



Glen Alps - Untitled

- Why do you suppose the artist did not use color on the lithograph?
- Does the black and white theme signify anything to you?
- Is the lithograph a happy piece? Sad? What makes it so?



**William Cumming**

***Untitled, Painting of a Girl, 2001***

Self-taught

Through Graves he soon became the youngest member of the circle of friends who became known as the Northwest School of Artists. This group included Mark Tobey, then nearing 50, patriarchal leader of the group, Guy Anderson, Morris Graves, Kenneth Callahan and his wife Margaret, a writer and critic who became a direct influence on Cumming's work.

He uses strong outline to define his flat figures. Since he believes "the gesture explains the man", he depicts the form and motion of his subject in simple, strong strokes lacking in detail. His figures have expressionless faces, if there are faces at all.

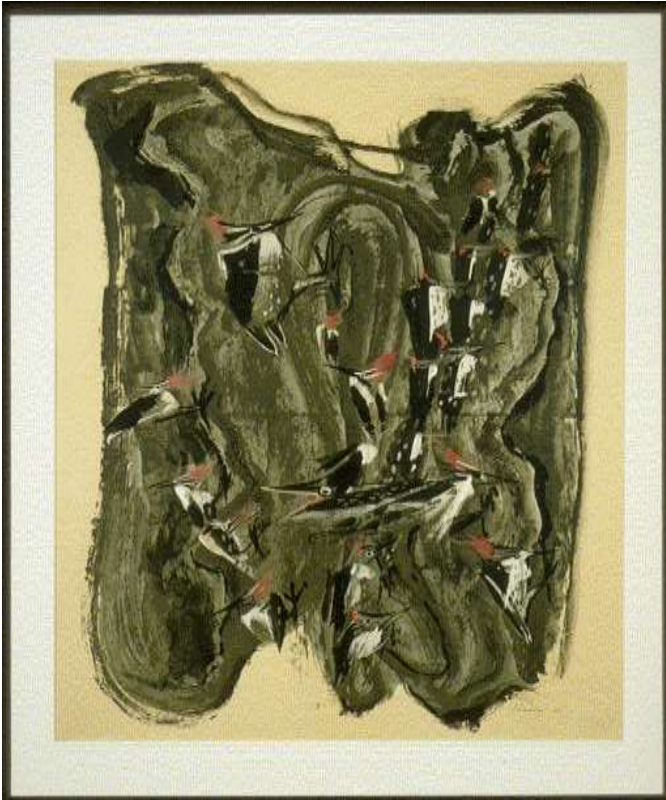
**Discussion Points:**

- Describe how this painting makes you feel. (happy, sad, etc.)
- Discuss the lines in this piece. (bold, fine, etc.)

**Questions:**

- What is the girl doing? Describe her position.

What do you think the artist intended placing the girl in that position?



**Morris Graves**  
***Woodpeckers*, 1940**  
**Tempera, Watercolor, Gouache**  
Self-taught

“*Woodpeckers*” is a busy, noisy painting creating a symphony of birds. The use of lines denotes time passing. The birds all relate together, but each represents a definite period of time. His use of white is influenced by Tobey’s white writing.

**Discussion Points:**

- Lead-in: Can you find a noisy painting? How many have ever seen a woodpecker?
- Look at the birds stomachs (they don’t have a finished line). What do you suppose this signifies?

**Questions:**

- Who’s heard s woodpecker? What kind of sound do they make?
- Is this a painting of one or many birds? (Usually solitary birds.)What would it be like if a bunch of woodpeckers gathered in one tree?
- What are the birds on? (Assume a tree even though no top or bottom.)
- How does the artist call your attention to the birds? (Use of red)



## **Paul Horiuchi**

### ***Fantasy at Night, 1962***

#### **Collage of Rice and Mulberry Papers**

Horiuchi studied sumi brush techniques for three years as a teenager with the Japanese master, Iketani. “I began painting as a child in Japan,” Horiuchi said, “but I never expected to be a professional painter. I painted for fun.” His idea for collages, started in the International District where he was walking one day. He saw various layers of posters and notices on outdoor community bulletin boards where segments of the old could be seen through the new. Since then, that became his principal medium.

Tom Robbins, wrote more than a decade ago, “Horiuchi’s importance is that he made the art of collage a painterly process.”

He may at times have created a feeling of great energy, and then in contrast, created quiet reflections of past moods and feelings.

The collages are made from layers of hand painted rice and mulberry paper (an ancient tradition dating to 105 A.D. when the Chinese invented paper making it from rice fibers) that is torn into a variety of shapes. He might have used 20 sheets of paper before he was satisfied with a piece.

