

# Jubitz Center

for modern and contemporary art

## Teacher Guide



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EXPERIENCE THE POWER OF ART

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# introduction

The Jubitz Center for Modern and Contemporary Art of the Portland Art Museum presents an opportunity to glimpse 150 years of artmaking, as it interfaces with aesthetic, political, and social changes across the U.S. and the globe. The works in the galleries tell the story of Modernism, and progresses into the Post-Modern era through a visual display of images, objects, and ideas. From the earliest transformation of the artist's subject matter and technique with Impressionism, to the discovery and invention of forms with Cubism; to the non-representational freedom of Abstract Expressionism and the purity and essence of color with Color-Field painters; to the geometric abstraction and reduction of form with the Minimalists; and finally to the major shift in the decades after WWII where the idea in art supercedes the object. Here the story of Modern and Contemporary art comes alive.

Modern art was born with the *French Impressionists* and *Post-Impressionists*, who represented a shift in the process of painting. They favored a new type of subject matter encouraged by their predecessors, the Realists, and broke away from the constraints of the academic *Salon*. With the advent of portable paints, the Impressionists were the first artists to move outdoors to paint *en plein air*; the outdoors became their studio. Here they could examine the atmospheric effects, such as light and shadow, on their subject. Science and art became linked as Impressionists took a new interest in color optics and color theory. The brushstrokes became dabs of contrasting or complimentary colors; the result was the unfinished look of an "impression" of a countryside on the outskirts of Paris or the urban architectural elements

such as the railroad station or the cathedral. The Post-Impressionists who followed took the innovations of the Impressionists further, infusing their canvases with emotion through use of vivid colors and exaggerated brushstrokes. Paris was the center of the art world at the turn of the century, and would remain the center of the art world until the outbreak of World War II. During this time the *École de Paris*, or School of Paris, as it is known, churned out *avant-garde* artists, poets and writers. Paris was the place to gather, where ideas were shared, studios were visited, and critics and art dealers began to surface. From all over Europe, artists came to Paris to be inspired and to experiment.

By the advent of Pablo Picasso's and Georges Braque's Cubism in 1910, artmaking turned to an interest both in form and the obscuring of form. In the prior decade, Paul Cézanne opened up the possibilities of looking at objects in a geometric state. Nature, he said, could be revealed in cylinders and cubes and cones. He wanted to take the impermanence of the Impressionists' art and create a more solid picture. He challenged our notion of space and pictorial representation by creating visually constructed still lifes. The Cubists built on these innovations by deconstructing the represented object into cubes, often presenting multiple perspectives of one object, or a layering of angular shapes. The Cubists introduced a new way of seeing our world. The fractured form became a reinvention of volume. Picasso shattered our traditional notion of perspective, and created a new structure for the space in which a painting or a sculpture lies.

This paved the way in Paris for Marcel Duchamp to challenge our notion of what art is, first with his cubist *Nude Descending a*

*Staircase*, followed by his use of the found object or the “ready-made.” By choosing the ready-made bicycle wheel or stool or urinal, he also put into question the importance of the originality of a work of art, and set the stage for the post-modern debate of authorship. Duchamp introduced installation art, kinetic art, and conceptual art, which the artists of the 1960s would revisit with renewed energy and purpose. America was first introduced to European Modernism with the historic Armory Show of 1913. This was the first time many Americans glimpsed the work of Picasso, Duchamp, and Cézanne. American Modernists like Marsden Hartley and Arthur Dove began to meld European influence with American sensibility.

Out of Cubism and Dada, Surrealism was naturally born in Europe, as it continued to invent forms from a new perspective, spurred by the writings of Sigmund Freud. The Surrealists worked with both figurative and abstract forms, redefining man in terms of his psychological state rather than his physical state. With the outbreak of WWII, many intellectuals fled Europe and came to this country. With them, they brought their European sensibilities and aesthetics. New York became the gathering places for artists, writers, and poets. Many American artists found inspiration in these influences, yet also sensed a need to initiate something new, something American. Enter Jackson Pollock and Abstract Expressionism. This movement became the first American art movement that reverberated internationally and made New York the center of the art world. Pollock changed the artist’s relationship to the canvas, and changed how the artist worked in his studio. The focus of artmaking became a physical process of drips and splatters of paint, unleashed and controlled at the same time. The motion of

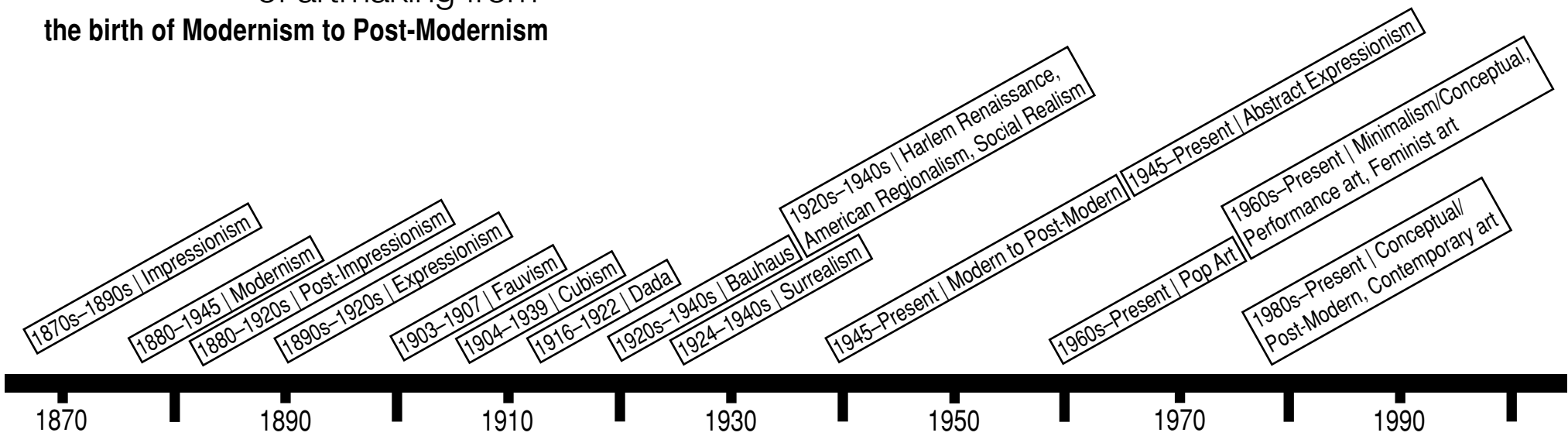
the gesture became paramount. Later, the color-field painters minimized the process as blankets of color replaced the gesture, and the emotive qualities of color were realized. At this time, the rise of the role of art critic, Clement Greenberg in particular, provided legitimacy to these emerging, radically inventive artists.

As a reaction to the personal and gestural works of the Abstract Expressionists, the Minimal painters and sculptors of the 1960s created anonymous and impersonal works of art that focused on geometric forms of industrial materials like steel and plastic, often done on a very large scale. The art introduced new dimensions to our visual field, just as Andy Warhol’s series of machine-mimicking celebrity prints served as a reflection of our popular culture at the time. Simultaneously in the 1960s and 1970s, many artists invoked the innovations of Duchamp, as Conceptualism resurfaced. The core of the artist’s work became the idea. Today we see this practice in earth art, performance art, and video art. This becomes a major shift in consciousness on the part of the artist, as the idea supersedes object.

With Andy Warhol’s intertwining of art and popular culture, we enter into the post-modern era. Art become inextricably linked with contemporary living. Art reflects social issues including feminism; art reflects technological innovations of the electronic age; art no longer denies the past, but embraces it, as it appropriates (and then re-contextualizes) images from art history or returns to the narrative content in art; art reflects our consumerist vision; above all, art reflects our global culture and cultural diversity through a plurality of styles.

# timeline

of artmaking from  
the birth of Modernism to Post-Modernism



## 1870s – 1890s | Impressionism

Artists care more about the effects of light on objects and do most of their artwork outdoors, now possible with the advent of portable paints

## 1880 – 1945 | Modernism

### 1880 – 1920s | Post-Impressionism

The work of artists has freely expressive use of form and color; new developments with technique and application of paint.

### 1890s – 1920s | Expressionism

Emotions are depicted and primitive art is important. Artists invoke other cultures.

### 1903 – 1907 | Fauvism

Henri Matisse and André Derain are among the artists who create this

movement; the artists use “wild” color and form to convey subject and emotions.

### 1904-1939 | Cubism

Pablo Picasso and Georges Braque create Cubism. Form is reduced and shattered; forms become series of intersecting planes and patterns.

### 1916-1922 | Dada

Ordinary objects are signed and called art. The word *Dada* in French means hobbyhorse, and marks the beginning of Conceptualism and the introduction of the found object.

### 1920s – 1940s | Bauhaus

Some of the concepts of Cubism are used in architecture and art, influenced by a German school of design.

## 1920s - 1940s | Harlem Renaissance, American Regionalism, Social Realism

Art reflects the American frame of mind; traditional styles with emerging abstraction.

### 1924 - 1940s | Surrealism

The interest lies in the psychological depiction of man rather than anatomical representation. The merging of the conscious and subconscious mind. Representational and abstract works of art.

## 1945 – Present | Modernism to Post-Modernism

### 1945 – Present | Abstract Expressionism

Non-recognizable subjects in art. Gestural Painters, Color-Field painters.

Formalism. Clement Greenberg brings art criticism to the forefront.

## 1960s – Present | Pop Art

Art and popular culture become inextricably linked.

## 1960s – Present | Minimalism/ Conceptual/ Performance art/ Feminist Art

Artmaking evolves in direct reaction to the gestural and personal art of Abstract Expressionism.

## 1980s – Present | Conceptual/ Post-Modern/ Contemporary Art

Art is experienced through different mediums. Idea of art is emphasized over object. Contemporary culture and context is often essential to understand these works of art.

# objectguide 1

FIRST IMPRESSIONS: How many **colors** can you see in the strokes of paint on the canvas?



CLAUDE MONET (French, 1840-1926)  
*WATERLILIES* circa 1914  
oil  
63 1/4 x 71 1/8  
Helen Thurston Ayer Fund  
59.16

**CONCEPT** I capturing the momentary effects of light and atmosphere with small strokes of pure *color*

Monet began working out of doors in the 1860s. Monet once advised, “When you go out to paint try to forget what object you have before you – a tree, a house, a field, or whatever. Merely think, here is a little square of blue, here an oblong of pink, here a streak of yellow, and paint it just as it looks to you, the exact color and shape, until it merges as your own naive impression of the scene before you.” This is *Impressionism*.

## BACKGROUND

Claude Monet came from a working-class family that did not appreciate art. As a teenager, he sold caricatures of local people. At age 19, his father reluctantly allowed him to go to Paris to study art. He began painting outside in the open air to capture the effects of light and atmosphere. Painting out of doors is called *en plein air*.

At age 31, he moved outside of Paris to Giverny, which became his home until his death. There, he created an incredible garden overflowing with trees and flowers. He built a pond filled with waterlilies and crossed by a Japanese footbridge. The garden became his favorite subject for over 40 years. There, he painted many *landscapes* and *waterscapes*.

*Waterlilies* is an early work in a series of abstract paintings created late in Monet’s career. This work is a bridge between Impressionism and early 20th-century Modernism. Up close, you see an *impasto* surface of thick brushstrokes. As you step back, small strokes of pure pinks, blues, and whites become lilies floating on water. Notice there is no *horizon line*. Monet was probably standing on his footbridge looking down at the water. He captured the endless sense of space of the pond at Giverny. These paintings of waterlilies were often sketched out of doors, but finished indoors in the studio.

## VOCABULARY

abstract  
*en plein air*  
 horizon line  
 impasto  
 Impressionism  
 landscape  
 Modernism  
 series  
 waterscape

## QUESTIONS

By the 1840s, the development of the camera and photography, as well as the invention of portable paint tubes in the 1860s, made it possible for artists to paint outdoors. Why might it be important to paint *landscapes* out of doors? *See The Arts Benchmarks: Aesthetics and Criticism (pgs.31–32)*

How does your eye blend the small strokes of colors to form the impression of a lily pond? *See The Arts Benchmarks: Aesthetics and Criticism (pgs.31–32)*

What do you think Monet was able to show in his *Waterlilies* painting that a photograph could not? *See The Arts Benchmarks: Aesthetics and Criticism; Historical and Cultural Perspectives Benchmarks, (pgs.31–32)*

## ACTIVITIES

The development of the camera and photography and the technology of putting paints in tubes had great impact on artists. Identify and analyze the effects of technology on the lives and work of artists in the mid-19th century. How do technological developments affect artists today?

