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# Introduction

The human mind has a need to express itself. Some students express thought verbally through the use of language. Others express thought visually by exercising their imagination to create something tangible using line and colour. *Art & Artists Through the Centuries* addresses the need for students to express themselves visually, as they learn to appreciate artists and their well-known works.

This book is designed to help teachers impart art history and help the students discern individual artist's techniques. This process enhances learning and assists the student in remembering the artist and the method used to create his/her masterpiece.

The goal is to develop art appreciation, cultural awareness and social growth that will ultimately become a permanent part of the student's education.

## How to Use This Book

*Art & Artists Through the Centuries* is designed for those who wish to give young people an appreciation for fine art by analysing artists' techniques. Teachers are given a specific way to help students recognise artists' styles so that they may readily identify additional works of an artist by recalling that artist's technique.

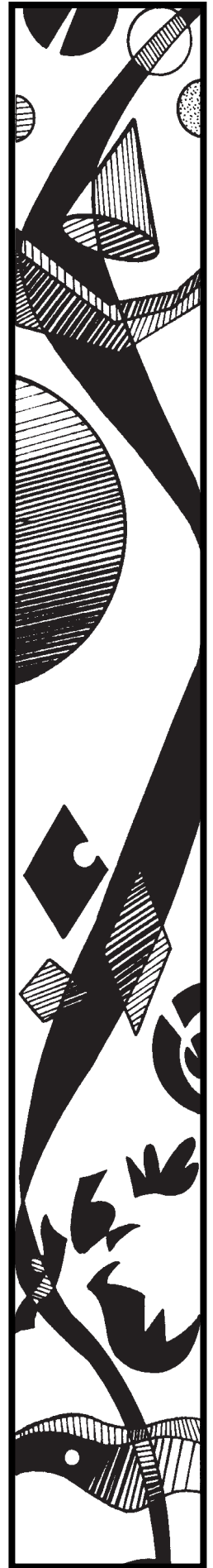
This is accomplished by pointing out and explaining elements of an artist's paintings that seem to recur in other works by that artist. When the teacher ascertains that the students understand and can recognise the elements in a painting that are unique to that artist, the students are encouraged to imitate the technique in an original work of their own.

The book is versatile and may be simplified for younger children yet is detailed enough to consider the needs of older students.

Each lesson consists of a biography of the featured artist, a vocabulary of words that may be unfamiliar to the student, followed by a commentary on the technique of the artist. When the teacher is assured that the concept of technique is clear, the book gives suggestions for one or more projects, followed by a list of materials needed, along with directions for completing the projects.

The teacher is given guidelines for evaluating the project, a series of test questions, and answers to determine the student's comprehension. The authors also give an illustration of an original work using a particular artist's style in every lesson, as a further aid to teacher and students. The aim of the lessons in this book is to give the teacher material to help students recognise and retain the artists' modes of expression.

At the end of this book are blank lesson forms. The teacher can use these to prepare lessons about artists not included in this book.



## Time Line

**1,000,000–60,000 B.C.**

Aboriginal Rock Art

**20,000–10,000 B.C.**

Altamira Cave Art

**1300 A.D.**

Icons

**1400 A.D.**

Fra Angelico (1387–1455)

**1500 A.D.**

Pieter Bruegel the Elder (ca.1525–1569)

El Greco (Domenikos Theotokopoulos, 1541–1614)

Diego Velasquez (1599–1660)

**1700 A.D.**

J. M. W. (Joseph Mallord William) Turner (1775–1857)

Gioacchino Barberi (1783–1857)

**1800 A.D.**

Berthe Morisot (1841–1895)

Vincent Van Gogh (1853–1890)

Georges Seurat (1859–1891)

Grandma Moses (Anna Mary Roberston, 1860–1961)

Georges Rouault (1871–1958)

Paul Klee (1879–1940)

Pablo Picasso (1881–1973)

Georges Braque (1882–1963)

Amedeo Modigliani (1884–1920)

Diego Rivera (1886–1957)

Marcel Duchamp (1887–1968)

Marc Chagall (1887–1985)

Chang Dai-chien (1899–1983)

**1900 A.D.**

Pro Hart (Born in 1928)

Elaine Fried de Kooning (1920–1989)

Quang Ho (Born in 1963)

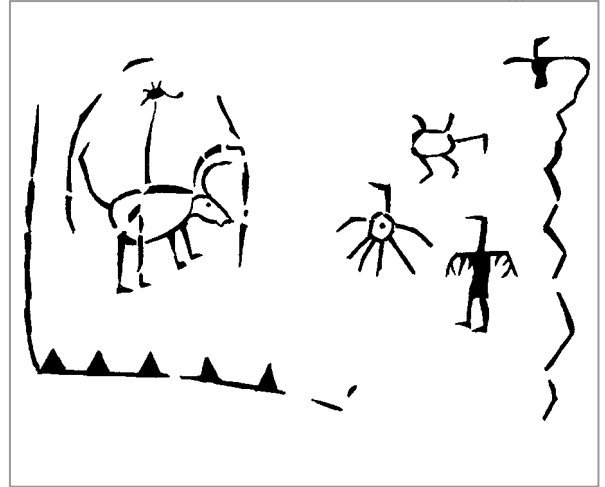
## Creating Rock Art is Where to Start

### The Aboriginal Peoples of Australia

The Aboriginal Peoples may have come to Australia around 60,000 years B.C. Some historians place the tribes at 100,000 B.C. They have no written language. They pass their culture and history to succeeding generations through songs, stories and artwork.