“*Fantasy at Night*” was inspired by the waterfront in the moonlight where the moon changes the water into a fantasy. Birds, rocks and driftwood are suggested in the torn paper shapes. The horizon is implied by a dark sky. The colors and shapes are used to move your eye around the piece. The glowing red shape offsets the larger dark shapes. This strong dark/light color and size contrast unifies the piece. It has perfect balance. A sense of stillness can be felt when viewing the collage.

- Lead-in: Prop: rock. Walk around with rocks (prop) and ask if they remind them of one of the paintings
- Pretend you’re at the beach at night. Reflections of moonlight on water. Use imagination, what do you see? Do the shapes remind you of anything? (Rocks, birds, driftwood)
- You could make one (colored tissue, tear and build up)
- Nonobjective vs. realistic
- What’s important to artist is what others see/feel about his art, not what he thinks
  
- Is it noisy or quiet; night or day? (Wants to recapture peace and serenity to balance hectic times; everything he does creates restful feeling.)
- Where does your eye go first?



**Carolyn Krieg**  
***Deer/Monk, 1995***

**Mixed Media**

My manipulations begin in the computer studio with scanning, painting, and drawing programs, followed by hand-working of the Polaroids, and finally, various printing practices. I compose the images in different color and size combinations, until I exhaust the possibilities and print the final generation. The smaller pieces are like Tarot cards, capturing specific details.

**Discussion Points:**

- Discuss the process the artist uses to create her art. (Describe above).

**Questions:**

- What are some of the images you see in this piece of art? What does it look like to you?
- What would you title this work?
- If there were to be another painting after this, what would it look like?
- How would it relate?
- What is the story this picture is telling you?
- How do you think this work was made?



**Andy (Ann) Ostheimer**

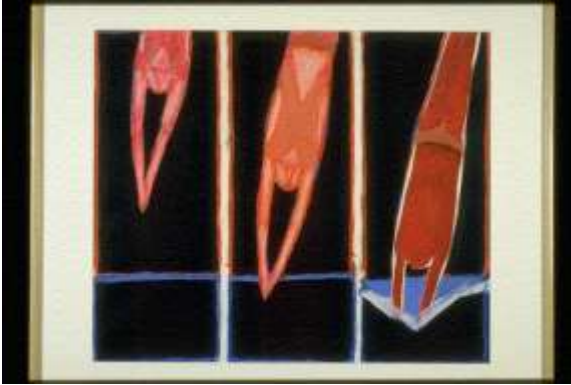
***URS: Red***

**Paper Mache and Oil**

Ostheimer's figures are often made of paper mache and painted in oil. Mysterious animal forms are frequently Ostheimer's trademarks.

**Questions:**

- Is this a sculpture or a painting? (Both)
- Can a picture of a bear be art?
- What is the gold curved object above the bear's head? (Halo, rainbow, jump rope, religious artifact).
- Have you worked in paper mache? What animal would like to make from it?
- Is the bear painted? Where are its eyes, nose?
- Do you see a pattern in the painting? Do you see other paintings that also have a pattern?



**Michael Spafford**  
***Three Divers Red, 1978***

**Oil on Paper**

Figurative expressionism, where the images are simplified compressed forms, describes Spafford's style.

“I try to describe a shape in a verb sense – to show a figure falling or grabbing- whatever it is, I try to describe the action graphically. My use of paint is physical rather than illusionist.”

In a painterly process Spafford draws, scrumbles, trowels and scrapes paint onto or off of the surface in broad gestures that have become his signature. Ranging from thick, stab-like strokes to scraped stain creates textural surfaces that are sensual and physical. Multiple layers of paint are used to redefine his canvases. “I have never been able to get a painting right the first time.”

The use of sequential structures of one form emerging out of another is an important aspect of Spafford's painting. “Three Divers Red” is a good example of this technique. The theme of divers and swimmers preoccupied Spafford for about one year. This series was inspired by the 1984 Summer Olympics and Mark Spitz.

**Questions:**

- What do you see here? (inspiration from 1984 Summer Olympics/Mark Spitz).
- Is this a painting of one diver or three?
- What is a triptych?
- What other action might be interesting to do in a freeze frame? Note movement is from left to right. This gives it a narrative quality.
- Look closely; notice how the artist has cut out the painted figurines. Do you think that this helps the idea of the painting?
- How do you know it is a human figure (no eyes, etc.)?



