Grade Four
Session One – The Theme of Modernism

Fourth Grade Overview:

In a departure from past years' programs, the fourth grade program will examine works of art in the collection of the Museum of Modern Art in preparation for and anticipation of a field trip in 5th grade to MoMA. The works chosen are among the most iconic in the collection and are part of the teaching tools employed by MoMA's education department. Further information, ideas and teaching tips are available on MoMA's website and we encourage you to explore the site yourself and incorporate additional information should you find it appropriate.
http://www.moma.org/learn/moma_learning

To begin the session, you may explain that the designation "Modern Art" came into existence after the invention of the camera nearly 200 years ago (officially 1839 – further information available at http://www.metmuseum.org/toah/hd/dagu/hd_dagu.htm). Artists no longer had to rely on their own hand (painting or drawing) to realistically depict the world around them, as the camera could mechanically reproduce what artists had been doing with pencils and paintbrushes for centuries. With the invention of the camera, artists were free to break from convention and academic tradition and explore different styles of painting, experimenting with color, shapes, textures and perspective. Thus MODERN ART was born.

Grade Four
Session One
First image

Henri Rousseau
The Dream
1910
Oil on canvas
6'8 1/2" x 9' 9 ½ inches
Collection: Museum of Modern Art, New York

(NOTE: DO NOT SHARE IMAGE TITLE YET)

Project the image onto the SMARTboard. Ask the students to take a couple of moments to look closely at the image but not to say anything, just look closely and carefully. After a few minutes ask them: What do you see in this image? What do you notice? What is going on in this picture? Make sure they support their comments with specific details from the composition and give them plenty of time.

Some questions to further the discussion:

Bring up the elements of art (shape, color, form and line) and ask them to point out the different elements in the painting.
Do the animals and people look realistic? Why and/or why not?

How do the animals look in the painting? Scared? Ferocious?
Do you think the artist actually saw a scene like this?
How do you think the woman in the painting might have gotten to where she is?
What about the other figure in the center of the painting? Who might he/she be?
How and what is the mood and/or feeling conveyed in this painting?

Depending on the direction your conversation takes, you may wish to further engage the children in a discussion of the two figures in the painting: the woman reclining on a divan and the darker figure in the center of the painting. Who might this person be? How do we know? (It's a male snake charmer and you'll the orange snake slithering in right foreground; it's also been noted that the model for the reclining woman was a friend of Rousseau's named Yawigha).

Now is a good time to reveal the title of the painting (The Dream) and the name of the artist (Henri Rousseau). The title of the painting will have more significance to the children once they have discussed the work in detail.

Now tell the children a little bit about the artist and, most significantly, how he never left France during his life, but rather gleaned all his knowledge from visits to the botanical gardens and zoo in Paris and by reading lots of material on the these subjects. In fact, before he retired at age 49 and became a full-time "artist", he was a customs inspector for the French government for 20 years.

About the Image:

"The Dream" was painted by Henri Rousseau in 1910. Rousseau was a curious figure in the early twentieth-century avant-garde. He was not trained as a painter and instead he was a self-taught artist whose day job was as a customs agent. His work centered on exotic renditions of jungle scenes which are detailed with great precision in terms of the foliage, the animals, and the landscape.

Rousseau never left Paris. Rather, he got all of his knowledge for the horticultural details by going to the botanical gardens in Paris, by going to the zoos to look at the various birds and animals, and by reading lots of magazines that were charting the sort of exotic places that travelers and explorers were just starting to go to on other continents.

Rousseau titled his painting "The Dream" because there is this very strange situation of an upholstered sofa in the middle of the jungle on which this woman with her two braids sits naked staring out at the scene ahead of her. One interpretation that the artist gave was that the woman was reclining on this sofa in some living room in Paris, and she was dreaming this jungle around her. But there are so many ways to think about this painting and that it's much more fun to leave it open in your mind as to how this lady on the sofa got into this jungle.

This painting was first exhibited just a few months before Rousseau's death in September of 1910 in Paris.

http://www.moma.org/collection/object.php?object_id=79277

About the Artist:

Henri Rousseau is most celebrated as being one of the best naive artists of the time. His work can also be viewed as a precursor to Surrealism with its juxtaposition of unlikely people and things and the fantastical, dreamlike qualities associated with his paintings. Rousseau was given the nickname La Douanier ("Customs Officer") which stemmed from a job he held from 1871 to 1893 when he worked with the Paris Customs Office. Prior to this career, he served in the army. During this time, painting was something that he did as a hobby. In 1893 he accepted early retirement, which allowed him to focus on painting full time. This in turn allowed him to better his form and create a name for himself in the world of art.

Although much of his work was often ridiculed, he did not waiver in the form and style in which he created his artwork. There is a traditional, academic quality to his work that was very unlike the work of the Impressionist and Post-Impressionist artists who were working at the same time in Paris. His ability to see beyond the eye's reach, and his ability to perceive what was not seen on paper gave his work extreme depth and helped him create a diverse set of paintings during his career.