*See The Arts Benchmarks: Aesthetics and Criticism; Historical and Cultural Perspectives; Social Sciences Benchmarks: History and Analysis, (pgs.31–32)*

Experiment with taking a photograph of a favorite scene and painting that scene. You may use color or black and white film to photograph your subject. Use pure colors, no solid blacks, in your painting. What differences in feeling or meaning have you captured in each medium? *See The Arts Benchmarks: Create, Present, and Perform; Aesthetics and Criticism (pgs.31–32)*

Visit a water garden or water feature in the Portland area. Or make a water feature in your classroom. Observe how light hits the surface of water. How does light affect your perception of color and depth? Draw or paint your response. (Suggestion to the teacher: On the day you visit the Portland Art Museum, visit the Chinese Garden's water lily pond or eat lunch at one of the many fountains in downtown Portland). *See The Arts Benchmarks: Aesthetics and Criticism; Create, Present, and Perform (pgs.31–32)*

Nasturtiums were a favorite flower in the garden at Giverny. Plant a nasturtium seed in a paper cup. Place it in your windowsill and water daily. After a few weeks it will sprout, develop leaves and, in a few more weeks, flower. Chart its progress by making a weekly drawing and written notes. When your nasturtium blooms, make an oil pastel drawing of it in the impressionistic style of Monet. *See The Arts Benchmarks: Create, Present, and Perform, (pgs.31–32)*

# objectguide 2

FIRST IMPRESSIONS: What do you think is the subject of this work? What makes you think so? Why do you think Brancusi chose to render his “muse” in this way?



CONSTANTIN BRANCUSI (Romanian, 1876-1957)

*A Muse*, 1918

bronze

19 1/2 x 10 x 5 inches

Gift of Miss Sally Lewis

59.15

© 2006 Artists Rights Society (ARS), New York/ADAGP, Paris

**CONCEPT** | simplifying *form* to create the *essence* of an idea or an object

Constantin Brancusi refused to call his work *abstract*. He said “What is real is not the external *form*, but the *essence* of things.” Brancusi applied this to *form* and subject. He celebrated the unique properties of his materials, contrasting the polished *bronze* head with the smooth stone base. He created a boldly simple figure lost in thought. Constantin Brancusi is often considered the father of modern sculpture.

## BACKGROUND

At age 28, Constantin Brancusi left Romania to go to France and work for the famous sculptor Auguste Rodin. He studied African wooden sculptures and ancient Greek figures. This soon led to his unique style of severely simplified forms.

Brancusi was among the first artists in the 20th century to break away from *realism* through *abstraction*. He simplified forms to get at the essence of a subject. *A Muse* is an *abstraction* made from studies of a real person. You can easily see the most important features—head, neck, arm, hand. Brancusi emphasized the simple curves and *textures*, not the details, of a head. To finish his work, he always made a special base that contrasted with the materials and color of the subject. In *A Muse*, he used a *geometric form*, a cube, to contrast with the *organic forms* of the head.

When Brancusi first showed his work in the important 1913 New York Armory Exhibition, which set the stage for the future of modern art in the U.S., most visitors were unaccustomed to this revolutionary way of working. Fortunately, Miss Sally Lewis, a progressive Portland collector, appreciated Brancusi’s *abstraction*. She purchased *A Muse* from a small New York gallery between 1923 and 1924 and kept the sculpture at her home until 1959. Then she gave the work to the Portland Art Museum so others could enjoy the quiet beauty of *A Muse*.



## VOCABULARY

abstract  
 abstraction  
 bronze  
 collector  
 essence  
 form  
 geometric  
 Muse  
 organic  
 Realism  
 texture

## QUESTIONS

Why does Brancusi use contrasting *textures* in *A Muse*? Which *texture* pulls your eyes in first? How? *See The Arts Benchmarks: Aesthetics and Criticism (pgs.31–32)*

Rest your head upon your hand and sit quietly for a few minutes. How does it feel? Look at your neighbor doing the same thing. Compare this experience with Brancusi's depiction of *A Muse*. In your opinion, did Brancusi's pose get to the *essence* of *A Muse*? *See The Arts Benchmarks: Aesthetics and Criticism (pgs.31–32)*

Is it important to be able to walk around this sculpture? Why or why not? Which point of view gives you the most information about the subject? *See The Arts Benchmarks: Aesthetics and Criticism (pgs.31–32)*

## ACTIVITIES

Look up “muse” in the dictionary. Discuss the ways Brancusi's sculpture makes the multiple meanings of this word clear. *See The Arts Benchmarks: Aesthetics and Criticism and Language Arts Benchmarks (pgs.31–32)*

After working for Auguste Rodin, Brancusi said, “nothing great grows in the shade of a tree.” What do think he meant by that? Write a short paragraph explaining your thoughts. Exchange papers with a classmate. Talk about your ideas. *See The Arts Benchmarks: Aesthetics and Criticism; Historical and Cultural Perspectives; Language Arts Benchmarks (pgs.31–32)*

Choose an object to draw that has some complex details. Draw this object as realistically as possible using outline. Repeat the drawing two or three more times. Each time, leave out some of the details. Your goal is to get to the *essence* or simplest form that still communicates the object. Try using a pineapple. *See The Arts Benchmarks: Create, Present, and Perform (pgs.31–32)*

# objectguide 3

FIRST IMPRESSIONS: Which color stands out most vividly? How does its intensity make you feel? What emotion do you think *The Little Pastry Cook* conveys?



CHAIM SOUTINE (Russian, 1894-1943)  
*Le Petit Pâtissier (The Little Pastry Cook)*, 1922  
oil on canvas  
60 1/4 x 26 inches  
Museum purchase: Funds provided by the Ella M. Hirsch Fund  
40.30

© 2006 Artists Rights Society (ARS), New York/ADAGP, Paris

**CONCEPT** I using color and *movement* to create emotion through *distortion*

In the period between the World Wars, Europe was filled with chaos and fear. Chaim Soutine responded to this situation with paintings that emphasized emotion over realistic detail. Emotion in *The Little Pastry Cook* was created by using brilliant color, dynamic movement and distortion. This style is called *Expressionism*.

## BACKGROUND

Chaim Soutine was born to very poor Orthodox Jewish parents in a small village near Minsk, Russia (now Belarus) in 1894. As a boy he loved to draw, but it was forbidden in his religious community. At 16, he left home to attend art school in Lithuania. The next year he went to Paris to enter the École des Beaux Arts.

*Portraits* were a favorite subject of Soutine. *The Little Pastry Cook* is one from a *series* of portraits of working class people. The focus is on the personality and feelings of the cook, not the details of his occupation. The emotion of the painting is increased by the *intensity* of the colors and the *distortion* of shapes. Soutine created *movement* through the *impasto* application of paint. This *style* is called *Expressionism*.

Dr. Albert Barnes of Philadelphia loved Soutine's expressionistic paintings. He bought so many of them that Soutine, at age 29, was comfortable for the first time in his life. He had suffered much poverty and despair as a child and young adult. Despite his success, he continued to be troubled emotionally. He always painted passionately.

When Germany invaded Paris in 1940, Soutine left in fear. As a Jew, he was forced to hide from the Germans in the countryside. He returned to Paris for treatment of a bleeding ulcer. He died after surgery at age 50.

## VOCABULARY

distortion  
 Expressionism  
 impasto  
 intensity  
 movement  
 portrait  
 series  
 style

## QUESTIONS

Describe the pastry cook. What do you think a pastry cook does all day? Why would he need a uniform? *See The Arts Benchmarks: Aesthetics and Criticism (pgs.31–32)*

Try to stand in the same pose as the pastry cook. How does it feel? Describe the body and facial expression of one of your classmates standing in this same pose. How does it compare with the pastry cook? What's missing in your classmate's pose? *See The Arts Benchmarks: Aesthetics and Criticism (pgs.31–32)*

Imagine being at a fun house and looking into a wavy mirror. What does the mirror do to your image? Move your body to imitate the surface *distortion* of the fun house mirror. What feelings, that may differ from reality, can be produced in the fun house mirror's image? How do color, distortion, and movement create emotion? *See The Arts Benchmarks: Aesthetics and Criticism (pgs.31–32)*

When you visit the Museum, notice the thick brushstrokes in *The Little Pastry Cook*. How does Soutine's use of *impasto* create emotion? *See The Arts Benchmarks: Aesthetics and Criticism (pgs.31–32)*

## ACTIVITIES

Draw a self *portrait* using your school photo as a resource. Use a limited number of colors of oil pastels to imitate the intensity and *movement* of Soutine's style. Think about how the colors create mood and personality. *See the Arts Benchmarks: Create, Present, and Perform; Aesthetics and Criticism (pgs.31–32)*

Write a descriptive paper comparing your school photograph with your oil pastel drawing. Which tells more about your personality and feelings? *See the Arts Benchmarks: Aesthetics and Criticism; see Language Arts Benchmarks: Writing (pgs.31–32)*

If you have access to a computer and scanner, scan your school photo. Use a program like Photoshop to alter the background color and texture. Think about how the colors and textures create mood and personality. *See the Arts Benchmarks: Create, Present, and Perform; Aesthetics and Criticism (pgs.31–32)*

Research and write an expository essay on how Modern artists respond to war. Look at Max Beckmann's *The Mill*, Object Guide 4 in this guide. *See the Arts Benchmarks: Create, Present, and Perform; Aesthetics and Criticism; see Language Arts Benchmarks: Writing; see Social Sciences Benchmarks: History and Analysis (pgs.31–32)*

# objectguide 4

FIRST IMPRESSIONS: What is happening to the people painted in *The Mill*? Where are they? What are they doing?



MAX BECKMANN (German, 1884-1950)

*The Mill*, 1947

oil on canvas

54 1/2 x 50 3/8 inches

Museum Purchase: funds provided by the Helen Thurston Ayer Fund  
50.5

© 2006 Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

**CONCEPT** | using *abstraction*, *distortion*, and *symbols* for expression

Although Beckmann thought of himself as a realist, art historians usually classify him as an *Expressionist*. Beckmann's exaggerated, angular forms; intense, flat *color*; filled, compressed space; and personal *symbol*-making contributed to his passionate expression of the chaos and inhumanity that filled so much of his life experience. These are the hallmarks of *Expressionism*.

## BACKGROUND

From an early age, German-born Max Beckmann felt destined to be an artist. While studying in Paris, he met Edvard Munch, the *Expressionist* painter of *The Scream*. *Northern Renaissance* paintings and horrific experiences as a World War I medical orderly also contributed to his developing *style*.

Although he was a successful painter and teacher, Beckmann's *style* and subjects were considered *degenerate* when Adolph Hitler came to power. In 1937, the day after the *Degenerate Art* exhibition opened with 10 of Beckmann's paintings, he fled to Amsterdam, Holland, never to return to Germany.

Following a trip to the countryside, Beckmann painted a now-lost scene with a windmill, house, and farm couple. Over several months he reworked the subject to become the disturbing painting *The Mill*. The composition is dramatically organized along strong diagonals. The intense colors are brushed broadly and outlined in black. Beckmann's images are personal symbols, but his meaning is not precisely clear.

Beckmann's despair at the end of the war was also noted in his diary. He wrote, "*The Mill* is finished, and so am I." He was a man without a country, until offered a teaching position at St. Louis University, Missouri, and later in Brooklyn, New York. He died just three years later.

