsource/artsourcehome.html> - Links to resources on Art and Architecture. Includes programs, journals, libraries, exhibitions, events, image collections, and museum information.

Artcyclopedia – www.artcyclopedia.com - looks very comprehensive

Mother of All Art and Art History Links Page – <http://art-design.umich.edu/mother/>

Printfinders – <http://www.printfinders.com> – Commercial site selling posters, but you can print out images.

The Athenaeum: Interactive Humanities Online. www.the-athenaeum.org – Over 5000 high-quality images of public domain fine art. Users can upload material themselves, create and store notes directly on the image display pages, participate in discussion forums, create lists of artworks, etc.

Web Gallery of Art – gallery.euroweb.hu/welcome.html – The Web Gallery of Art contains over 6,000 digital reproductions of European paintings and sculptures created between the years 1150 and 1850. A considerable number of the pictures are commented and biographies of the significant artists are given.

3. Books and Curricula

Art History and Visual Literacy

Kleiner, Fred S. and Christin J. Mamiya. *Gardner's Art Through the Ages*. 12th Ed. Wadsworth Publishing, 2004. ISBN 0155050907. This is the classic art history textbook that now includes a CD-ROM with 1000 digital images on flash cards, interactive timelines and maps, and online study guides.

Stokstad, Marilyn. *Art History*, 2nd Ed. Prentice-Hall, 2002. ISBN 0131455273. This book redefined art history textbooks when it first appeared in 1995 because of its inclusion of user-friendly diagrams, multicultural material and more information on female artists.

Taylor, Joshua C. *Learning to Look: A Handbook for the Visual Arts*, 2nd Ed. University of Chicago Press, 1981. ISBN 0226791548. This guide moves from how to visually analyze specific works to a consideration of broad principles and technical matters.

Impressionist Art

Callen, Anthea. *Techniques of the Impressionists*. Quatro Publishing, 1982, ISBN 0890095450. Describes the techniques and color palettes of each of the major Impressionist and Post-Impressionist artists. Uses painting details to show how paint was applied and the decisions the artists made.

Denvir, Bernard. *The Impressionists First Hand*. [World of Art series]. Thames and Hudson, 1987. ISBN 0500202095. This paperback includes first hand accounts by Impressionist artists and writers about their lives. A great resource for teaching with primary source materials.

Salvi, Francesco. *The Impressionists: The Origin of Modern Painting*. Peter Bedrich Books. 1994. ISBN 0872266397. The book includes information on individual artists, list of key dates, and historical background.

Welton, Jude. *Impressionism* [Eyewitness Art series] D. Kindersley/The Art Institute of Chicago, 1993. ISBN 0789455838. The book combines photography of art works and artist analysis.

Modern/Contemporary Art

Atkins, Robert. *ArtSpeak: A Guide to Contemporary Ideas, Movements and Buzzwords, 1945 to the Present*, Second Ed. Abbeville Press, 1997, ISBN 0789203650. Gives basic who-what-where-when information about contemporary art. Great to use as a dictionary-type resource.

Hopkins, David. *After Modern Art: 1945-2000*, Oxford University Press, 2000 ISBN 019284234X. A short paperback book best used for supplemental readings on modern art. Includes discussions of art theory, cultural politics, gender and identity.

Yenawine, Philip. *How to Look at Modern Art*. Harry N. Abrams, 1991, ISBN 0810924854. Yenawine promotes learning from direct observation rather than from acquiring background information. His methodology aligns with the process of describing and analyzing art elements to discern meaning. Themes in modern art addressed include challenges to conventions; the importance of personal vision and ideas over objects; and the relationship between art and popular culture.

<p>Your Name: _____</p> <p>Teacher Name: _____</p>	<p>Artist: _____</p> <p>Title: _____</p> <p>Date: _____</p> <p>Media: _____</p>	<p>Artist: _____</p> <p>Title: _____</p> <p>Date: _____</p> <p>Media: _____</p>
<p>Elements of Art Color, line, shape, texture, space</p>		
<p>Subject What is this image about and “What do you see that makes you think that?”</p>		
<p>Technique Media and how it was used</p>		
<p>Composition Where is the emphasis? What art elements does the artist use to lead your eye? How are these art elements organized?</p>		
<p>Meaning Use the information you have gathered above to decide what the artist is trying to communicate?</p>		
<p>Meaning + Now add to the information you have gathered by looking. Research a few facts about the artist’s life, or the cultural, political or scientific developments during the time period in which the works were created. Does this add to or change your interpretation?</p>		

Based on the information you have gathered, why do you think the curator put these works of art together?