Like most artists, shortly following his death, Henri Rousseau became an extremely well known name in the art world. Rousseau died on September 2, 1910 in Paris.

http://www.henrirousseau.net/

Grade Four
Session One
Second Image

Pablo Picasso
Demoiselles d'Avignon
1907
Oil on canvas
8' x 7' 8"
Collection: Museum of Modern Art, New York

Project the image onto the SMARTboard and before you start asking them questions, allow them to absorb the image quietly on their own. Some children may recognize the image and you can encourage that but don't give anything away yet.

You may start the dialogue by bringing up the subject of Portraiture. Portraits can represent individuals in many different ways. They can be literal representations of a person or they can represent a person symbolically. As we had previously discussed, with the invention of photography, painters began to explore new ways to represent the world, breaking with the literal and representational compositions of the previous era.

Rather than just seeking to capture the sitter's physical appearance, many artists sought to represent his or her character, disposition, and even inner psyche. In order to represent such subjective and symbolic aspects of their subjects, artists often paid less attention to capturing precise facial features than to developing new compositional devices, employing non-naturalistic color (also called "arbitrary color"), and making very specific choices about the background and what it might reveal about the subject.
http://www.moma.org/learn/moma_learning/themes/what-is-modern-art/modern-portraits

Some of the students may have already guessed the artist and you may tell the class the artist's name and the title of the painting – Les Demoiselles d'Avignon.

Now you can begin with some questions:

What do you see in this image? What do you notice? What is going on in this picture?

How does Picasso choose to portray these women?

Where do you think he found the inspiration for their faces?

Which elements of art can you point out in this painting?

How do certain of these elements affect the mood or feeling of the painting?

You can discuss with the students that Picasso painted *Les Demoiselles d'Avignon* after encountering African masks and Iberian sculpture at the Palais du Trocadéro, a Paris museum. Picasso, like many of his contemporaries, drew inspiration from non-European art. African masks, with their radical simplification and stylization of human features, suggested an alternative to conventions of Western painting and representation, and challenged artists like Picasso to develop new forms of representation.

Another interesting conversation topic is to point out that when this painting was first shown to the public it outraged many people, including some of Picasso's closest friends. People thought it was ugly, ridiculous and distasteful. In fact, it wasn't shown in public again for almost 40 years. In 1937 it was exhibited at the Petit Palais in Paris and soon after it was bought by MoMA where it has remained among the most prized paintings in the collection.

About the Image:

Les Demoiselles d'Avignon is one of the most important works in the genesis of modern art. The painting depicts five naked prostitutes in a brothel; two of them push aside curtains around the space where the other women strike seductive and erotic poses—but their figures are composed of flat, splintered planes rather than rounded volumes, their eyes are lopsided or staring or asymmetrical, and the two women at the right have threatening masks for heads. The space, too, which should recede, comes forward in jagged shards, like broken glass. In the still life at the bottom, a piece of melon slices the air like a scythe.

The faces of the figures at the right are influenced by African masks, which Picasso assumed had functioned as magical protectors against dangerous spirits: this work, he said later, was his "first exorcism painting." A specific danger he had in mind was life-threatening sexual disease, a source of considerable anxiety in Paris at the time; earlier sketches for the painting more clearly link sexual pleasure to mortality. In its brutal treatment of the body and its clashes of color and style (other sources for this work include ancient Iberian statuary and the work of Paul Cézanne), Les Demoiselles d'Avignon marks a radical break from traditional composition and perspective.

http://www.moma.org/collection/object.php?object_id=79766

About the Artist:

Pablo Picasso was born on October 25, 1881, in Málaga, Spain. The son of an academic painter, José Ruiz Blasco, he began to draw at an early age. In 1895 the family moved to Barcelona, and Picasso studied there at La Lonja, the academy of fine arts. Picasso's first exhibition took place in Barcelona in 1900, and that fall he went to Paris for the first of several stays during the early years of the century. He settled in Paris in April of 1904.

His style developed from the Blue Period (1901–04) to the Rose Period (1905) to the pivotal work *Les Demoiselles d'Avignon* (1907), and the subsequent evolution of Cubism from an Analytic phase (ca. 1908–11) to its Synthetic phase (beginning in 1912–13). Picasso's collaboration on ballet and theatrical productions began in 1916. Soon thereafter, his work was characterized by neoclassicism and a renewed interest in drawing and figural representation. In the 1920s the artist and his wife, Olga (whom he had married in 1918), continued to live in Paris, to travel frequently, and to spend their summers at the beach. From 1925 to the 1930s Picasso was involved to a certain degree with the Surrealists, and from the fall of 1931 he was especially interested in making sculpture. In 1932, with large exhibitions at the Galeries Georges Petit, Paris, and the Kunsthaus Zürich, and the publication of the first volume of Christian Zervos's catalogue raisonné, Picasso's fame increased markedly.