## VOCABULARY

abstraction  
 black  
 degenerate  
 Degenerate Art exhibition  
 distortion  
 Expressionism  
 Northern Renaissance  
 style  
 symbol

## QUESTIONS

Describe the colors and *textures* Beckmann used in *The Mill*.  
 See *The Arts Benchmarks: Aesthetics and Criticism* (pgs.31–32)

How did Beckmann create a feeling of being trapped in body (physically) or mind (psychologically) in *The Mill*? See *The Arts Benchmarks: Aesthetics and Criticism* (pgs.31–32)

At the bottom left of the painting is an inscription: *Brasith Elohim*, meaning “In the beginning.” This is the opening line of the Bible’s book of Genesis written in Hebrew. Why do you think Beckmann included this in the painting? How does it add to the symbolic meaning of the work? See *The Arts Benchmarks: Aesthetics and Criticism*; see *Language Arts Benchmarks: Reading* (pgs.31–32)

## ACTIVITIES

Beckmann’s use of black outlines has an effect like stained glass windows. Colors appear intense and bright. Try using thick, black lines around the elements of a landscape you draw or paint. See *The Arts Benchmarks: Create, Present, and Perform* (pgs.31–32)

Research the *Degenerate Art* exhibition of 1937. Find out what was so objectionable in the subjects and styles of the ridiculed artists. Make a poster displaying some of the degenerate works of art. Write expository labels for your images.

See *The Arts Benchmarks: Create, present, and perform; Aesthetics and Criticism; Historical and Cultural Perspectives*; see *Social Sciences Benchmarks: History and Analysis*; see *Language Arts Benchmarks: Writing* (pgs.31–32)

# objectguide 5

FIRST IMPRESSIONS: What shapes and colors do you notice first? Does any one shape or color stand out more than another?



ALEXANDER CALDER (American, 1898-1976)  
*Le Gong, c'est une lune*, 1953-54  
metal, cord, paint  
90 1/2 x 110 1/4 x 230 inches  
The Evan H. Roberts Memorial Sculpture Collection  
80.38

© 2006 Estate of Alexander Calder/Artists Rights Society (ARS), New York

**CONCEPT** | creating actual *movement* of *abstract* elements in *space* in sculpture

Alexander Calder's *Le Gong, c'est une lune* (The Bell is a Moon) is a *mobile*, a sculpture that hangs from the ceiling and moves with air current. This *kinetic* work was a revolutionary idea. Unlike traditional sculpture, which dealt with solids and mass, Calder's sculpture is about *organic* and *geometric* shapes, *primary colors*, line, *space*, and *movement*.

## BACKGROUND

Alexander "Sandy" Calder was born into a family of five generations of painters and sculptors. Although he began making toys and sculptures at an early age, he planned to be a mechanical engineering. He was once a timekeeper at a Northwest logging camp. After trying many different jobs, he went to New York to study art. While there, he made his living drawing sports events for a weekly magazine. It was clear that making art was his most important job. His parents encouraged him, at age 28, to go to Paris to study art as they had done.

In Paris, Calder earned a living making *portraits* of people. He bent and twisted wire to form their features with *contour line*. This was like drawing with wire line in *space*. Calder wrote his sister, "I think best in wire." He also made a mechanical circus from scraps of wire and metal. Many artists were entertained at two-hour performances of *Cirque Calder*.

Calder's art took a new step when he visited the *abstract* painter Piet Mondrian. He loved his studio space "painted white and divided by black lines and rectangles of bright color, like his paintings." This inspired Calder to make sculptures of flat, *organic* metal *shapes* painted in *primary colors*. Calder connected the shapes and suspended them in space. Another artist called them *mobiles*, from the French word to "move."

**BACKGROUND contd.**

In the mobile *Le Gong, c'est une lune*, you can easily see a yellow crescent *shape*, like the moon, balanced by other *organic shapes* of red and black. If you wait long enough, air currents will cause the gong to sound as the “moon” is struck by another element. Calder’s mobiles were the first *abstract kinetic* sculptures, although Marcel Duchamp introduced kinetic sculpture with found objects as early as 1914.

**VOCABULARY**

abstract  
 contour line  
 geometric  
 kinetic  
 mobile  
 movement  
 organic  
 portrait  
 primary colors  
 shape  
 space

**QUESTIONS**

Where might you find a *mobile* in a person’s home today? Why would it be in that particular location? *See The Arts Benchmarks: Aesthetics and Criticism; Historical and Cultural Perspectives (pgs.31–32)*

How could you classify or group the *shapes* in Calder’s *mobile*? *See The Arts Benchmarks: Aesthetics and Criticism (pgs.31–32)*

**QUESTIONS contd.**

Why do you think Calder used a limited selection of colors in his work? *See The Arts Benchmarks: Aesthetics and Criticism (pgs.31–32)*

How does *movement* and sound add to your experience of this work? *See The Arts Benchmarks: Aesthetics and Criticism (pgs.31–32)*

Calder said, “My *mobiles* are objects in *space*. I am a sculptor because I want to avoid telling stories.” What do you think he meant by this? *See The Arts Benchmarks: Aesthetics and Criticism; Historical and Cultural Perspectives (pgs.31–32)*

**ACTIVITIES**

Compare a constellation like the Big Dipper in Ursa Major to Calder’s *Le Gong, c'est une lune*. What relationships can you find between the two? Keep in mind that Calder found inspiration in the universe, but did not copy it directly. *See The Arts Benchmarks: Historical and Cultural Perspectives (pgs.31–32)*

Make a *mobile* on your own using flat cardboard *shapes* and *primary colors*. Connect the parts with wire and cord. Experiment with different-sized *shapes*, different lengths of wire and cord, different placement of parts. *See The Arts Benchmarks: Create, Present, and Perform (pgs.31–32)*

In describing his work, Calder said, “The simplest forms in the universe are the sphere and the circle. I represent them by discs and then I vary them... spheres of different sizes, densities, colors and volumes, floating in space, traversing clouds, sprays of water, currents of air, viscosities and odors – of the greatest variety and disparity.” After visiting the Museum, write your own descriptive essay about Calder’s *Le Gong, c'est une lune*. *See The Arts Benchmarks: Aesthetics and Criticism; see Language Arts Benchmarks: Writing (pgs.31–32)*

# objectguide 6

FIRST IMPRESSIONS: What *colors* and shapes do you notice first?



KENNETH NOLAND (American, b. 1924)

*No. One*, 1958

acrylic on canvas

33 1/4 x 33 1/4 inches

The Clement Greenberg Collection: Museum Purchase:

funds provided by Tom and Gretchen Holce

2001.1.76

© 2006 Kenneth Noland/Licensed by VAGA, New York, NY

**CONCEPT** I using *color* as the exclusive (only) subject of painting

Kenneth Noland best explained his ideas about painting when he said, “I think of painting without subject matter as music without words. It affects our innermost being as space, spaces, air.” Noland was drawn to the techniques of pouring pigment and *staining unprimed* canvas of artists of the 1950s, such as Helen Frankenthaler. Noland and other *Color-Field* painters were concerned primarily with the unemotional primacy of flat color spaces as the subject of painting.

## BACKGROUND

Kenneth Noland, born in North Carolina in 1924, was one of four boys in a family that encouraged art activities. After service in the Air Force in World War II, he attended Black Mountain College. There he learned about design, color, *nonobjective* painting, and art as a problem solving process.

In his early 30s, he and his painter friend Morris Louis began experimenting with *color staining unprimed* canvas. For a short while, they worked together on the same canvases in sessions they called “jamming.” Noland worked on paintings on the floor before moving to the wall. He liked to take risks and be spontaneous.

To begin a *concentric* circle painting, he used a pencil and string to establish the rings. Then he brushed or rolled the *color* onto the canvas freehand. He allowed the painting to happen in process. This is similar to the improvisation process of jazz musicians—adding one new element in response to another.

*No. One* is one of a series of *concentric* circle paintings that first brought Noland fame. It is dedicated to his friend, the *collector* and *critic* Clement Greenberg. This influential *critic* helped Noland and other *Color-Field* painters gain attention in the art world. After the circle paintings, Noland continued to change and explored chevrons, stripes, and shaped canvases.



## VOCABULARY

collector  
 color  
 Color Field  
 concentric  
 critic  
 nonobjective  
 primacy  
 unprimed  
 series  
 staining

## QUESTIONS

Describe and analyze the *color* relationships you see in Noland's *No. One*. Look for warm or cool *colors*, primary and secondary colors. *See The Arts Benchmarks: Aesthetics and Criticism (pgs.31–32)*

Why do you think Noland used white spaces between the colored rings in *No. One*? *See The Arts Benchmarks: Aesthetics and Criticism (pgs.31–32)*

Noland once described a painting this way:

“Airless...shining...wet...windy...heavy...glare...calm...  
 smooth edged...cool...smile...light...soft...wet...brittle...dark...  
 coarse...foam...sandy...serene...rapid...moist...pink...rose...  
 clash...white...yellow...shadows...purity...all nature...I consider  
 these references are all elements of my subject matter.”

## QUESTIONS contd.

Can you think of other words you might use to describe *No. One*? *See The Arts Benchmarks: Aesthetics and Criticism; see Language Arts Benchmarks: Writing (pgs.31–32)*

When you visit the Museum, notice the texture, thickness, and thinness of Noland's paint. Do you see any hard edges? How would you describe the feeling you get from his paint application? What happens at the edges of the canvas? *See The Arts Benchmarks: Aesthetics and Criticism (pgs.31–32)*

## ACTIVITIES

Try “jamming” on a painting with a partner as Noland did with Morris Louis. Paint to the sounds of jazz music. Experiment. Improvise. Just enjoy applying color to paper in many different ways. Later, write about your process. What design choices did you make? Why? *See The Arts Benchmarks: Create, Present, and Perform; see Language Arts Benchmarks: Writing; see Social Science Benchmarks: History and Analysis (pgs.31–32)*

Use a compass, protractor, and ruler to experiment with making geometric shapes on graph paper. Choose your favorite shape to enlarge onto big paper. Make slightly smaller matching shapes that fit inside each other. Try different color combinations to fill your geometric shapes: primary, complementary, warm or cool colors. *See The Arts Benchmarks: Create, Present and Perform (pgs.31–32)*

# objectguide 7

FIRST IMPRESSIONS: How is this different from what you think of as “sculpture?”



ANTHONY CARO (British, b. 1924)

*Square Feet Flat*, 1974

steel

111 x 46 x 110 inches

The Clement Greenberg Collection: Museum Purchase:

funds provided by Tom and Gretchen Holce

2001.1.18

© Anthony Caro

**CONCEPT** | assembling *planes* and *forms abstractly* to stand on the ground; removing sculpture from the pedestal; welding with industrial materials

*Square Feet Flat* does not refer to anything from the real world. This *abstract* work is an *assemblage* of *steel planes* and *forms* that stands directly on the ground without a pedestal. Its subject is *nonobjective*. This was revolutionary in Modern sculpture.

## BACKGROUND

Sir Anthony Caro was born in Surrey, Great Britain, in 1924. He studied engineering, served in the Royal Navy, then went to art school. He learned about *monumental form*, *abstraction*, and the figure while working for Henry Moore, the leading British sculptor of the day.

After meeting Clement Greenberg, an important American *critic* and *collector*, Caro visited this country. The 35-year-old sculptor was inspired by the paintings of Kenneth Noland. Like Noland, he wanted to make *nonobjective* art. This is art without a recognizable subject. It is art about the *elements* and *principles* of design. He stopped making figures. He began working in *series*. He eliminated pedestals. He painted and bolted together his sculptures. Sometimes he used *found objects* like plow parts, *i-beams*, and large sheets of metal. This was revolutionary!

*Square Feet Flat* is one of 37 large-scale rusted *steel* sculptures made over a three-month period in Toronto, Canada. Caro needed to use special lifting equipment to make this heavy sculpture. It is an *assemblage* of *steel* parts *welded* together. The monumental form and dark color make you notice the *positive* and *negative spaces*. It has strong horizontal and vertical *planes*. This work stands on its own two “feet” without a pedestal. It towers way above your head.

Anthony Caro’s 80th birthday was celebrated worldwide with major exhibitions in 2004. He is considered one of the most influential teachers and sculptors in the 20th century.

