

Art High School Album

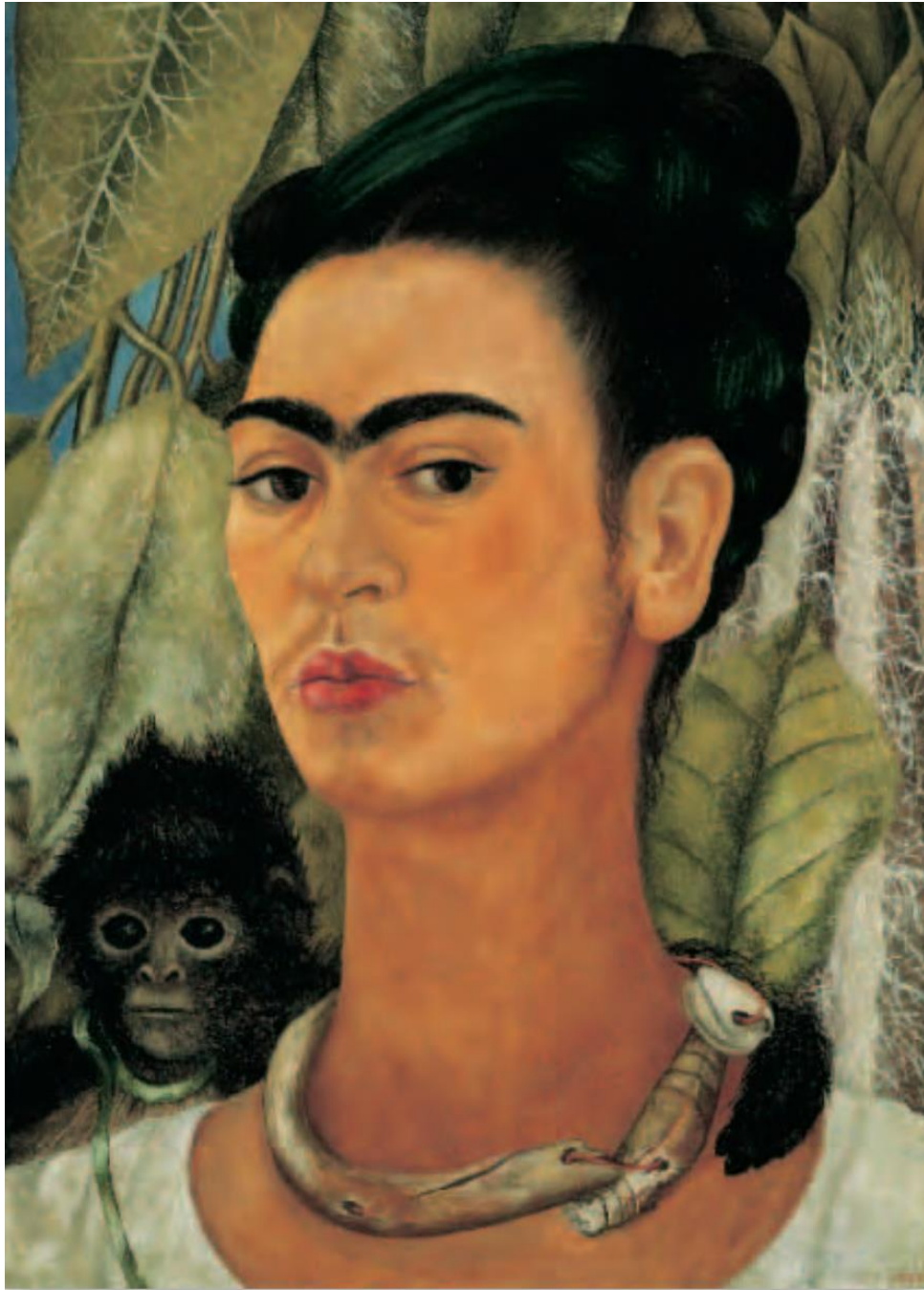
Chapter 1

The Icebergs



Figure 1.1- Frederic Edwin Church. 1861. Oil on canvas.
163.8 -285.8 cm (64₁₂ -112₁₂).
Dallas Museum of Art,
Dallas, Texas.