By 1936 the Spanish Civil War had profoundly affected Picasso, the expression of which culminated in his painting *Guernica* (1937, Museo Nacional Centro de Arte Reina Sofía, Madrid). Picasso's association with the Communist Party began in 1944. From the late 1940s he lived in the south of France. Among the enormous number of exhibitions that were held during the artist's lifetime, those at the Museum of Modern Art, New York, in 1939 and the Musée des Arts Décoratifs, Paris, in 1955 were most significant. In 1961 the artist married Jacqueline Roque, and they moved to Mougins. There Picasso continued his prolific work in painting, drawing, prints, ceramics, and sculpture until his death on April 8, 1973.

4th Grade – Session 1

Project: Symbolic Self-Portrait

Materials:

White paper
Pencils

Directions:

Ask the students to write ten words that they might use to describe themselves on a piece of paper. Have each student choose one or two of those words and come up with a symbol that best represents him/herself. On the piece of paper, the students can draw that symbol which they feel best represents themselves.

Project: Postcard from a Painting

Directions:

Write a "postcard" to your best friend from the perspective of a visitor to Henri Rousseau's "The Dream." Include bot a description of the place shown in the image and a description of the mood that comes across in the image. Imagine what it would be like to spend a day there as you write.

You can make "postcards" to give out to each of the students to write on using notecards and, if you have the resources, print a picture of the painting on the reverse side like a real postcard.

Grade Four
Session 2: Dada/Surrealism
First Image

Marcel Duchamp
"Bicycle Wheel"
Original 1913, museum example 1951 (third version, original lost)
Metal wheel mounted on painted wood stool
51 x 25 x 16 ½ inches
Collection: Museum of Modern Art, New York

Project the image onto the SMARTboard. Ask the students to take a couple of moments to look closely at the image but not to say anything, just look closely and carefully.

Now you can begin asking them what they see. The responses will be quite different from those that you've gotten in the past with images of paintings. Entertain and carefully regard their responses. Most likely, you will jump into a discussion of what this is and how on earth this is art. Now is a good time to reveal the artist's name and title of the work.

You may explain to the children that Marcel Duchamp was more interested in artists' ideas rather than the visual objects they create. He was also very concerned with the question of who or what defines art. At this time, you may ask the children some further questions (below); these are all open-ended questions and, as with everything in this program, "yes and no" queries aren't encouraged.

What is art?
Who says something is art or not? Who decides?
Does something have to be beautiful to be a work of art? Why or why not?

As the conversation slows, you can explain that Duchamp didn't want to represent things by painting them, in fact he didn't want to paint at all. Rather, he presented objects themselves as art. He found common items on the street or in a store and designated them as art and titling them "Readymades".
http://www.moma.org/learn/moma_learning/themes/dada/marcel-duchamp-and-the-readymade

About the Image:

Bicycle Wheel is Duchamp's first Readymade, a class of artworks that raised fundamental questions about artmaking and, in fact, about art's very definition. This example is actually an "assisted Readymade": a common object (a bicycle wheel) slightly altered, in this case by being mounted upside-down on another common object (a kitchen stool). Duchamp was not the first to kidnap everyday stuff for art; the Cubists had done so in collages, which, however, required aesthetic judgment in the shaping and placing of materials. The Readymade, on the other hand, implied that the production of art need be no more than a matter of selection—of choosing a preexisting object. In radically subverting earlier assumptions about what the artmaking process entailed, this idea had enormous influence on later artists, particularly after the broader dissemination of Duchamp's thought in the 1950s and 1960s.

The components of Bicycle Wheel, being mass-produced, are anonymous, identical or similar to countless others. In addition, the fact that this version of the piece is not the original seems inconsequential, at least in terms of visual experience. (Having lost the original Bicycle Wheel, Duchamp simply remade it almost four decades later.) Duchamp claimed to like the work's appearance, "to feel that the wheel turning was very soothing."

Even now, Bicycle Wheel retains an absurdist visual surprise. Its greatest power, however, is as a conceptual proposition.
http://www.moma.org/collection/object.php?object_id=81631

Grade Four
Second Session
Second Image

Meret Oppenheim (1913-1985)
"Object"
Fur-covered cup, saucer and spoon
Cup - 4 3/8 inches diameter; saucer – 9 3/8 inches diameter; spoon – 8 x 2 7/8 inches
Collection: Museum of Modern Art, New York

Project the image onto the SMARTboard. Ask the students to take a couple of moments to look closely at the image but not to say anything, just look closely and carefully. As with "Bicycle Wheel", the children will likely have a similar reaction: "This is art? How and Why?" This should be the basis of your discussion.

Ask them the questions about what they are looking at? What do you notice in this work of art? Ask them about the elements of art – in this case particularly texture – and how the artist uses the elements to convey a message.

Some talking points:

Is this teacup actually usable? Could someone drink from it or pour tea into it?
What might happen?
What would it taste and feel like if you tried to drink from it?
Why do you think Oppenheim might have covered the teacup, saucer and spoon in fur?
How is what you'd expect a teacup, saucer and spoon to look and feel like different from the image you're looking at?