Student Name: _____

Teacher name: _____

Pierre-Auguste Renoir, <i>The Reader</i> , 1877	Roy Lichtenstein, <i>The Kiss</i> , 1962
Of the different art elements (color, line, shape, texture, space), which are the two most dominant elements in each image?	
Where do these elements lead your eye? What parts of the paintings are most emphasized?	
Look for areas of contrast in each picture. How does the artist use contrast to divide the spaces in the picture?	
What can you infer about the women in each painting just from what we see – who are they, how do they feel, what are they thinking about?	
What questions do you still have about each woman?	

Student Name: _____

Teacher name: _____

<p>Edgar Degas, <i>Woman Seated in Front of a Piano</i>, 1882–85</p>	<p>Eric Fischl, <i>Krefeld Project, Bedroom, #6 (Surviving the Fall Meant Using You for Handholds)</i>, 2004</p>
<p>How does each artist place the figures in the space, and what information does their placement give us about who they are and what they might be feeling?</p>	
<p>In both paintings the artists make use of strong diagonal lines. How is Fischl’s use of diagonals similar or different from Degas’?</p>	
<p>Both artists draw our eyes to hands by contrasting the light color of the skin with the dark color of the clothing. What do you think this emphasis on the hands might tell us about the figures in each painting?</p>	
<p>What has happened right before the scene each artist depicted? What do you think might happen next?</p>	
<p>What is our vantage point as viewers of these scenes? How does this point of view make you feel?</p>	

Student Name: _____

Teacher name: _____

Paul Gauguin, <i>Maternity [II]</i> , 1899	Kenji Yanobe, <i>Atom Suit Project: Desert</i> , 1998
What do you think is going on in each work of art?	
In each work of art, what looks familiar to you and what looks strange, disorienting or unfamiliar?	
One work is a painting and the other is a photograph, yet what elements (color, line, shape, texture or space), do both artists use to draw your eyes toward the figures?	
Where is our point of view in the images? Are we looking up or down at the figures? What does that say about our relationship to the figures?	
What would you guess is the relationship of the figures to the artist?	

Student Name: _____

Teacher name: _____

<p>Claude Monet, <i>Rouen Cathedral. Façade. (Afternoon Effect)</i>, 1894</p>	<p>Jasper Johns, <i>Numbers</i>, 1963–1978</p>
<p>We viewed these images in class. Now that you see the “real things” what surprises you?</p>	
<p>One work is oil on canvas, the other is cast aluminum. How do they both show three-dimensionality, but in different ways?</p>	
<p>Why did you think Johns choose to cast the numbers into an aluminum surface, as opposed to painting them? Why do you think Monet chose a dabbing brushstroke technique to paint a massive cathedral?</p>	
<p>As you stand in front of each picture and move your head side to side, describe the how the light interacts with each image. Then move closer (not too close) to the works and then farther way, does anything else change?</p>	
<p>How did each artist organize the shapes within the space of the picture? Do the shapes flow together or are they more compartmentalized?</p>	

Student Name: _____

Teacher name: _____

Claude Monet, <i>The Mula Palace</i> , 1908	Gerhard Richter, <i>Candle</i> , 1982
How have the artists divided the spaces in their images?	
What art elements (color, line, shape, texture, space) does each artist use to unify the picture?	
Where is your perspective in each image? Where would you be standing to see these scenes?	
Where is the light coming from in each picture? In Monet's outdoor scene how does the weather affect the light? In Richter's indoor scene how does the light source from outside the picture affect the light of the candle in the picture?	
What emotions, memories, ideas to you associate with these images? What is the mood of the paintings?	

Student Name: _____

Teacher name: _____

<p>Paul Signac, <i>Morning Calm. Concarneau, Opus 219 (Larghetto)</i>, 1891</p>	<p>Mark Rothko, <i>Yellow over Purple</i>, 1956</p>
<p>Compare how each artist has divided the space in the pictures.</p>	
<p>What is similar and/or different about how each artist has used color in their paintings?</p>	
<p>Stand back from each painting and then squint your eyes. Does anything change about how each painting looks?</p>	
<p>How do you think each work of art was painted? What techniques might have the artists used to apply the paint?</p>	
<p>How does each work of art make you feel? For you, which art elements (line, color, shape, texture, space) contributes most to your feeling?</p>	