## VOCABULARY

abstraction  
 assemblage  
 collector  
 critic  
 elements  
 found object  
 i-beam  
 monumental form  
 negative space  
 plane  
 positive space  
 principles  
 scale  
 series  
 steel  
 welded

## QUESTIONS

Why do you think a sculptor would want to break with traditional subjects and techniques? *See The Arts Benchmarks: Aesthetics and Criticism; Historical and Cultural Perspectives (pgs.31–32)*

What do you think about the absence of a traditional pedestal for Caro's sculpture? *See The Arts Benchmarks: Aesthetics and Criticism; Historical and Cultural Perspectives (pgs.31–32)*

## QUESTIONS contd.

How might the title *Square Feet Flat* help you to understand Caro's subject? *See The Arts Benchmarks: Aesthetics and Criticism (pgs.31–32)*

Anthony Caro considers making a large sculpture a collaborative process. What do you think about artists using assistants to make their work? Why was it necessary in *Square Feet Flat*? *See The Arts Benchmarks: Aesthetics and Criticism; Historical and Cultural Perspectives (pgs.31–32)*

Why does Caro rely only upon the rusty *steel* for color in this sculpture? *See The Arts Benchmarks: Aesthetics and Criticism (pgs.31–32)*

## ACTIVITIES

When you visit the Museum, compare Caro's sculpture without a pedestal to Brancusi's *A Muse*. See how many sculptures you can see with pedestals and without. Write about your observations when you return to your classroom. *See The Arts Benchmarks: Aesthetics and Criticism; Historical and Cultural Perspectives, page; See Language Arts Benchmarks: Writing (pgs.31–32)*

Make your own *assemblage* sculpture using *found objects* or collage materials. Try cardboard. Use its flat stiff surface, its bendable quality, and the possibility of peeling its surface back to expose the inside corrugation. Use hot glue or cut slits to connect parts. Another possibility might be wood scraps, miscellaneous junk, or broken parts of larger objects. Assemble to change the form meaning of the parts. Paint the completed work in a single color. *See The Arts Benchmarks: Create, Present, and Perform (pgs.31–32)*

# objectguide 8

FIRST IMPRESSIONS: Are any of the objects in this work familiar to you? Where would you usually see them?



DAN FLAVIN (American, 1933-1996)

*Untitled (To Donna) II*, 1971

fluorescent lights

96 1/4 x 96 inches

Museum Purchase: funds provided by an NEA purchase plan grant  
matched by the Contemporary Art Council

81.53

© 2006 Stephen Flavin/Artists Rights Society (ARS), New York

**CONCEPT** I using industrial materials to create sculpture  
about *light*, *color*, and *space*

Dan Flavin used only *fluorescent tube* lights arranged to create *light*, *color* and *space*. He explained his idea like this: “One might not think of light as a matter of fact, but I do. And it is, as I said, as plain and open and direct an art as you will ever find.”

This was a radical approach to artmaking in the 1960s and 1970s in New York. Painters and sculptors working in this manner called themselves *Minimalists*. They used industrial materials and tried to make invisible any mark of the artist. Imagery was *abstracted* to essential *geometric forms*, sometimes only one *shape* or one *color*. This was a reaction to 1950s artists who made emotional works showing the painterly effects of the artist's hand.

## BACKGROUND

Dan Flavin was born in Jamaica, New York, in 1933 to an Irish Catholic family. Although his father planned for him to enter the priesthood, Flavin entered the military and began to study art in Korea. After his military service he worked odd jobs. While working as a guard at the American Museum of Natural History, Flavin made a sketch of his first *light* sculpture.

By the time he was 30 years old, Flavin began to work only in *fluorescent fixtures and tubes*. He experimented with *colors*, *intensities* of *light*, structure, formlessness. He took *fluorescent* lights out of their everyday settings. This gave them a new and sometimes mysterious meaning. He called these works his corners, corridors, and barriers. The approach to artmaking is called *Minimalism*.

*Untitled (To Donna) II* is a corner work about *light*, an element that you can see, but not touch. The light fixtures form a frame in the corner. The frame marks the empty space where you see the interaction of the colored light. In this case, the lights are *primary colors*. Like many of his works, *Untitled II* is dedicated to a friend Donna. The Roman numeral “II” indicates this is the second in a *series*.

## VOCABULARY

color  
 concrete poetry  
 fluorescent fixtures and tubes  
 intensity  
 light  
 Minimalism  
 primary colors  
 series  
 space

## QUESTIONS

How important is *light* to Flavin's sculpture? What colors of light do you see? See *The Arts Benchmarks: Aesthetics and Criticism* (pgs.31–32)

Why do you think Flavin uses corners, corridors, and barriers as areas to display his sculptures? How would *Untitled II* look if it were hanging flatly on the wall? See *The Arts Benchmarks: Aesthetics and Criticism* (pgs.31–32)

How does Monet's use of *light* compare and contrast with Flavin's? Refer to Object Guide 1. See *The Arts Benchmarks: Aesthetics and Criticism* (pgs.31–32)

When you visit the Museum, compare and contrast Flavin's *light* sculpture and Matthew McCaslin's *Alaska*. What similarities and differences can you find? See *The Arts Benchmarks: Aesthetics and Criticism*

## ACTIVITIES

In 1961, Flavin wrote a *concrete poem* about light.

fluorescent  
 poles  
 shimmer  
 shiver  
 flick  
 out

dim

monuments

of

on

and

off

art

Analyze Flavin's poem. Identify the parts of speech of each word of the poem—noun, verb, preposition. Notice that Flavin gets at the essence of his poetic idea in much the same way his light sculpture does. This is like *Minimalism*. Explain. See *The Arts Benchmarks: Aesthetics and Criticism*; see *Language Arts Benchmarks: Writing* (pgs.31–32)

Try writing your own *concrete poetry* by describing a corner of a room. Choose a light source: a window, a flashlight, or a lamp. What is the effect when the light is on? Off? Is it best to pick an empty corner or one filled with things? What if you actually put a big picture frame in the corner? How does that change what you see? See *the Arts Benchmarks: Create, Present, and Perform; Aesthetics and Criticism*; see *Language Arts Benchmarks: Writing* (pgs.31–32)

# objectguide 9

FIRST IMPRESSIONS: Where does your eye travel first in this sculpture? Why is Helen blue?



GEORGE SEGAL (American, 1924-2000)  
*Helen with Apples*, 1981  
paint and plaster on wood  
97 x 48 x 45 inches  
The Evan H. Roberts Memorial Sculpture Collection  
83.49

© 2006 The George and Helen Segal Foundation/Licensed by VAGA, New York, NY

**CONCEPT** | using *cast* and *found objects* to create sculptural environments

George Segal used ordinary subjects from daily life and commercial material—plaster gauze—in making his figures. He put *found objects* and *plaster cast* objects together in scenes or environments in the manner of the junk *assemblage* sculptors.

## BACKGROUND

George Segal was born in the Bronx, New York, in 1924 to an Orthodox Jewish couple, who had recently immigrated from Russia. Despite his parents' concerns about an art career, he earned his degree in Art Education. He bought a chicken farm opposite his parents' and married his childhood sweetheart. He taught Art and English to make ends meet.

When he was 37 years old, one of his students introduced him to *plaster* bandage gauze. The first *mold* he *cast* of himself stuck to his body hair. He learned to use vaseline to release the *mold*. Over time the process became fast, simple, and pain-free. In his early work, he used this outer *mold* with its rough, irregular, imprecise surface. Later, as in *Helen with Apples*, Segal poured *plaster* inside a *negative* or outer *mold* to get a *positive cast* from the inside of the *mold*.

*Helen with Apples* is an *assemblage* sculpture using *cast* and *found objects*. The sculpture is an *art-about-art* tribute to French painter Paul Cézanne (1839-1906), who is famous for his still-life paintings. Segal arranged his *plaster* apples and cloth on a real table, just like a Cézanne *still life*. Even Helen, in her stillness, seems like a *still life* element. The total environment works like a *three-dimensional still life*.

Segal used *assemblage* and *found objects* in the manner of some of the *Pop Art* artists. His work was unique, though. He explained, "I deal primarily with mystery and in the presentation of mystery. If I cast someone in plaster, it is the mystery of a human being that is presented. If I put him next to an object, it also raises a question about the nature of that object."

## VOCABULARY

art-about-art  
 assemblage  
 cast  
 found object  
 mold (positive and negative)  
 plaster  
 Pop Art  
 still life  
 three dimensional

## QUESTIONS

Why is only one apple yellow? Why is only one table leg red?  
*See The Arts Benchmarks: Aesthetics and Criticism (pgs.31–32)*

How does color help create the overall mood of the work?  
*See The Arts Benchmarks: Aesthetics and Criticism (pgs.31–32)*

Which objects appear to be *found objects* and which ones are *plaster casts*? How can you tell? *See The Arts Benchmarks: Aesthetics and Criticism (pgs.31–32)*

What makes Segal's sculpture so unique in comparison to other sculptures you may have seen? *See The Arts Benchmarks: Aesthetics and Criticism (pgs.31–32)*

## ACTIVITIES

Make a face *cast* of yourself using *plaster* bandage gauze. Use diluted tempera paint to wash thin color over your *cast*. Choose a color that communicates a specific mood.  
 Lesson plan: [www.artlex.com/ed/Maskmaking.html](http://www.artlex.com/ed/Maskmaking.html).  
*See The Arts Benchmarks: Create, Present, and Perform (pgs.31–32)*

Choose a Cézanne *still life* painting to interpret in an *art-about-art* sculpture. *Cast* a few simple objects in plaster: fruit and a bottle. Dip a piece of fabric in *plaster* to form a cloth. Arrange them in a setting you construct from cardboard. Use tempera paint to color your sculpture. There are many options for coloring your sculpture: (1) Use one color only; (2) use one color for almost everything and a second color to make an object stand out; (3) use the colors you find in Cézanne's painting. Cézanne image source: [www.artcyclopedia.com](http://www.artcyclopedia.com). *See The Arts Benchmarks: Create, Present, and Perform (pgs.31–32)*

Write an imaginary short story about *Helen with Apples*. Perhaps you could research the life of Paul Cézanne and include him in your story. Or write an interview with George Segal, Paul Cézanne, and yourself. *See The Arts Benchmarks: Historical and Cultural Perspectives; see Language Arts Benchmarks: Writing (pgs.31–32)*

# objectguide 10

FIRST IMPRESSIONS: What is unusual about the form of this work of art? What techniques and materials does the artist use?



RAYMOND SAUNDERS (American, b. 1934)

*Assemblage, 1991*

pigment, pastel, collage, found objects, and wood panel on canvas  
97 x 48 x 45 inches

Gift of Agnes Bourne and Jim Luebbers in honor of the Museum's  
110th Anniversary

2003.45 A-E

© Raymond Saunders

**CONCEPT** | using assemblage to create three-dimensional paintings about time and place

Raymond Saunders is an African-American artist who studied at prestigious schools on the East and West Coasts. His work shows the influence of 1950s art in its *abstract*, gestural and painterly qualities. *Cubism* and *collage* figure strongly in his style, in the way the subject is broken up, analyzed, and reassembled in an *abstract* manner. Saunders' uniqueness is in the *three-dimensional* aspect he brings to painting and *collage* via *found objects*.

## BACKGROUND

Raymond Saunders has been studying, making, and teaching art almost all of his life. His expressive work conjures up feelings about time and place and memory. Some writers compare his work to jazz music. Some of his elements are loud and bold; some are subtle and repeat throughout a *composition*.

Saunders' unique style combines painting, *collage*, and "*found objects*"—everyday things people throw away, in a *three-dimensional* work. You might wonder how an object gets into his painting. He explained to writer Hank Chase that it "finds you; you find it. You become visually receptive, attuned. You take something off the street, not knowing if you'll use it, or how. I'll see a sign on a phone pole, walk three blocks thinking about it, go back and get it, take it home and later discard it. Then I ask myself, Why did I ever bother carrying this across town?"

In *Assemblage*, Saunders stacked and overlapped black rectangles in an *assemblage* of familiar objects. This work includes the major genres, or subject types, in the history of traditional painting: *still life*, *landscape*, *portraiture*, and even *genre*. In this case, *genre* means a scene of everyday life.