You may share with them the story of the genesis of "Object":

In 1936, the Swiss artist Meret Oppenheim was at a café in Paris with her friends Pablo Picasso and Dora Maar. Oppenheim was wearing a bracelet she had made from fur-lined, polished metal tubing. Picasso joked that one could cover anything with fur, to which Oppenheim replied, "Even this cup and saucer." As her tea grew cold, she reportedly called out, "Waiter, a little more fur!"[1] Soon after, Oppenheim bought a cup, saucer, and spoon at a department store and lined them with fur, transforming these traditionally genteel household objects into sculpture.
http://www.moma.org/learn/moma_learning/meret-oppenheim-object-paris-1936

You can explain that "Object" is one of the best examples of Surrealist sculpture and is what made Meret Oppenheim so famous. Surrealist artists believed that imagination was most alive in the expression of unconscious or illogical thought. Some artists painted directly from dreams while others incorporated chance or the accident. Still others created impossible scenes by combining objects or events that had nothing to do with one another, of which Oppenheim's "Object" is an iconic example.
http://www.artic.edu/aic/resources/resource/1024

Fun facts:

As a female artist in the male-dominated art world, Meret Oppenheim was often mistakenly referred to as "Mr. Oppenheim" by critics and admirers of her work.

Oppenheim's "Object" was the first work by a female artist to be acquired by the Museum of Modern Art.

About the Artwork:

Object caused a sensation when it was presented in 1936 at the first Exposition of Surrealist Objects in Paris. Some viewers declared it "the quintessential

Surrealist object" of the show; many more derided it. Oppenheim was herself ambivalent about the work, declaring it a youthful joke on more than one occasion. Overwhelmed by the publicity *Object* received, Oppenheim greatly inhibited her creative production for the next two decades.

About the Artist:

Meret Oppenheim was born in 1913 in Berlin, Germany. She moved to Paris in 1932 where she studied briefly at the Academie de la Grande Chaumiere before being introduced to the Surrealists by Alberto Giacometti and Hans Arp the following year. She participated in Surrealist exhibitions until 1937 and had contributed much of her work before the age of 20.

Oppenheim's most famous work was the fur lined teacup, or Object in fur produced in 1936 and it remains one of the icons of the Surrealist movement. It provoked the viewer into imagining what the fur lined cup might feel like to drink from and forces the disagreeable sensation on a mixture of the senses. Much of Surrealist work was an echo of everything this piece stands for, a mixture of humour, sexuality and provocation. However, following this piece's creation Oppenheim attended art school in order to try and live up to her new found fame and yet receded into a seventeen year depression. Her precipitous fame with "Object" at such an early age (22) inhibited her subsequent development as an artist. She died in 1985 in Basel, Switzerland.

4th Grade – Session 2

Project: What Makes a Work of Art?

Materials:

Lined paper
Pencils

Directions:

Make a list of your criteria for what art is by considering these questions:

What should an artwork provide to both the maker and the viewer?
Who is it for?
Where does one encounter art?
What is the role of the artist?

Have the students compare, discuss, and debate their criteria in small or larger groups, however you choose to facilitate it. Ask the children:

Which criteria do they have in common and which do they disagree about?
Do "Bicycle Wheel" and "Object" meet any of these criteria?
Do they challenge your expectations of what a work of art can be?
If so, in what ways?

Project: Make Your Own Readymade

Materials:

Paper (to use as title cards)
Markers

Directions:

Have the children select three objects from their surrounding environment (in the classroom) to designate as "readymades" and have them brainstorm a list of titles for them. The children may display or take snapshots of their sculptures along with their titles. Have the children consider if wordplay or humor played a role in the titles they selected. Ask them if their titles affect the way these everyday objects might be perceived by others looking at them as works of art?

Grade Four
Session Three – Abstract Expressionism

To open the session you may wish to engage the students in a brief review of the artwork looked at last semester. You can even make it fun by making a game out of it – whoever remembers the most (artist/artwork title or a combination of the two) wins a prize. In the second half of the 4th grade program, we continue investigating the idea of what defines a work of art and what art can be as we discuss the Abstract Expressionist and Pop Art movements.

First image

(NOTE: DO NOT SHARE IMAGE TITLE YET)

JACKSON POLLOCK
One: Number 31, 1950
1950
Oil and enamel paint on canvas
8 feet 10 inches x 17 feet x 5 5/8 inches

Project the image onto the SMARTboard. Ask the students to take a couple of moments to look closely at the image but not to say anything, just look closely and carefully. After a few minutes ask them: What do you see in this image? What do you notice? Some of them may recognize the painting or Pollock's style. Make sure they support their comments with specific details from the composition. Since there is no narrative quality to this work, the conversation may quickly turn into one about Pollock's process: why he painted the way he did and how he did it.

Some open-ended questions to present to the class:
Why might an artist choose to paint abstractly instead of representationally – meaning painting people, shapes, or scenes?
What kinds of choices do artists make when painting?
How do you think the artist painted this? What do you think the artist was doing when he created this painting?
How does this painting make you feel?
What words would you use to describe this painting?
How would you describe the lines in this painting?
What kinds of materials did he use to paint this?
Try and imagine that you are Jackson Pollock – how would you create a painting like this?