Aboriginal people use stories to explain their environment and their own existence.

What is the purpose of human life? Why are things around us as they are? When, where and how did things begin? They have a word for this body of stories which is not translatable in English. The nearest word we have to describe this collection of myths is the Dreamtime, which encompasses the past, the present and the future.



### Vocabulary

- **The Dreamtime**

stories of the Aboriginal people and the creation of their world in the distant past, the present time and in the future

- **rock art**

polychrome pictographs painted on the walls of caves and beneath rock ledges

- **x-ray style**

Aboriginal sketches of deer, fish and other animals showing their spine, liver, heart, lungs and other internal organs

- **bark painting**

bark that is treated into flattened pieces and painted on

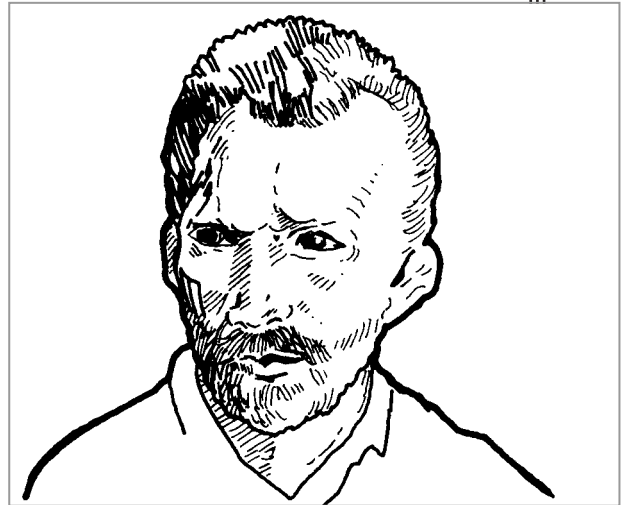
- **polychrome pictographs**

ancient or prehistoric drawings or paintings of many colours on a rock wall

## Natural Flow with Vincent Van Gogh

### Life of the Artist

Vincent Van Gogh was born on 30 March 1853, in the Netherlands. He was the son of a minister, and tried becoming a minister himself, but he failed. He also failed at becoming an art dealer, so he entered the Academy of Art in Brussels, to learn to be a painter. He left the academy and decided to teach himself to draw and paint. Most of his life he was supported by his younger brother, Theo.



Van Gogh was greatly affected by his exposure to the brilliant colouring of Impressionism. He began to make thick strokes of rhythmic lines which gave movement to the surface of his paintings.

Vincent painted 600 paintings during his lifetime and he sold only one, but today his paintings are worth millions of dollars. His life ended tragically in 1890 when he was 37 years old.

### Vocabulary

- **rhythm**

fluctuation marked by the recurrence of natural flow of related elements

- **Impressionism**

a style of painting created by a group of French artists around 1879, depicting objects by means of dabs or strokes of unmixed colours to simulate reflected light

## Natural Flow with Vincent Van Gogh *(cont.)*

### Technique of Van Gogh

Van Gogh created paintings full of strong emotion, vibrant colours, and images that seemed to wiggle and vibrate. He sculpted with paint, putting the paint thickly in his canvas, and sometimes squeezing paint directly from the tube onto the canvas. He achieved interesting texture by using thick and thin lines, forming them with skilful use of his brush.

### Suggestions for a Project

#### Project 1



Sketch a land or seascape outdoors or use a photo or clip interesting scenery from a magazine. Use Van Gogh's technique for the picture.

#### Materials Needed

23 x 30 cm white drawing paper, pencil, eraser, oil crayon, tissues

#### Directions

Sketch scene lightly, correcting for proportion and detail. Use a pencil to add thick and thin lines as a guide to create texture. Ask students to begin colouring at the top of the page and work to the bottom. Oil crayons have a tendency to smear. If mixing colours is desired, oils can be mixed with fingers or a tissue.

#### Project 2



Students may wish to sketch a picture of their room, as Van Gogh did in *Bedroom at Arles*.

#### Materials Needed

Heavy cardboard (cut from boxes), pencil, eraser, electric frypan or hotplate, small tins for melting crayons, old or broken crayons, small paint brush, good solvent for cleaning up wax drippings

#### Directions

Sketch the scene lightly on cardboard. Melt crayons in muffin or other small tins on warming tray. Brush on melted crayon. Crayon will crack and flake if cardboard is not firm. Apply heavy and light lines to simulate Van Gogh's technique. Note to teacher: You will need extra helpers to supervise this project.