**BACKGROUND contd.**

You might wonder about the relationship of the parts. What do they mean when brought together? The chair hanging nearby might offer you a clue. It seems that Saunders has created a visually dynamic interior scene—perhaps a kitchen table with fruit, a newspaper, a game to play and a matching chair. This is a *cubist*-like view. *Cubism* is a style, developed by Picasso, which shows many different points of view at the same time.

**VOCABULARY**

abstract  
 assemblage  
 collage  
 composition  
 Cubism  
 cubist  
 found object  
 genre  
 genres  
 landscape  
 portraiture  
 still life  
 style  
 three dimensional

**QUESTIONS**

Are there several paintings within the painting-assemblage *Assemblage*? Which ones do you think might be found objects and which ones did Saunders paint? How do you know? See *The Arts Benchmarks: Aesthetics and Criticism* (pgs.31–32)

How old are some of the objects in *Assemblage*? How can you tell? Does this add to the feeling or meaning of the work? See *The Arts Benchmarks: Aesthetics and Criticism* (pgs.31–32)

**QUESTIONS contd.**

What kinds of process and design decisions must an artist make in creating an *assemblage*? Which parts do you think Saunders assembled first? See *The Arts Benchmarks: Aesthetics and Criticism* (pgs.31–32)

Now that you've spent some time looking at *Untitled*, what would you call it? Why? Why do you think the artist left the title so imprecise? See *The Arts Benchmarks: Aesthetics and Criticism* (pgs.31–32)

Compare Raymond Saunders' *Assemblage* to George Segal's *Helen With Apples*. What do the works have in common? How do they differ? See *The Arts Benchmarks: Aesthetics and Criticism* (pgs.31–32)

**ACTIVITIES**

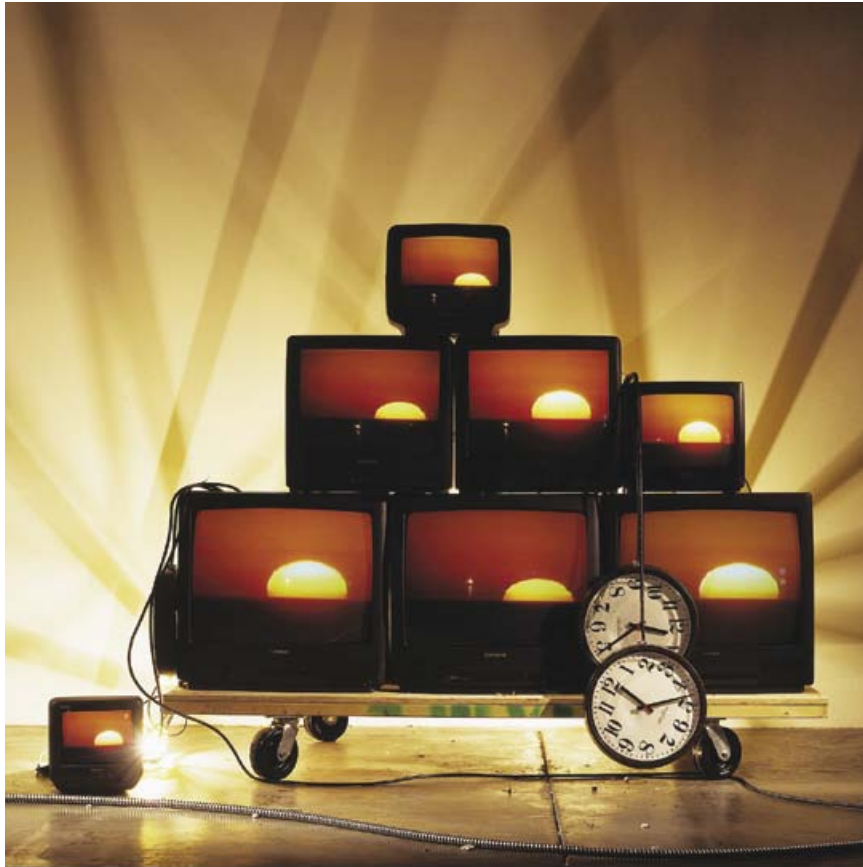
Can you find the Chinese Checkers game board in this work? Pretend you were going to play Chinese Checkers with a friend. Write a short story describing the setting in which you would play. Compare your description to Saunders' *assemblage* "scene." See *Language Arts Benchmarks: Writing* (pgs.31–32)

Create your own painting-*assemblage* of your kitchen table. Talk with a parent about your plan, so that you use appropriate materials. You can find *collage* materials in magazines, your recycling bin, or even at the thrift store. Like Saunders, you can paint areas of your *composition* or include a school paper you've written. When you finish your composition, title the work and write a short descriptive paragraph about it. See *The Arts Benchmarks: Create, present, and perform*; see *Language Arts Benchmarks: Writing* (pgs.31–32)

When you visit the Museum, pay special attention to the newspaper clipping in the middle of the painting-assemblage. Its headline refers to the Tuskegee Airmen. Find out who these men were. Why do you think Saunders *collaged* this particular clipping onto his painting? See *The Arts Benchmarks: Historical and Cultural Perspectives*; see *Social Sciences Benchmarks: History and Analysis* (pgs.31–32)

# objectguide 11

FIRST IMPRESSIONS: What first attracts your attention to this work of art? Is it the light, color, or the objects?



MATTHEW MCCASLIN (American, b. 1957)

*Alaska*, 1995

Television sets, clocks, light bulbs, VCR, electrical hardware, rolling cart

Robert Hale Ellis Jr. Fund for the Blanche Elouise Day Ellis and Robert Hale Ellis Memorial Collection

2004.55

© Matthew McCaslin

**CONCEPT** I examining the relationship of nature and technology in *installation art*

Since the 1980s, Matthew McCaslin has been considered one of the most successful practitioners of *installation* or *site-specific art*. Sometimes this implies work that is temporary, but *Alaska* is a permanent sculpture using new media–technology. *Alaska* makes us aware of what one critic calls the “divide” between the natural world and the urban technological environment. McCaslin gives us visual *metaphors* for examining this complex relationship.

## BACKGROUND

Matthew McCaslin went to art school in New York City. He began thinking about wires and electricity as art material when he worked construction jobs. McCaslin said “I found it to be just the perfect material. It’s a woven *medium* that connects us culturally, but most of the time we take it for granted: it’s hidden behind the walls.” In the same interview, he explained his favorite way of working. “I was kind of like a squirrel in a garage that couldn’t get out.” The gallery became a job site filled with materials, waiting for him to put them together. This is called *site-specific* or *installation art*. Of course, when a museum buys his work, it comes with instructions for setting up.

In *Alaska* you see everyday technology–televisions, VCRs. Wires are on the floor. Clocks dangle from a cart. Yellow caged construction lights are sitting out. At first, it looks as if *Alaska* was set up in a hurry, but not so.

*Alaska*’s televisions are carefully stacked in a pyramid. Perhaps this reminds you of the ancient Egyptians, who watched the passage of the sun over their Great Pyramids about 4,600 years ago. The title refers directly to our fiftieth state, Alaska, “the land of the midnight sun.” Every television screen shows a blazing sun. Is it sunrise or sunset? The clocks tick to the same time, but what time is it actually? An endless loop tape plays *electronically synthesized music* from the movie *Apocalypse Now*. The experience is like the big sounds of a symphony orchestra. The lights have the feeling of a Hollywood landscape. McCaslin uses visual *metaphors* like these to call our attention to his ideas about nature, technology, and *time*. He has set the stage for you to think about *time* in the modern world.

**VOCABULARY**

electronically synthesized music

Great Pyramids

installation art

media

medium

metaphor

site-specific art

time

**QUESTIONS**

What *time* is it? How do you know? How did ancient people tell *time*? See *The Arts Benchmarks: Historical and Cultural Perspectives*; see *Social Sciences Benchmarks: Geography, History and Analysis* (pgs.31–32)

The sun is nature's timekeeper. Have you ever watched the sunrise or the sunset at the Oregon coast? How long does it take the sun to rise and set? Compare experiences with your classmates. See *Social Sciences Benchmarks: Geography* (pgs.31–32)

What are some of the metaphors for time in *Alaska*? See *The Arts Benchmarks: Aesthetics and Criticism* (pgs.31–32)

When you visit the Museum, stop, look, and listen to the many ways you can experience time in *Alaska*. Notice the music, the light, and the ability to walk around the installation. How does this experience compare with your classroom picture of *Alaska*? Explain. See *The Arts Benchmarks: Aesthetics and Criticism, Historical and Cultural Perspectives* (pgs.31–32)

**QUESTIONS contd.**

Compare and contrast other Museum works that use aspects of *time*. Look for: Alexander Calder's *Le Gong, c'est une lune*; Edward and Nancy Kienholz's *The Western Motel*; or Claude Monet's *Waterlilies*. See *The Arts Benchmarks: Aesthetics and Criticism; Historical and Cultural Perspectives* (pgs.31–32)

Would you consider *Alaska* a kind of landscape? Explain why or why not. See *The Arts Benchmarks: Aesthetics and Criticism* (pgs.31–32)

What do you think about McCaslin's choice of medium? How do his choices reflect our society and culture today? See *The Arts Benchmarks: Aesthetics and Criticism; Historical and Cultural Perspectives* (pgs.31–32)

**ACTIVITIES**

Research ancient architectural sites that incorporated time in their sites. Look for Mexico's Teotihuacan, Great Britain's Stonehenge, and Egypt's Great Pyramids. Make a poster with visuals and expository labels that compare and contrast the element of time in these ancient sites with McCaslin's *Alaska*. See *The Arts Benchmarks: Create, present, and perform*; see *Language Arts Benchmarks: Writing*; see *Social Sciences Benchmarks: Geography, History and Analysis* (pgs.31–32)

Research the history and technology of time. Make a three-dimensional time capsule about your findings. Write a letter to the future predicting how you think time and time technology will change. See *The Arts Benchmarks: Create, present, and perform*; see *Language Arts Benchmarks: Writing*; see *Social Sciences Benchmarks: Geography, History and Analysis* (pgs.31–32)

# objectguide 12

FIRST IMPRESSIONS: What is the subject of *House: North View Through Court*? What kinds of shapes do you notice first?



KEVIN APPEL (American, b. 1967)  
*House: North View Through Court*, 1999  
Acrylic on canvas over panel  
80 x 102 inches  
Gift of the Contemporary Art Council  
1999.27

© Kevin Appel. Courtesy of the artist and Angles Gallery, Santa Monica

**CONCEPT** I using technology to create layers of *architectural space* in *geometric abstraction*

Los Angeles' Museum of Contemporary Art recognized Kevin Appel with an Emerging Artist award and exhibition in 1999. Appel constructs his modernist compositions by using computer-assisted design—CAD. He achieves the look of architectural and interior designed spaces via computer-generated layers that are transferred to canvas and painted in a traditional manner.

## BACKGROUND

Kevin Appel is the son of two artists, a painter and *interior designer*. He went to art school in New York, then Los Angeles. Today, he is a painter and a teacher at University of California, Los Angeles.

His earliest paintings look like 1940s and 1950s house interiors with sleek, modern furniture. He used the sunny colors of Southern California—coral, turquoise, orange—in flat, opaque paint. These colors and *geometric design* are popular again today. When an old style returns to popularity, it is called “retro.”

Appel has an unusual approach in his newest paintings: He uses *computer-assisted design* technology or CAD. Appel builds his subject in separate layers on his computer. When the layers are overlapped, the flat, *opaque* colors seem *translucent*. Appel understands how *value* and *tint* work to create *spatial depth*. Crisp, *geometric* shapes become *architectural*.

*House: North View through Court* is one of a series of paintings of an *architectural* space Appel imagined. The focus is on the designed space, not the people who live in such spaces. According to one critic, Jan Tumlir, “Just as painting may serve to structure and decorate architecture, so too may architecture serve to structure and decorate painting.”