We've all heard someone say "My 4 year old could do that!" or "I could do that!" when referring to a Jackson Pollock painting. Here's an opportunity to discuss with the students why this isn't necessarily the case.

At this point, you may divulge to the students the grand scale of the painting (often they are similar to the size of a dry-erase/white board in the classroom) and the process by which he created it. Pollock didn't use an easel but rather moved the canvas onto the floor and drip, splatter, fling and smear paint from all sides. Instead of regular paintbrushes, he used sticks, housepainters' brushes and even turkey basters to apply the paint to the canvas on the floor. And because he painted on the floor of his barn, things got "stuck" in his paintings. In "One", you can see pieces of wood that probably fell off of a stick and even a housefly that got stuck in a glob of black paint!
http://www.moma.org/explore/inside_out/2013/04/17/momas-jackson-pollock-conservation-project-insight-into-the-artists-process

Jackson Pollock was part of a group of artists called the Abstract Expressionists. These artists were more interest in expressing a personal feeling and a share freedom of breaking boundaries usually confined to artists like painting people, places and things and painting on an easel in a studio. Jackson Pollock turned an old barn in East Hampton into his studio and made his paintings on the floor. Unlike some of the other paintings we've looked at together, this one doesn't seem to tell a story or describe a person but it still seems to convey a mood or feeling.

About the Image:

One: Number 31, 1950 is a masterpiece of the "drip," or pouring, technique, the radical method that Pollock contributed to Abstract Expressionism. Moving around an expanse of canvas laid on the floor, Pollock would fling and pour ropes of paint across the surface. *One* is among the largest of his works that bear evidence of these dynamic gestures. The canvas pulses with energy: strings and skeins of enamel, some matte, some glossy, weave and run, an intricate web of tans, blues, and grays lashed through with black and white. The way the paint lies on the canvas can suggest speed and force, and the image as a whole is dense and lush—yet its details have a lacelike filigree, a delicacy, a lyricism.

The Surrealists' embrace of accident as a way to bypass the conscious mind sparked Pollock's experiments with the chance effects of gravity and momentum on falling paint. Yet although works like *One* have neither a single point of focus nor any obvious repetition or pattern, they sustain a sense of underlying order. This and the physicality of Pollock's method have led to comparisons of his process with choreography, as if the works were the traces of a dance. Some see in paintings like *One* the nervous intensity of the modern city, others the primal rhythms of nature.

http://www.moma.org/collection/object.php?object_id=78386

About the Artist:

Born in 1912 in Cody, Wyoming, Jackson Pollock moved to New York in 1930 to study at the Art Students League. The socially minded scenes depicted in his representational paintings of the 1930s gave way to more personal, symbolic iconography in the following decade, due partly to his interest in the Surrealist strategy of automatism (drawing, painting, or writing freely to unearth subconscious desires)—an interest shared by many artists associated with Abstract Expressionism—and his experiences with Jungian psychoanalysis. Exhibiting regularly throughout the mid-1940s in New York, Pollock relocated to East Hampton, Long Island in late 1945, a move that provided an opportunity to observe nature directly and to work at larger scales. By 1947, he had begun to experiment with making "drip" paintings of varying sizes, pouring paint directly from the can over a canvas lying flat on the floor. "On the floor I am more at ease," he said. "I feel nearer, more a part of the painting since this way I can walk around it, work from the four sides and literally be in the painting." Titled numerically, so as to avoid any outside associations, these "drip" paintings comprise calligraphic, looping cords of color that animate and energize every inch of their compositions.
The Museum of Modern Art has demonstrated a deep, longstanding commitment to the work of Jackson Pollock. One of his best-known "drip" paintings, *One: Number 31, 1950*, is part of MoMA's collection, alongside several other paintings and a multitude of works on paper. He was the subject of a major MoMA retrospective in 1998, and a recent extensive conservation effort at the Museum has revealed a range of new insight into his materials and techniques. Reflecting the radical shift in art toward Abstract

Expressionism, Pollock's paintings are emblematic of an important moment for American art in the mid-20th century.

http://www.moma.org/collection/artist.php?artist_id=4675

Grade Four
Session Three
Second Image

Willem de Kooning (1904 – 1997)
Woman I
1952
Oil on canvas
6 feet 3 7/8 inches x 58 inches

Project the image onto the SMARTboard. Ask the students to take a couple of moments to look closely at the image but not to say anything, just look closely and carefully.

You can may reveal the artist's name now but withhold the title until you get further along in the discussion. As you did with the Pollock, you may ask questions like:

What do you see in this painting?
What words would you use to describe this painting?
How does this painting make you feel?

You may now reveal the title of the painting and ask the students some questions (below): You may steer the conversation along both a formal route (i.e. discussing the elements of art – how he uses line, color and shape to create this particular image of a woman) and the more conceptual or psychological one (she has a ferocious look, intimidating, powerful, not traditionally "pretty").