**James Washington, Jr.**

***Woodchuck, 1965***

### **Carved Stone on Wood Base**

By carving away the nonessential elements, he reveals the forms within the stones, all of which have to do with the renewal of life and the spirit of God in nature.

Washington was clear about his goals as a sculptor and his relationship to his art. He was not, strictly speaking, creating objects; rather he was participating in a kind of ritual through which he was brought into contact with what he described as a universal life force.

#### **Touch – let the children touch the woodchuck before sitting down.**

What does it actually feel like? What surprised you when you touched it?

How does touching the artwork add to your experience? Why can we touch this piece? Why do we not touch a lot of art work?

#### **Describe - Slowly rotate the sculpture so that students can see it from all sides.**

How was this sculpture made? Where do you see evidence of the tools the artist used?

What does the surface remind you of? What do you think it feels like to the touch?

What shape is it? Is it 2D or 3D? Where is the positive and negative space?

What do we call an art piece that is a picture or bust of a person? (*Portrait*) Are there portraits of animals?

#### **Analyze**

What words would you use to describe the woodchuck?

#### **Technique – maybe for 3<sup>rd</sup> grade and above**

- James Washington's method of sculpting is to study the raw stone, to approach it with love and reverence, and to seek its secret. His goal is to reveal the forms within a stone. *"Not until I get to the point where I am the figure can I release the spiritual force into the inanimate material and animate it. When this happens, I feel like I'm working with flesh rather than just stone."*
- The artist would bring rocks home and hold on to them until he knew what to carve out of them. Ask the children about their collections at home; do they collect rocks?

What does it tell you about the artist? Now, how do you see the sculpture of the woodchuck?

#### **Comparison**

Is there another piece in the collection that is a portrait? Is there another piece that has a very defined negative and positive space? Are there other pieces that are 3D?

## **General Questions to Ask**

- Put yourself in the picture. What are the smells? Noises? How would you feel? What would you like to touch?
- What sounds might this picture make? Is this picture loud or quiet? Hot or cold? Why?
- Would you like this picture in your home? Why or why not? Which room?
- One-minute memory game: Look at the picture, then turn it around. Name objects, colors, etc.
- What is the difference between painting and sculpture? (Painting is two-dimensional, sculpture is three-dimensional.) Can a piece of art be both?
- Let's discuss the elements of art and how they affect you:
  - Line: curving, soft vs. sharp. How can line show movement?
  - Color: bold, clear vs. muted. Use of primary colors.
  - Shape: identify shapes. How many do you see?
  - Texture: compare pictures that appear rough and smooth. How does the artist show texture?
  - Balance: turn the picture around. Does it feel balanced? How is that achieved?
  - Space: (2D) or (3D); Is there depth? How is it achieved? (shading, perspective, optical illusion); positive (subject) or negative (background)
  - Value: Which pictures are dark? Can you still see objects in the pictures? What stands out? Why? (contrast)
  - Movement: Which pictures appear to have movement? Why? (descending order of divers - repetition, circular background of woodpeckers, girl looking/leaning to left)

## **Questions About the Use of Color and Light vs. Dark**

- Warm colors usually jump out at you and cool colors recede in a picture. What objects did the artist want you to notice first?
- Where is the source of light? Which objects are highlighted in the picture?
- Are the colors bold? Muted?
- What emotions do you associate with certain colors?

## **Questions on Structure**

- Look at the picture. Where is your eye drawn first? This is the focal point.
- Where is the action? What attracts your eye? Which objects create movement?
- Look for varieties of line: thick, wavy, fast or careless, fine or sensitive.
- What shapes do you see?
- If you turned this piece upside down, how would the balance change?
- Does this piece feel heavier or lighter on one side?

## **Questions on Technique**

- How was this picture made? (Example: collage, print, felt pen, ink, paint, bronze.) Talk about the medium.
  - Name all of the different materials artists can use to make art.
  - Did the artist do this work quickly or slowly?
- If you were to do a piece like this, what type of tool would you use? With collages, name all of the familiar objects used.

### **General Associations**

- Associate the five senses with the works exhibited.
- How does a work taste?
- How do you imagine it feels?

### **Art and Creative Writing**

- Art appreciation often leads to interesting written work. Anything from a list of words to a short story may be inspired by a painting or a piece of sculpture.
- Word association: choose a picture and list all of the words that come to mind as you look at the picture. Think about all of your senses. (Kindergarten through first grade might do this exercise as a class so that the teacher can record the words.)

Word association and emotions: List 10 feelings or emotions. Match a picture to each emotion.