## VOCABULARY

abstraction  
 composition  
 computer-assisted design (CAD)  
 geometric  
 interior design  
 Modernist  
 opaque color  
 series  
 spatial depth  
 texture  
 tint  
 translucent color  
 value

## QUESTIONS

Describe the *space* in this painting. Are you looking at an inside view, an outside view, or a combination? Explain. *See The Arts Benchmarks: Aesthetics and Criticism (pgs.31–32)*

How is the painting a reflection of Kevin Appel's life experience? *See The Arts Benchmarks: Aesthetics and Criticism, Historical and Cultural Perspectives (pgs.31–32)*

What is the temperature of the *colors* in this painting? How do the colors make you feel? Which areas would you describe as *opaque* or *translucent*? *See The Arts Benchmarks: Aesthetics and Criticism (pgs.31–32)*

## QUESTIONS contd.

The reproduction of Appel's paintings does not show the *textures* well. When you visit the Museum, you may stand near the painting and study the unusual surface quality. Describe it. How do you think Appel applied his pigment? *See The Arts Benchmarks: Aesthetics and Criticism (pgs.31–32)*

While at the Museum, compare Appel's Modernist painting with Theo Van Doesburg's *Tree* (1916). Van Doesburg, too, liked *geometric abstraction*. What is similar and what is different in these two paintings? Which painting emphasizes inside *space*? Which emphasizes outside *space*? *See The Arts Benchmarks: Aesthetics and Criticism (pgs.31–32)*

## ACTIVITIES

Take several photographs of your house. Make at least one an inside view and one an outside view. You will need see-through transfer paper, colored tissue paper and diluted white glue for this project. Make contour line drawings from each photograph on separate sheets of transfer paper using a pencil. Cut your colored tissue paper into geometric shapes to fill the areas of your drawings. Glue them in place. In the end, you will overlap your separate sheets illustrating different views of your house. Staple them together and mount them on a white poster board. *See The Arts Benchmarks: Create, Present, and Perform (pgs.31–32)*

Write an imaginary story about Appel's *House: North View through Court*. Perhaps you can create a mystery. Be sure your story gives a sense of time and place. *See Language Arts Benchmarks: Writing (pgs.31–32)*

# objectguide 13

FIRST IMPRESSIONS: What materials do you think are used? What image does this form resemble to you and why?



LYNDA BENGLIS (American, b. 1941)

*Omega*, 1973

acrylic, enamel, glitter, gesso on plaster and cotton bunting  
over aluminum screen

33 x 17 1/2 x 11 1/4 inches

Blanche Elouise Day Ellis and Robert Hale Ellis Memorial Collection  
1997.5

© Lynda Benglis/Licensed by VAGA, New York, NY

**CONCEPT** | combining elements of *Abstract Expressionist* painting and the three-dimensional form through the use of *mixed media*

Lynda Benglis' *Omega* is from the "sparkle knot" series of the 1970s in which she creates a plaster-soaked *relief* that suggests the gestural brushstrokes of Abstract Expressionism. In her *process*-oriented approach, in which the means count for more than the ends, Benglis is concerned with the physicality of form and how it affects the viewer.

## BACKGROUND

Born in Lake Charles, Louisiana in 1941, Lynda Benglis has been making art for 35 years. She was trained as a painter at the Newcomb College of Tulane University in New Orleans, receiving her degree in 1964. Soon after, she began experimenting with unconventional artist materials such as wax, glass, various metals, polyurethane foam, and pigmented latex, as well as clay and bronze. She discovered the sculptural possibilities in using such diverse materials. The results are primarily *abstract* forms, but the pieces also evoke life forms. In creating her sculptures, Benglis has been drawn to certain materials for their life-like and *malleable* qualities, and is interested in the imagery that can be revealed with such materials.

*Omega* is part of a series of wall-mounted "knot" sculptures in which Benglis fashioned lengths of cotton bunting into loose knots before spraying them with liquefied materials. Although abstract in nature, the looping and twisting gestures of knots reference the human body. Or perhaps it conjures up yet another image for another viewer?

Lynda Benglis' work is in several museum collections across the country, including the Detroit Institute of Arts, the Walker Art Center, and the San Francisco Museum of Modern Art. She is considered a pioneer of Post-Minimalism, and continues today to approach her artmaking with innovation, which also includes video and performance installations.

## VOCABULARY

abstraction  
gesture  
innovation  
installation  
malleable  
Minimalism  
mixed media  
organic  
Post-Minimalism  
process  
relief

## QUESTIONS

How do you think an artist like Lynda Benglis begins working with such non-traditional materials as wax or polyurethane? *See the Arts Benchmarks: Aesthetics and Criticism (pgs.31–32)*

What do you think the title *Omega* refers to? What title might you choose for this work of art? *See the Arts Benchmarks: Aesthetics and Criticism (pgs.31–32)*

If this work of art were placed on the floor instead of mounted on a wall, how would it look different? How would it have a different meaning? *See the Arts Benchmarks: Aesthetics and Criticism (pgs.31–32)*

## QUESTIONS contd.

This work of art was created as the Feminist Movement had an impact on artmaking in the 1970s. How would this work be different if it were created by a male artist—or *would* it be different? *See the Arts Benchmarks: Historical and Cultural Perspectives (pgs.31–32)*

## ACTIVITIES

Study *Omega* for 5-10 minutes and then write down all the adjectives you can think of to describe this work. Using the descriptors that you've come up with, write a poem that is a written accompaniment to this *abstract* work. *See the Arts Benchmarks: Aesthetics and Criticism, Language Arts Benchmark: Writing (pgs.31–32)*

Going back in time: Research the social and political situations in America in the 1960s and 1970s. Using cut-outs from current newspapers and magazines, create a collage of pictures and words that tells a story of these two decades in history. *See the Arts Benchmarks: Aesthetics and Criticism, Social Sciences/History (pgs.31–32)*

Find non-traditional artmaking materials in and around your home and school. Using these objects, create a three-dimensional work that could be mounted on the wall. Write a label for this work of art, such as one that you might find next to a work of art in a museum. *See the Arts Benchmarks: Create, Present, and Perform. Language Arts Benchmark: Writing (pgs.31–32)*

# benchmarks

The following selected Oregon State Benchmarks are addressed in the Questions and Activities sections on each of the Object Guides.

The complete Oregon State Content Standards Common, Curriculum Goals, and Benchmarks may be found at [www.ode.state.or.us](http://www.ode.state.or.us).

## THE ARTS/CREATE, PRESENT, AND PERFORM

Apply ideas, skills, and techniques in the arts.

### BENCHMARKS 2 AND 3 (GRADES 5 and 8)

Common curriculum goals:

- Create, present, and perform works of art.
- Apply the use of ideas, techniques, and problem solving to the creative process and analyze the influence that choices have on the result.
- Express ideas, moods, and feelings through the arts and evaluate how well a work of art expresses one's intent.
- Evaluate one's own work, orally and in writing.

## THE ARTS/AESTHETICS AND CRITICISM

Respond to, explain, and analyze works of art, based on essential elements, organizational principles, and aesthetic criteria.

### BENCHMARKS 2 AND 3 (GRADES 5 and 8)

Common curriculum goals:

- Apply critical analysis to works of art.
- Respond to works of art and give reasons for preferences.
- Understand the interrelationships among art forms.

## THE ARTS/HISTORICAL AND CULTURAL PERSPECTIVES

Understand the relationship of works of art to their social, historical, and cultural contexts, and the influence of the arts on individuals, communities, and cultures.

### BENCHMARKS 2 AND 3 (GRADES 5 and 8)

Common curriculum goals:

- Understand how events and conditions influence the arts.
- Distinguish works of art from different societies, time periods, and cultures.
- Understand how the arts can reflect the environment and personal experiences within a society or culture, and apply to one's own work.
- Understand the place of the arts within, and their influences on, society.

## SOCIAL SCIENCES/HISTORY

Relate significant events and eras in U.S. and world history to past and present issues and developments.

### BENCHMARK 3 (GRADES 5 and 8)

Common curriculum goals:

- Understand relationships among events, issues, and developments in different spheres of human activity (i.e. economic, social, political, cultural).
- Analyze cause and effect relationships, including multiple causalities.
- Understand relationships among events issues and developments in different spheres of human activity (i.e. economic, social, political, cultural).

## SOCIAL SCIENCES/ANALYSIS

Design and implement strategies to analyze issues, explain perspectives, and resolve issues using the social sciences.



## **BENCHMARKS 2 AND 3 (GRADES 5 & 8)**

Common curriculum goals:

- Define and clarify an issue so its dimensions are well understood (inquiry and research, identify key aspects).
- Acquire and organize materials from primary and secondary sources.
- Explain various perspectives on an event or issue, and the reasoning behind them (more than one perspective).
- Identify and analyze an issue (characteristics, causes, effects).

### **ENGLISH/LANGUAGE ARTS:**

The ability to communicate well – to read, write, listen, and speak – prepares students for life. Language skills are essential tools not only because they serve as the necessary basis for further learning and career development, but also because they enrich the human experience and foster responsible citizenship.

Common curriculum goals:

#### **Reading**

- Analyze words, recognize words, and learn to read grade-level text fluently across the subject areas.
- Listen to, read, and understand a wide variety of informational and narrative text across the subject areas at school and on one's own, applying comprehension strategies as needed.
- Increase word knowledge through systematic vocabular development; determine the meaning of new words by applying knowledge of word origins, word relationships, and the context clues; verify the meaning of new words accurately across the subject areas.
- Find, understand, and use specific information in a variety of texts across the subject areas to perform a task.

#### **Writing**

- Pre-write, draft, revise, edit, and publish across the

subject areas.

- Communicate supported ideas across the subject areas, including relevant examples, facts, anecdotes, and details appropriate to audience and purpose that engage reader interest; organize information in clear sequence, making connections and transitions among ideas, sentences, and paragraphs; and use precise words and fluent sentence structures that support meaning.
- Demonstrate knowledge of spelling, grammar, punctuation, capitalization, and penmanship across the subject areas.
- Write narrative, expository and persuasive texts, using a variety of written forms—including journals, essays, short stories, poems, research reports, research papers, business and technical writing to express ideas appropriate to audience and purpose across the subject areas.
- Investigate topics of interest and importance across the subject areas, selecting appropriate media sources, using effective research processes, and demonstrating ethical use of resources and materials.

#### **Speaking and listening**

- Communicate supported ideas across the subject areas using oral, visual and multimedia forms in ways appropriate to topic, context, audience and purpose; organize oral, visual and multimedia presentations in clear sequence, making connections and transitions among ideas and elements; use language appropriate to topic, context, audience, and purpose; and demonstrate control of eye contact, speaking rate, volume, enunciation, inflection, gestures, and other nonverbal techniques.
- Listen critically and respond appropriately across the subject areas.
- Evaluate the significance and accuracy of information and ideas presented in oral, visual, and multimedia communications across the subject areas.

# glossary

The number indicated in parentheses at the end of each glossary entry indicates the Object Guide where the word is featured.