How has de Kooning chosen to represent this woman?
How do you think de Kooning may feel about this woman from the way he painted her?

About the Image:

Woman, I is the first in a series of de Kooning works on the theme of Woman. The group is influenced by images ranging from Paleolithic fertility fetishes to American billboards, and the attributes of this particular figure seem to range from the vengeful power of the goddess to the hollow seductiveness of the calendar pinup. Reversing traditional female representations, which he summarized as "the idol, the Venus, the nude," de Kooning paints a woman with gigantic eyes, massive breasts, and a toothy grin. Her body is outlined in thick and thin black lines, which continue in loops and streaks and drips, taking on an independent life of their own. Abrupt, angular strokes of orange, blue, yellow, and green pile up in multiple directions as layers of color are applied, scraped away, and restored.

When de Kooning painted *Woman, I*, artists and critics championing abstraction had declared the human figure obsolete in painting. Instead of abandoning the figure, however, de Kooning readdressed this age-old subject through the sweeping brushwork of Abstract Expressionism, the prevailing contemporary style. Does the woman partake of the brushwork's energy to confront us aggressively? Or is she herself under attack, nearly obliterated by the welter of violent marks? Perhaps something of both; and, in either case, she remains powerful and intimidating.

http://www.moma.org/collection/object.php?object_id=79810

About the Artist:

Willem de Kooning was born on April 24, 1904, in Rotterdam, Netherlands. From 1916 to 1925 he took evening classes at the Academie van Beeldende Kunsten en Technische Wetenschappen, Rotterdam, while apprenticed to a commercial art and decorating firm and later working for an art director. In 1924 he visited museums in Belgium and studied further in Brussels and Antwerp. De Kooning came to the United States in 1926 and settled briefly in Hoboken, New Jersey. He worked as a house painter before moving to New York in 1927, where he met Stuart Davis, Arshile Gorky, and John Graham. He took various commercial-art and odd jobs until 1935, when he was employed in the mural and easel divisions of the Works Progress Administration Federal Art Project. Thereafter, he painted full time. In the late 1930s his abstract and figurative work was primarily influenced by the Cubism and Surrealism of Pablo Picasso and also by Gorky, with whom he shared a studio.

In 1938 De Kooning started his first Women series, which would become a major recurrent theme. During the 1940s he participated in group shows with other artists who would form the New York school and become known as Abstract Expressionists. De Kooning's first solo show, which took place at the Egan Gallery, New York, in 1948, established his reputation as a major artist; it included a number of the black-and-white abstractions he had initiated in 1946. The Women of the early 1950s were followed by abstract urban landscapes, parkways, rural landscapes, and, in the 1960s, a new group of Women.

In 1968 De Kooning visited the Netherlands for the first time since 1926 for the opening of his retrospective at the Stedelijk Museum, Amsterdam. In Rome in 1969, he executed his first sculptures—figures modeled in clay and later cast in bronze—and in 1970–71 he began a series of life-size figures. In 1974 the Walker Art Center, Minneapolis, organized a show of De Kooning's drawings and sculpture that traveled throughout the United States, and in 1978 the Guggenheim Museum mounted an exhibition of his work. In 1979 De Kooning and Eduardo Chillida received the Andrew W. Mellon Prize, which was accompanied by an exhibition at the Carnegie Institute, Pittsburgh. De Kooning settled in the Springs, East Hampton, New York, in 1963. He was honored with retrospectives at the Museum of Modern Art, New York (1997, 2011–12). The artist died on March 19, 1997, in East Hampton.

http://www.guggenheim.org/new-york/collections/collection-online/artists/bios/1548

4th Grade – Session 3

Project: Collaborative Action Painting

Materials:

Large canvas (stretched or unstretched) or large sheet of white mural paper
Tempera paints
Paint brushes, popsicle sticks or tongue depressors, turkey basters
Plates or bowls to use as containers for the paint

Directions:

This activity is more suited to be executed outdoors but can be done indoors if you have enough floor covering (newspaper or drop cloths). Lay the canvas or paper on the floor and have the paints poured into the bowls or plates to contain them. The students should take turns "flinging", pouring or dabbing the paint onto the work surface. They can utilize the brushes, sticks or turkey basters. Do not stop until the class is satisfied with the density and rhythm of the lines and the balance of the colors. You can limit the color choices ahead of time. Students should observe that it's not as easy as they may have thought to make the paint go where they want it and achieve the composition they were hoping to create. In conclusion, it would be interesting to compare the class's composition to that of Jackson Pollock's.

<u>Grade Four</u>
<u>Fourth Session</u> – Pop Art
First image

Jasper Johns (born 1930)
"Flag"
1954-55
encaustic, oil and collage on fabric mounted on plywood, three panels

Project the image onto the SMARTboard. Ask the students to take a couple of moments to look closely at the image but not to say anything, just look closely and carefully. After a few minutes ask them: What do you see? What do you notice? The students will obviously say they see a flag, but the point is to get them to look more closely. Some questions to stimulate the conversation:

Is it an actual flag or is it a painting of a flag? How do you know this? What makes you say that?