Self-Portrait with Monkey



Frida Kahlo

FIGURE 1.2 Artists speak to us, the viewers, through their works. Sometimes, they tell a story. At other times, as in this self-portrait, they express strong emotions. What emotion, or feeling, do you “read” in this artist’s painting of herself? Does she appear happy? Sad? Explain your reaction.
Frida Kahlo. *Self-Portrait with Monkey*. 1938. Oil on Masonite. 40.6 30.5 cm (16

x 12). Albright-Knox Art Gallery, Buffalo, New York. Bequest of A. Conger Goodyear, 1966.

The Feel of The Bayou



By: Straus

FIGURE 1.3 -Straus captured the feel of the bayou by including details such as the flowers in the foreground and the gray Spanish moss hanging from the limbs of the live oak trees. Look at the figures in the boat. The trees and swamp overwhelm them. What do you think the figures are doing? What atmosphere does the painting capture?
Meyer Straus. *Bayou Teche*. 1870. Oil on canvas. 76.2 -152.4 cm (30 60"). Morris Museum of Art, Augusta, Georgia.

The Sick Child



By: Edvard Munch

FIGURE 1.4- The child in the painting appears pale and calm. She is not looking at her mother. What is she staring at? Notice the exaggerated drooping of the woman's head. What has the artist done to focus your attention on the sick child?
Edvard Munch. *The Sick Child*. 1907. Oil on canvas. 118.7 121 cm (4634 4723). Tate Gallery, London, England. © 2003 Artists Rights Society (ARS), New York/BONO, Oslo

A Scene in a Countryside



By Vigil Family

FIGURE 1.5- The figures and buildings for this scene were made by a family of artists. Look closely and you will notice that some of the figures are made of painted clay, while others have hair made from yarn and clothing made of fabric. What do the different figures appear to be doing? What does the procession in the foreground seem to be about?

Vigil Family, Tesuque Pueblo, New Mexico. *Pueblo Scene: Corn Dancers and Church*. c. 1960. Painted earthenware. Girard. Foundation Collection at the Museum of International Folk Art, a unit of the Museum of New Mexico, Santa Fe, New Mexico.

Necklace



Earl Pardon

FIGURE 1.6- This necklace is unusual because each unit is different. The repetition of rectangles and the repetition of materials and shapes on the different rectangles create a unified work.

Earl Pardon. Necklace 1057. 1988. Sterling silver, 14k gold, ebony, ivory, enamel, mother of pearl, ruby, garnet, blue topaz, amethyst, spinel, and rhodolite. 43.1-2.8-.3 cm (17 1/4 -11/8 1/8"). National Museum of American Art, Smithsonian Institution, Washington, D.C. Renwick collection.

Anne of Cleves



Hans Holbein

FIGURE 1.7- This portrait of Anne of Cleves, one of the wives of Henry VIII, shows what a royal person in the sixteenth century might have worn for special occasions. The portrait was created before the wedding because King Henry wanted to know what his intended wife looked like. He had never met her. Notice the unusual jewelry on her hat and the rich fabrics of her dress. How many different fabrics can you identify? How does her clothing indicate her social position?
Hans Holbein. *Anne of Cleves*. 1539. Tempera and oil on parchment. 65.1 48 cm (255/8 1878"). The Louvre, Paris, France

A Hurricane



Leo F. Twiggs

FIGURE 1.8- Identify the door named in the title. Look at the dark shape near the center of the painting. How many figures are standing in the door? What part of this work tells you about the destructive force of the hurricane?

Leo F. Twiggs. *East Wind Suite: Door*. Hugo Series. 1989. Batik: Dyes and wax resist on cotton. 61- 51 cm (24 20)

Hurricane Hugo



Roger Brown

FIGURE 1.9 This painting depicts the same event as shown in Figure 1.8. The two artists represent the hurricane in very different ways. What does this painting remind you of? Does it resemble an advertisement or a postcard? Why do you think the artist chose humor to present such a devastating event?

Roger Brown. *Hurricane Hugo*. 1990. Oil on canvas. 121.9 -182.9 cm (48 -72). Morris Museum of Art, Augusta, Georgia.