**abstract art or abstraction:** Imagery made by simplifying or exaggerating reality to emphasize form instead of realism. (1,2,5,7,12)

**art-about-art:** A type, or genre, of art whose subject refers to the work of another artist. It is not a direct copy, but serves as inspiration and pays respect to the original work. (9)

**assemblage:** A three-dimensional composition made of various materials such as found objects, paper, wood, or textiles. (7,9,10)

**black:** A neutral pigment, not a color, due to its absence of light. Black is used with a hue to create shades of colors. (4)

**bronze:** A metal combination of copper and tin, commonly used in casting sculpture. It may also refer to the color of bronze, a moderate yellowish to olive brown. (2)

**cast:** The technique used to form molten metal or liquid plaster into a three-dimensional object by pouring into a mold. (9)

**collage:** A picture or design created by gluing newspaper, wallpaper, printed text and illustrations, photographs, cloth, string, etc., to a flat surface. Collage derives from the French word *coller*, meaning “to paste”. When the result becomes three dimensional, it is called assemblage. (10)

**collector:** A person who makes an accumulation of objects, usually three or more. (2,6,7)

**color:** An element of art that comes from reflected light. It has three properties: hue, value, and intensity. (1, 3, 4, 6, 8,12)

**Color-Field:** Paintings with solid areas of color covering the entire canvas as in the work of Kenneth Noland (American, 1924-). Painters of this style were interested in the lyrical or atmospheric effects of vast expanses of color, filling the canvas, and by suggestion, beyond it to infinity. Most Color-Field paintings are large—meant to be seen up close so that the viewer is immersed in a color environment. (6)

**composition:** The plan, placement, or arrangement of the elements of art in a work. (10,12)

**computer-assisted design (CAD):** Artwork that uses electronic technology to make computer graphics, architectural, or engineering designs. (12)

**concentric:** Two or more shapes or forms having the same point at their center. (6)

**concrete poetry:** Poetry in which layout and typography play visual roles. (6)

**contour line:** Lines that surround and define the edges of a subject, giving it shape and volume. (5)

**critic:** A person who describes, analyzes, interprets, evaluates, and expresses judgments of the merits, faults, and value of artworks. One who produces art criticism. (6, 7)

**Cubism:** A movement and style in art in which the subject matter is broken up, analyzed, and reassembled in an abstracted form. (10)

**degenerate:** Inferior or undesirable mental or moral qualities. In Beckmann's case, his work did not meet the government's standard. (4)

**Degenerate Art exhibition:** An exhibition of confiscated artworks of more than 200 Modernists artists in Munich, Germany in 1937. It traveled to eleven other cities in Germany and Austria. In each installation, the works were poorly hung and surrounded by graffiti and hand-written labels mocking the artists and their creations. Over three million visitors attended, making it the first "blockbuster" exhibition. (4)

**distort, distortion:** To make something more interesting or meaningful by deforming or stretching its normal shape to exaggerate its features. (11,13)

**electronically synthesized music:** Music made via technology by mixing complex sounds from a piano-like keyboard with sounds imitating other instruments. (11)

**elements:** The basic components used by the artist to make art: color, value, line, shape, form, texture, and space. (7)

**en plein air:** French for "in the open air." Used to describe paintings that have been made outdoors, rather than in the studio. Its popularity was aided by the development of easily portable painting equipment and materials, including paints sold in tubes. (1)

**essence:** The essential or most important part of an idea or experience. (2)

**Expressionism:** A period in art in Germany from 1905-1925; A quality of inner experience; the emotions of the artist (expressive qualities) communicated through emphasis and distortion, which can be found in artworks of any period. (3,4)

**fluorescent fixtures and tubes:** Lamps whose inner walls are

coated with a material that glows when an electric current causes a vapor within the tube to discharge electrons. (8)

**form:** An element of art that is three dimensional (height, width and depth) and encloses volume. (2)

**found object:** An image, material, or object, not originally intended as a work of art. It is obtained, selected, and exhibited by an artist, often without being altered in any way. (7,9,10)

**genre(s):** Depiction of scenes from everyday life; also, subject type. (10)

**geometric:** A mathematic shape or form made with straight lines or shapes from geometry. (2,5,12)

**horizon line:** A level line where water or land seems to end and the sky begins. (1)

**i-beam:** A steel girder in a structure that looks like the letter "I" in cross section. (7)

**impasto:** A thick application of paint, or deep brushstrokes. (1,3)

**Impressionism:** An art movement and style of painting that started in France during the 1860s. Impressionist artists used dabs of pure color that are blended by the viewer's eye. They emphasized the effects of sunlight on objects at different times of day. (1)

**installation art:** Art that is created for a specific site, often incorporating materials or physical features of the site. (11)

**intensity:** The brightness or dullness of a hue or color. (3,8)

**interior design:** The planning and producing of the layout, furnishing, and decoration of an architectural interior. (12)

**kinetic art:** In sculpture, a work that moves with air currents, such as a mobile. (5)

**landscape:** A type, or genre, of painting and drawing that depicts scenery, such as mountains, trees, valleys, ponds, as the main subject. (1,10)

**light:** Illumination; sometimes the subject of art or the material of artists' work. (8)

**medium:** The material used by an artist to make a work of art. The plural is mediums. (11)

**metaphor:** The substitution of one idea or object for another to help in expression or understanding; a symbol. (11)

**Minimalism:** A 20th-century art movement and style stressing the idea of reducing a work of art to the minimum number of colors, values, shapes, lines and textures. No attempt is made to represent or symbolize any other object or experience. (8)

**mobile:** A construction made of objects that are balanced and arranged on wire arms and suspended so as to move freely. (5)

**Modernism:** A late 19th- and early 20th-century art movement of many different styles that deliberately changed from past traditions and used new forms of expression. Modernism favored new materials; expressed feelings and ideas instead of the visual world; created abstractions; used choppy, visible brushstrokes; used the elements of design as subjects by themselves; required the viewer to get involved with the work. (1,12)

**mold:** A hollow form for casting a material like plaster or clay. The mold is called a 'negative' and the object cast is the 'positive.' (9)

**monumental form:** Any work of art that is grand and simple in form, regardless of its size; although it often means great size. (7)

**movement:** A principle of art that refers to motion or action. Also, a style of art. (3,5)

**muse:** In ancient Greek mythology, any of Zeus' nine daughters, who each protected an art or science; someone who serves as an inspiration. (2)

**negative space:** In an artwork, empty space that surrounds a shape or form. (7)

**nonobjective:** Artworks having no recognizable subject matter (not recognizable as such things as houses, trees, people, etc.). Also known as nonrepresentational art. (6)

**Northern Renaissance art:** A period used to describe art created in Northern Europe during the 16th century. Key Northern Renaissance artists who influenced Max Beckmann include Pieter Bruegel the Elder and Matthias Grunewald. (4)

**opaque:** Something that cannot be seen through; the opposite of transparent. (12)

**organic:** An irregular shape, or one that might be found in nature, rather than a regular, mechanical shape. (2,5)

**plane:** Any flat level or surface. (7)

**plaster:** A mixture of powdered and heat-treated gypsum that hardens after being mixed with water. It may be used to make a mold or be cast in a mold. It may also be modeled or carved. (9)

**Pop Art:** An early 1960s American art movement and style with subjects from popular culture—advertising, billboards, comic strips, supermarket products. Artists used commercial art techniques and materials. (9)

**portrait:** A subject type, or genre, in art that features a person, especially the face and upper body. (3,5,10)

**primary colors:** The colors yellow, red, and blue from which it is possible to mix all the other colors of the spectrum. (5,8)

**principles:** Rules to choose from in arranging the elements in an artwork. The principles are rhythm, movement, balance, proportion variety, emphasis, and unity. (7)

**Realism:** A movement and style in mid-19th century art that emphasized painting familiar scenes and ordinary people as they actually looked; the natural or real way to represent people, places, and/or things in a work of art. (2)

**scale:** Proper proportion or size as measured against a standard. (7)

**series:** A number of works of art, concerned with the same idea, coming one after the other in succession. (1,3,6,8,12)

**shape:** An element of art that is two dimensional, having length and width, and encloses space. (5)

**site-specific art:** Artwork designed to fit a particular space. (11)

**space:** An element of art that refers to area between, around, above, below, or within objects. (5, 8, 12)

[Positive space is usually the object depicted. Negative space is the area around the object.] (5,7)

**spatial depth:** The illusion of three dimensions in a two dimensional work of art. (12)

**still life:** A type, or genre, of subject depicting inanimate, or nonmoving, objects. Common still life subjects include vessels, food, flowers, books, clothing. (9,10)

**style:** An artist's characteristic manner of expression. Also, works of art by different artists may have certain features in common. Such works are said to have a group style. (3,4,10)

**symbol:** A form, image or subject representing a meaning other than the one with which it is usually associated. (4)

**texture:** An element of art that refers to how something feels or looks, its surface quality. (2,3,12)

**three dimensional:** Having, or appearing to have, height, width, and depth. (1,9,10)

**tint:** A light value of a color made by mixing the color with white. It is the opposite of a shade. (12)

**time:** A non-spatial continuum in which events occur in apparently irreversible succession from the past through the present to the future. Or, either a point or an interval in this continuum. (11)

**translucent:** A quality of light between transparent and opaque. Allowing some light to pass through, but greatly obscuring the image of objects on the other side. (12)

**unprimed:** Not using primer, or a white coating, on canvas to seal the surface. This allows paint to soak into the canvas fiber as in the technique of staining. (6)

**value:** An element of art that refers to the lightness or darkness of a color. Values are made by mixtures of colors and black or white. (12)

**waterscape:** A type, or genre, of landscape that depicts water as its main subject (1)

**welded:** The process used in sculpture to join metals by fusing them together under direct, intense heat. (7)

# references

Unless noted otherwise, Multnomah County Library call numbers appear at the end of entries.

## GENERAL

### online:

#### **Artcyclopedia: The Fine Art Search Engine**

Guide to museum-quality art on the Internet. Search hundreds of art museum sites for exhibits and artists.

**[www.artcyclopedia.com](http://www.artcyclopedia.com)**

#### **ArtLex Art Dictionary**

Reference material in art, art history, art criticism, aesthetics, and art education. Definitions of thousands of terms, illustrations, quotations, and more.

**[www.artlex.com](http://www.artlex.com)**

#### **Artsedge**

The Kennedy Center offers free, standards-based teaching materials for use in and out of the classroom, as well as professional development resources, student materials, and guidelines for arts-based instruction and assessment.

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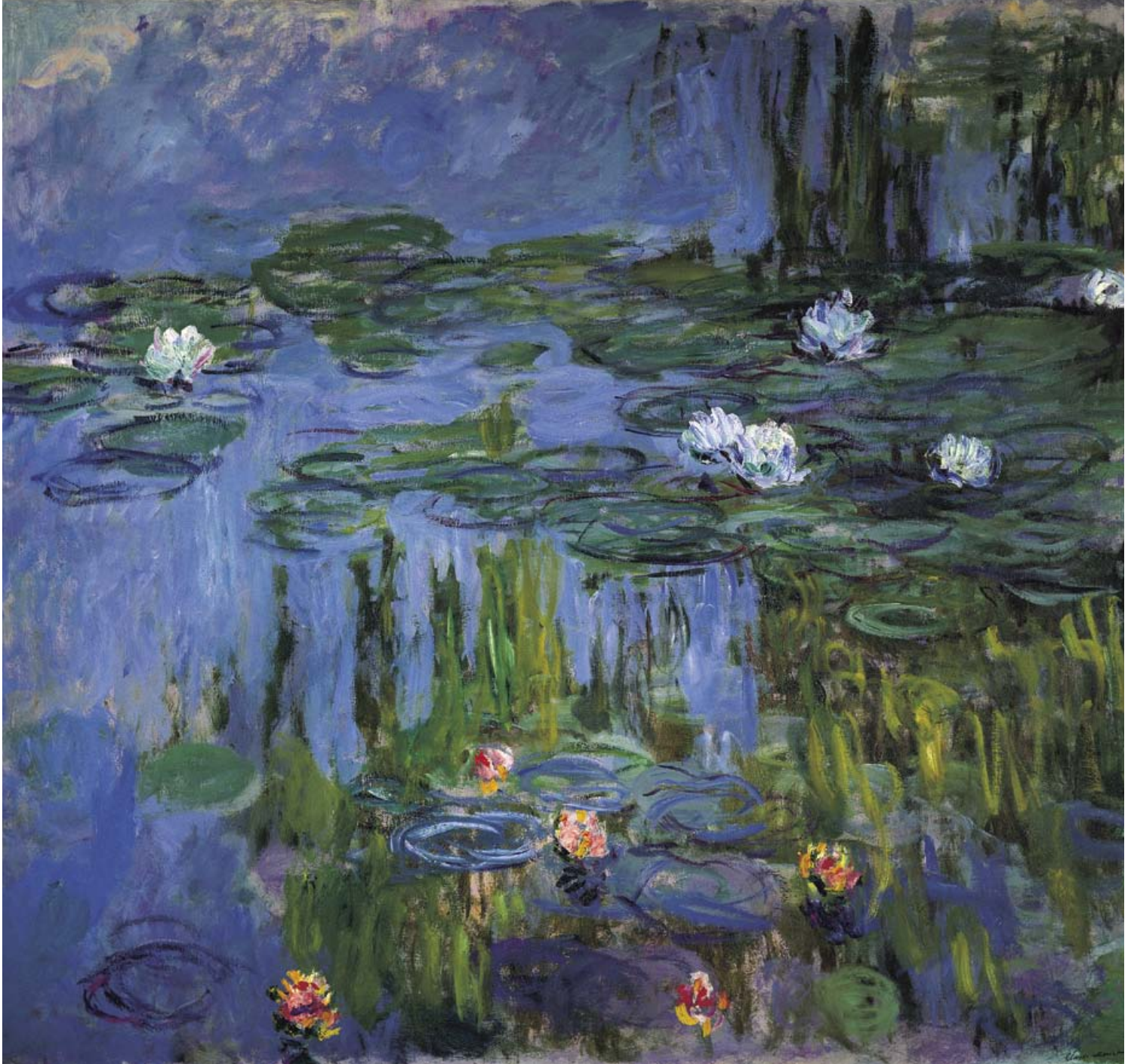
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# Jubitz Center

for modern and contemporary art



CLAUDE MONET (French, 1840-1926)  
*WATERLILIES* circa 1914  
oil, 63 1/4 x 71 1/8  
Helen Thurston Ayer Fund / 59.16