Ask them to elaborate the differences (and similarities) between an actual flag and Johns' painted version of a flag.

You may begin to elaborate on Johns's process and the fact that the color, for example, is applied not to canvas but to strips of newspaper—a material almost too ordinary to notice. Upon closer inspection, though, the scraps of newsprint become as hard to ignore as they are to read. Also, instead of working with oil paint, Johns chose encaustic, a mixture of pigment and molten wax that left a surface of lumps and smears. Thus even though one recognizes the image in a second, close up it becomes textured and elaborate. It is at once impersonal (or public) and personal; abstract and representational; easily grasped and demanding of close attention.

Johns chose the image of a flag because it was something everyone already knows, it was instantly recognizable and he didn't have to design it. He could give his attention to **the creation and making** of the painting rather than to **the subject** of the painting.

New York was now the center of the art world and Jasper Johns was one of a group of artists called Pop artists, a movement that originated there in the 1950's. Pop artists looked to the world around them – things they saw advertised in magazines (and later on television) and everyday household items – for inspiration in their art making. Similar to the Dada artists, the Pop artists used things they found in their daily life, but in this case the "things" they used might have been objects sold in a store or displayed on a billboard or in a magazine or television advertisement. They wanted to connect the fine art they were creating with the popular or "pop" culture of the world around them. In this case, "Pop" culture often refered to television, advertisements, film and cartoons.

http://www.moma.org/collection/object.php?object_id=78805

About the Image:

"One night I dreamed that I painted a large American flag," Johns has said of this work, "and the next morning I got up and I went out and bought the materials to begin it." Those materials included three canvases that he mounted on plywood, strips of newspaper, and encaustic paint—a mixture of pigment and molten wax that has formed a surface of lumps and smears. The newspaper scraps visible beneath the stripes and forty-eight stars lend this icon historical specificity. The American flag is something "the mind already knows," Johns has said, but its execution complicates the representation and invites close inspection. A critic of the time encapsulated this painting's ambivalence, asking, "Is this a flag or a painting?"

When Johns made *Flag*, the dominant American art was Abstract Expressionism, which enthroned the bold, spontaneous use of gesture and color to evoke emotional response. Johns, though, had begun to paint common, instantly recognizable symbols—flags, targets, numbers, letters. Breaking with the idea of the canvas as a field for abstract personal expression, he painted "things the mind already knows." Using the flag, Johns said, "took care of a great deal for me because I didn't have to design it." That gave him "room to work on other levels"—to focus his attention on the making of the painting.

The color, for example, is applied not to canvas but to strips of newspaper—a material almost too ordinary to notice. Upon closer inspection, though, those scraps of newsprint are as hard to ignore as they are to read. Also, instead of working with oil paint, Johns chose encaustic, a mixture of pigment and molten wax that has left a surface of lumps and smears; so that even though one recognizes the image in a second, close up it becomes textured and elaborate. It is at once impersonal, or public, and personal; abstract and representational; easily grasped and demanding of close attention.

http://www.moma.org/collection/object.php?object_id=78805

About the Artist:

In the late 1950's, Jasper Johns emerged as force in the American art scene. His richly worked paintings of maps, flags, and targets led the artistic community away from Abstract Expressionism toward a new emphasis on the concrete. Johns laid the groundwork for both Pop Art and Minimalism. Today, as his prints and paintings set record prices at auction, the meanings of his paintings, his imagery, and his changing style continue to be subjects of controversy.

After a visit to Philadelphia to see Marcel Duchamp's painting, The Large Glass (1915-23), Johns became very interested in his work. Duchamp had revolutionized the art world with his "readymades" — a series of found objects presented as finished works of art. This irreverence for the fixed attitudes toward what could be considered art was a substantial influence on Johns. Some time later, with Merce Cunningham, he created a performance based on the piece, entitled "Walkaround Time."

The modern art community was searching for new ideas to succeed the pure emotionality of the Abstract Expressionists. Johns' paintings of targets, maps, invited both the wrath and praise of critics. Johns' early work combined a serious concern for the craft of painting with an everyday, almost absurd, subject matter. The meaning of the painting could be found in the painting process itself. It was a new experience for gallery goers to find paintings solely of such things as flags and numbers. The simplicity and familiarity of the subject matter piqued viewer interest in both Johns' motivation and his process. Johns explains, "There may or may not be an idea, and the meaning may just be that the painting exists."

In 1958, gallery owner Leo Castelli visited Rauschenberg's studio and saw Johns' work for the first time. Castelli was so impressed with the 28-year-old painter's ability and inventiveness that he offered him a show on the spot. At that first exhibition, the Museum of Modern Art purchased three pieces, making it clear that at Johns was to become a major force in the art world. Thirty years later, his paintings sold for more than any living artist in history.