The Lackawanna Valley

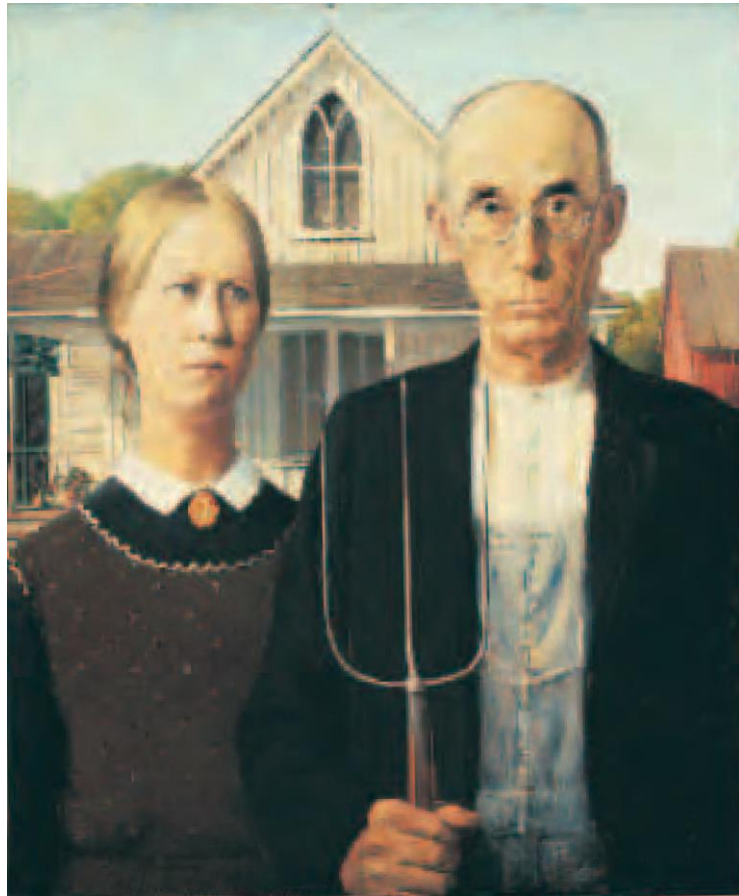


George Inness

FIGURE 1.10 This painting celebrates nature and industry, although the two are not necessarily compatible. If you look carefully, you can see the town of Scranton, Pennsylvania, accurately depicted in the distance. Why do you think the artist has included all the tree stumps in this painting? What symbols of industrialization has he used?

George Inness. *The Lackawanna Valley*. c. 1856. Oil on canvas. 86 127.6 cm (337/8 5014). National Gallery of Art, Washington, D.C. © 1998 Board of Trustees. Gift of Mr. and Mrs. Huttleston Rogers

American Gothic



Grant Wood

FIGURE 1.11 This painting has been used and parodied countless times. Because of this, it can be easy to overlook the message Wood intended. Symbols tell a story: The Gothic window represents the couple's European heritage, and the pitchfork stands for their determination. Can you identify other symbols in the painting and tell what they might mean?

Grant Wood. *American Gothic*. 1930. Oil on beaverboard. 74.3 -62.2 cm (29 1/4 24 1/2).

Friends of the American Art Collection. All rights reserved by the Art Institute of Chicago, Chicago, Illinois and VAGA, New York, New York. (1930.934).

Return of Ulysses



Romare Bearden

FIGURE 1.12 This print is the last in a series of serigraphs illustrating the story of Ulysses, a legendary Greek hero. Bearden has simplified shapes and used unusual colors but you can still recognize people and objects in the work.

Describe three things you recognize in this scene.

Romare Bearden. *Return of Ulysses*. 1976. Serigraph on paper. 47-57.1 cm (18 1/2 - 22 1/2). Copyright restricted. National Museum of American Art, Washington, D.C. Gift of the Brandywine Graphic Workshop. © Romare Bearden Foundation/Licensed by VAGA, New York, NY.

Yup'ik. *Bird Mask*.