# Jubitz Center

for modern and contemporary art



CONSTANTIN BRANCUSI (Romanian, 1876-1957)

*A Muse*, 1918

bronze, 19 1/2 x 10 x 5 inches

Gift of Miss Sally Lewis / 59.15

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# Jubitz Center

for modern and contemporary art

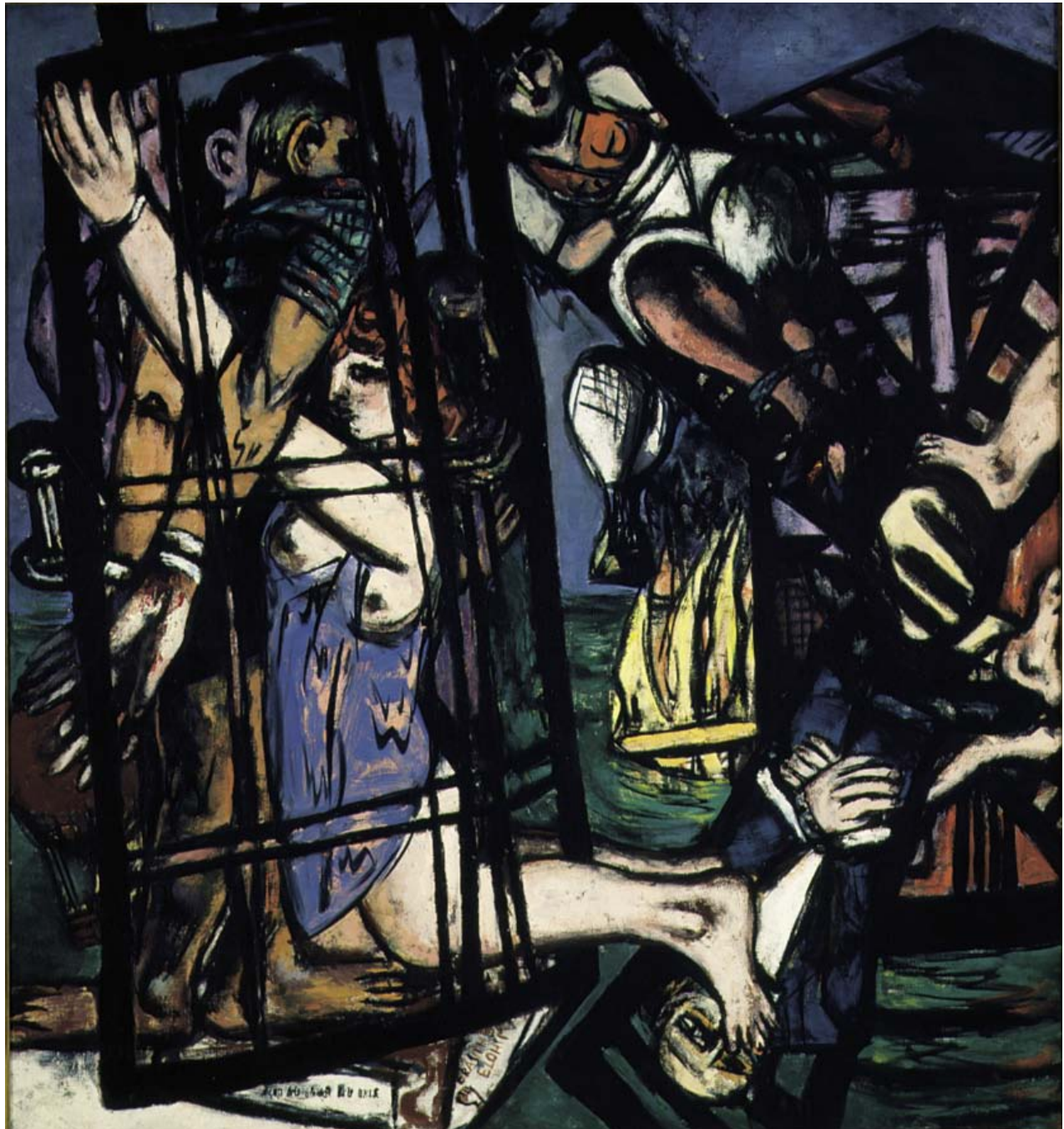


CHAIM SOUTINE (Russian, 1894-1943)  
*Le Petit Pâtissier (The Little Pastry Cook)*, 1922  
oil on canvas, 60 1/4 x 26 inches  
Museum purchase: Funds provided by the Ella M. Hirsch Fund  
40.30

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# Jubitz Center

for modern and contemporary art



MAX BECKMANN (German, 1884-1950)

*The Mill, 1947*

oil on canvas, 54 1/2 x 50 3/8 inches

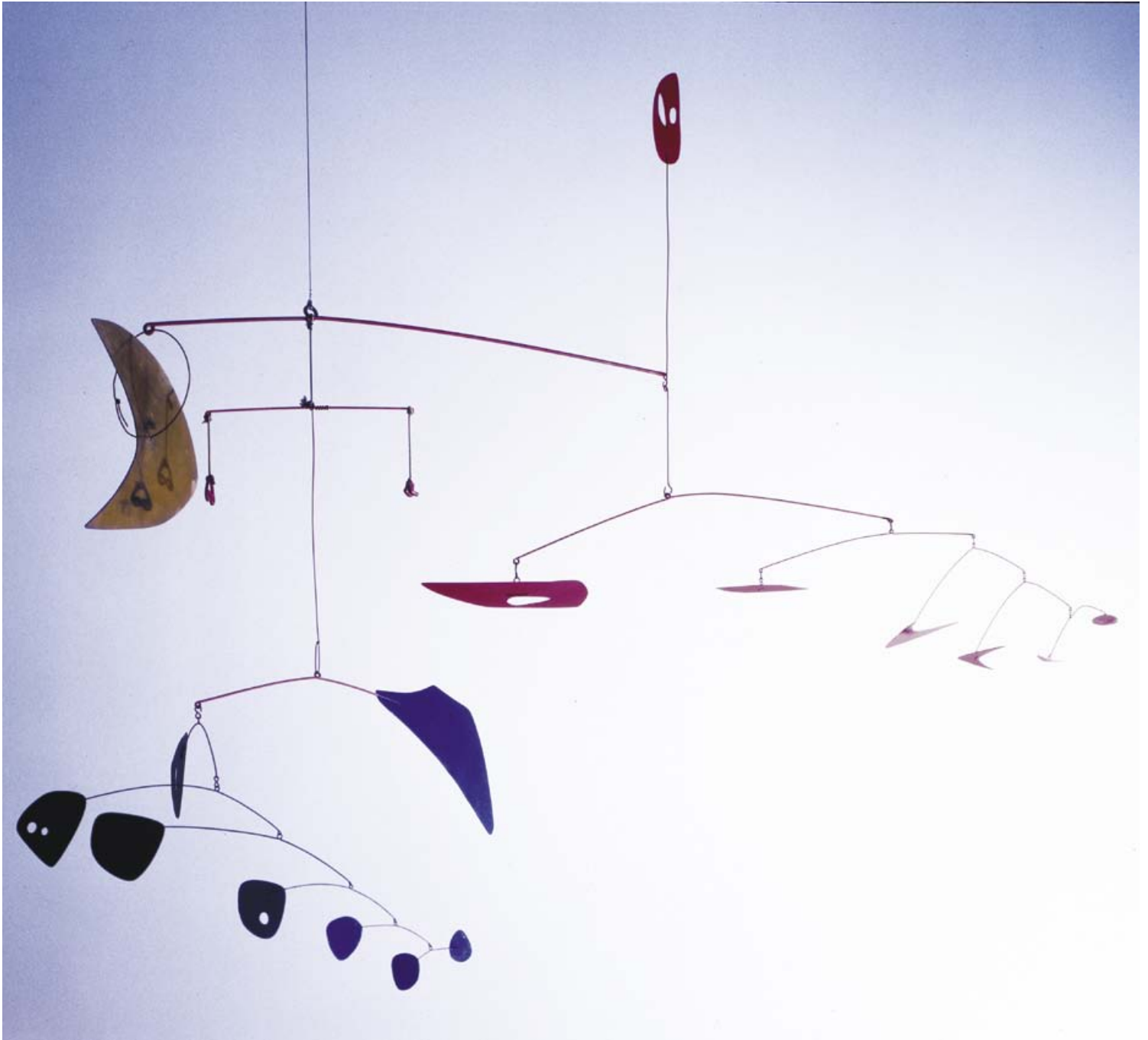
Museum Purchase: funds provided by the Helen Thurston

Ayer Fund / 50.5

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ALEXANDER CALDER (American, 1898-1976)

*Le Gong, c'est une lune, 1953-54*

metal, cord, paint, 90 1/2 x 110 1/4 x 230 inches

The Evan H. Roberts Memorial Sculpture Collection, 80.38

© 2006 Estate of Alexander Calder/Artists Rights Society (ARS), New York

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KENNETH NOLAND (American, b. 1924)

*No. One*, 1958

acrylic on canvas, 33 1/4 x 33 1/4 inches

The Clement Greenberg Collection: Museum Purchase:  
funds provided by Tom and Gretchen Holce, 2001.1.76

© 2006 Kenneth Noland/Licensed by VAGA, New York, NY

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ANTHONY CARO (British, b. 1924)

*Square Feet Flat*, 1974

steel, 111 x 46 x 110 inches

The Clement Greenberg Collection: Museum Purchase:  
funds provided by Tom and Gretchen Holce, 2001.1.18

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DAN FLAVIN (American, 1933-1996)

*Untitled (To Donna) II, 1971*

fluorescent lights, 96 1/4 x 96 inches

Museum Purchase: funds provided by an NEA purchase

plan grant matched by the Contemporary Art Council, 81.53

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GEORGE SEGAL (American, 1924-2000)

*Helen with Apples*, 1981

paint and plaster on wood, 97 x 48 x 45 inches

The Evan H. Roberts Memorial Sculpture Collection, 83.49

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RAYMOND SAUNDERS (American, b. 1934)

*Assemblage, 1991*

pigment, pastel, collage, found objects, and wood panel on canvas,  
97 x 48 x 45 inches

Gift of Agnes Bourne and Jim Luebbers in honor of the Museum's  
110th Anniversary, 2003.45 A-E

© Raymond Saunders

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MATTHEW MCCASLIN (American, b. 1957)

*Alaska, 1995*

Television sets, clocks, light bulbs, VCR, electrical hardware, rolling cart

Robert Hale Ellis Jr. Fund for the Blanche Elouise Day Ellis and Robert Hale

Ellis Memorial Collection / 2004.55

© Matthew McCaslin

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KEVIN APPEL (American, b. 1967)

*House: North View Through Court, 1999*

Acrylic on canvas over panel

80 x 102 inches

Gift of the Contemporary Art Council, 1999.27

© Kevin Appel. Courtesy of the artist and Angles Gallery, Santa Monica

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LYNDA BENGLIS (American, b. 1941)

*Omega*, 1973

acrylic, enamel, glitter, gesso on plaster and cotton bunting over  
aluminum screen, 33 x 17 1/2 x 11 1/4 inches

Blanche Elouise Day Ellis and Robert Hale Ellis Memorial Collection, 1997.5

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