Over the past fifty years Johns has created a body of rich and complex work. His rigorous attention to the themes of popular imagery and abstraction has set the standards for

American art. Constantly challenging the technical possibilities of printmaking, painting and sculpture, Johns laid the groundwork for a wide range of experimental artists. Today, he remains at the forefront of American art, with work represented in nearly every major museum collection.

http://www.pbs.org/wnet/americanmasters/episodes/jasper-johns/about-the-painter/54/

Fourth Grade
Session 4
Second Image

Andy Warhol
"Campbell Soup Cans"
1962
Synthetic polymer paint on 32 canvases
20 x 16 inches (each canvas)

Continue the dialogue with this image in the same manner as you did with "Flag" and you may reveal the artist and title of the painting.

You may ask the students:

Why do you think Andy Warhol chose Campbell's Soup Cans as a subject?
Does this look like art or advertising or both?
Why do you think he included so many canvases?
(Remember to encourage the children with open-ended responses – try to avoid saying "no").
Does it look like Warhol painted each one by hand? (In fact, he did and there are slight variations in each one that he did on purpose – paint color, letter size, etc.). After 1962, he started using the silkscreen process which purposely eliminated much of the handmade qualities of his work).

One of the main concepts here is that artists of this generation used images that were familiar within pop culture and mass media through their proliferation in magazine and television ads. The "Pop" in Pop Art comes from the word popular – the ideas that the images used were taken from popular culture and media. The world was changing in the 1950's and 60's with the invention of television which transmitted so much information to so many people more quickly and directly than ever before. Artists like Jasper Johns and Andy Warhol wanted to capture that idea in their art.

You can begin to make historical sense of it by reminding the students about the "found objects" of the Dada movement which started with Duchamp almost 50 years prior. In Warhol's and Johns' paintings, the subjects of the paintings are found objects too but just transformed back into two-dimensions. Warhol took the idea of mass media and culture one step further by using actual machinery to create his artwork. His silkscreening process allowed him to produce the same image repeatedly, elevating the idea of commercial art – or mass-produced art – to the realm of "high" or fine art.

About the Image:

When Warhol first exhibited these Campbell's Soup Cans in 1962, they were displayed together on shelves, like products in a grocery aisle. At the time, the Campbell's Soup Company sold 32 soup varieties; each canvas corresponds to a different flavor. Warhol did not indicate how the canvases should be installed. At MoMA, they are arranged in rows that reflect the chronological order in which the soups were introduced. The first flavor introduced by the company was tomato, in 1897.

Campbell's Soup Cans reproduces an object of mass consumption in the most literal sense. These paintings were silkscreened, a printmaking method originally invented for commercial use. In a semi-mechanized process, Warhol repeated the same basic soup can image on dozens of canvases. He then hand-painted or stenciled the names of the individual soup varieties. Warhol said of Campbell's Soup, "I used to drink it. I used to have the same lunch every day, for 20 years, I guess, the same thing over and over again. Someone said my life has dominated me; I liked that idea."

http://www.moma.org/learn/moma_learning/andy-warhol-campbells-soup-cans-1962

About the Artist:

Born in 1928 in Pittsburgh, Pennsylvania, Andy Warhol studied commercial art at Carnegie Institute of Technology before moving to New York in 1949 to work in advertising—a career that supported him for more than a decade and directly informed his art. The subjects of many of his early paintings were derived from advertisements and comic strips, first hand-painted, then, by 1963, exclusively silkscreened, a production method associated with commercial printing. In his work across a range of mediums, Warhol proposed a radical reevaluation of artistic subject matter in which a Brillo pad box or Campbell's soup can could be as worthy of attention as any traditional still life or abstract field of color. In turn, Warhol and his Pop art peers upended the commonly understood distinctions between "high" and "low," making art that blatantly celebrates consumerism and mass culture. Working with dozens of assistants in a studio he dubbed The Factory, Warhol systematically reduced the presence of the artist's hand in his work, while also amplifying his own outsized cultural persona, taking on an important role as a conduit between art, fashion, film, music, publishing, and pop culture. "I want to be a machine," Warhol famously said. His multifaceted, prolific oeuvre is a testament to that ambition's success.

http://www.moma.org/collection/artist.php?artist_id=6246

4th Grade – Session 4

Project: Logo Quiz

Materials:

Logo Quiz Slideshow on Keynote (at the end of the artworks)

Directions:

In an interactive game type format, have the students guess the brand associated with each logo.

Project: Becoming Warhol

Materials:

White paper

Tempera paints and/or watercolor and brushes or markers, crayons or colored pencils

Objects, household items or even copies of iconic photographs that are universal and haven't changed much over the decades; some examples might be candy wrappers (Tootsie Rolls, Hershey's bars or kisses, M&M's), household cleaning supplies (Pine Sol, Mr. Clean, Windex, Joy dish soap), beauty supplies (Q-tips, Kleenex), printouts of photos (of celebrities, presidents, etc.)

Directions:

Present the students with the various materials you've brought into class and give them the option of choosing one and drawing it in a serial format, like Warhol did with his soup cans. Encourage them to get creative – they can experiment with different colors and can repeat the images as much as they wish. If time permits, the children should share their work with the class, which will also hopefully emphasize the different ways the same subject can be interpreted in myriad ways.