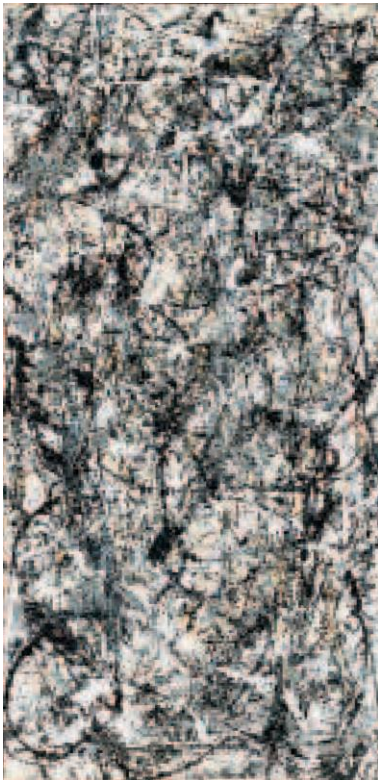


Robert H. Lowie Museum

FIGURE 1.13 This bird mask was created for a dance ceremony. Notice how the artist has used natural earth pigments to color the wood, plus natural materials like feathers and sinew to decorate it.

Yup'ik. *Bird Mask*. 1988. Wood, feathers. Height: 64.7 cm (2512). Robert H. Lowie Museum, University of California, Berkeley, California.

personal feelings



Jackson Pollock

FIGURE 1.14- Pollock wanted to express his personal feelings when he created his art. He allowed his feelings to influence his choice of colors and the manner in which he applied them to the canvas.

Jackson Pollock. *Cathedral*. 1947. Enamel and aluminum paint on canvas. 181.6-89.1 cm (71 1/2 -35 1/16). Dallas Museum of Art, Dallas, Texas. Gift of Mr. and Mrs. Bernard J. Reis. © 2003 Pollock-Krasner Foundation/Artists Rights Society (ARS), New York.

The Maids of Honor



Pablo Picasso

FIGURE 1.15 This painting is based on Diego Velázquez's *Las Meninas* (*The Maids of Honor*) (Figure 1.15). Similar figures and objects are present in both paintings—the artist, the easel with the unfinished painting, the child who appears to be the subject of the artwork in progress, the dog, and the figure in the door. Compare these objects with the ones depicted in Velázquez's work.

What has Picasso done to make the work uniquely his own? Do you think he was exhibiting a sense of humor?

Pablo Picasso. *Las Meninas* (after Velázquez). 1957. Oil on canvas. 2 2.6 m (6' 634" 8' 638"). Museo Picasso, Barcelona, Spain. © 2003 Estate of Pablo Picasso/Artists Rights Society (ARS), New York.

The Maids of Honor



Diego Velázquez

FIGURE 1.16- This painting was interpreted by Picasso, another Spanish artist, three centuries after Velázquez completed it. Explain what is happening in the painting. The princess, in white, has a regal bearing. She is clearly the center of attention. Do you see the king and queen in the picture? Who is the person in the doorway? Can you describe the roles of the other people in the painting?

Diego Velázquez. *Las Meninas* (*The Maids of Honor*). 1656.
Oil on canvas. 3.18 -2.8 m (10'5 14- 9'34). Museo del Prado, Madrid, Spain

Janet Fish

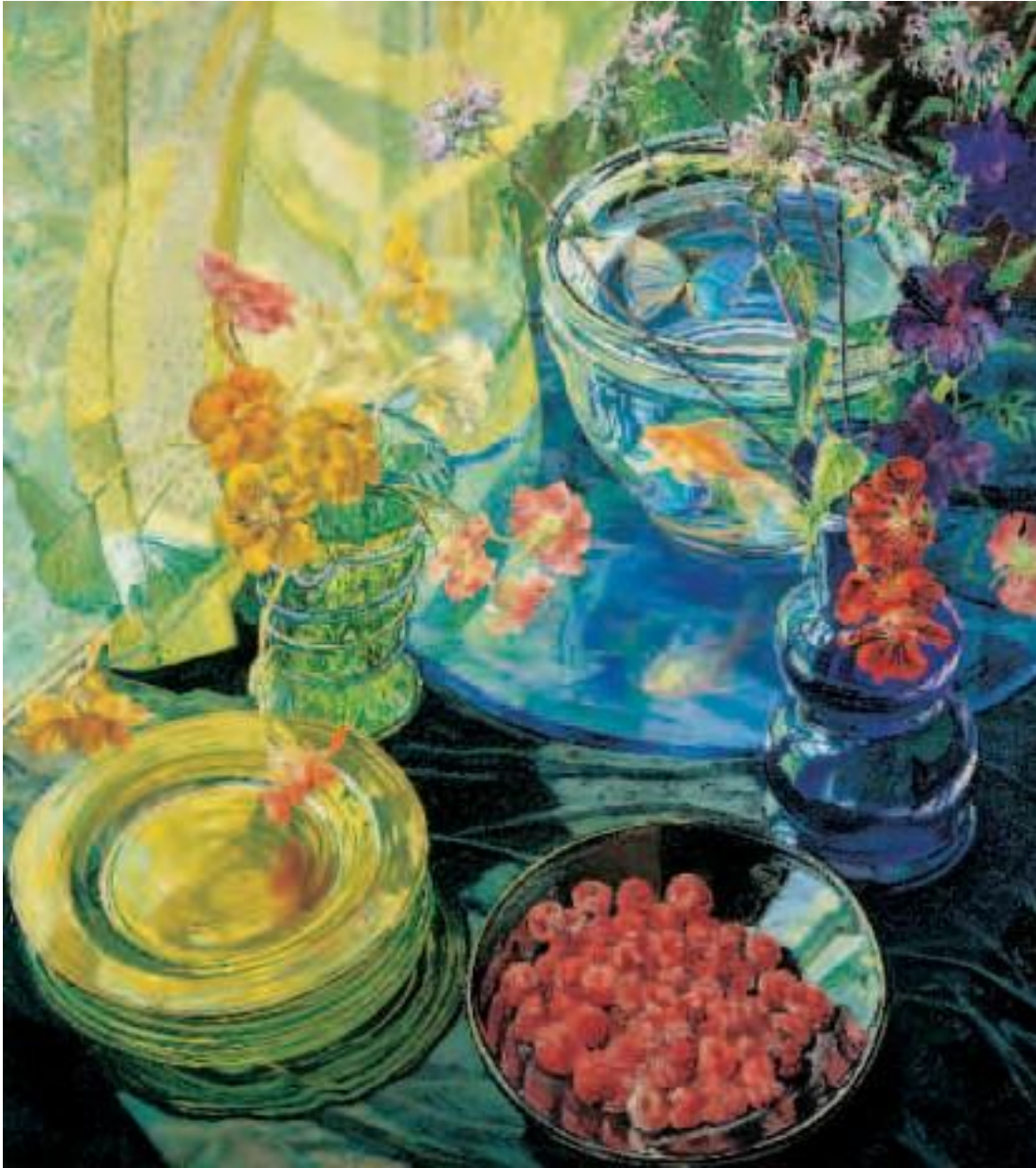


FIGURE 1.17 Notice how the artist has used color and texture to direct the viewer's eye through this artwork. Look at the number of different surfaces she depicts. How many different textures can you identify? Although the shiny surfaces catch your attention, notice the matte, or dull, surfaces as well.

Janet Fish. *Raspberries and Goldfish*. 1981. Oil on canvas. 182.9-162.6 cm (72 -64).
The Metropolitan Museum of Art, New York, New York. Purchase. The Cape Branch Foundation
and Lila Acheson Wallace Gifts, 1983. (1983.171) © Janet Fish/Licensed by VAGA, New York, NY

Breakfast of the Birds



Gabriele Münter

FIGURE 1.18- Gabriele Münter was one of the founders of modern German Abstract Expressionism. In 1911 she joined with other radical artists to form the group known as Der Blaue Reiter (The Blue Rider). She stayed in Germany through World War II but was forced to work in secret during the Nazi era, when German Expressionism was outlawed. Since this was painted in 1934, it is one of her “secret” paintings.

Gabriele Münter. *Breakfast of the Birds*. 1934. Oil on board. 45.7- 55.2 cm (18 213/4).

The National Museum of Women in the Arts, Washington, D.C. Gift of Wallace and Wilhelmina Holladay

100 Cans



Andy Warhol

FIGURE 1.19 Andy Warhol. *100 Cans*. 1962. Oil on canvas. 182.9 x 132.1 cm (72 x 52). Albright-Knox Art Gallery, Buffalo, New York. Gift of Seymour H. Knox, 1963. © 2003 Andy Warhol Foundation for the Visual Arts/Artists Rights Society (ARS), New York/TM Licensed by Campbell's Soup Co. All Rights Reserved

Self-Portrait



Andy Warhol

FIGURE 1.20- Andy Warhol. *Self-Portrait*. 1986.
Acrylic screen print on canvas. © 2003 Andy Warhol
Foundation for the Visual Arts/Artists Rights Society
(ARS), New York.

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