

Food and Art: An Appetizing Approach to Art History

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Overview

The purpose of this curriculum is to introduce one of the National Art Standards known as Historical and Cultural Context to high school Visual Arts students. There are four National Visual Arts Standards recognized in Pittsburgh Public Schools that establishes the foundation of a discipline-based art education. They are (Art) Production, Critical Response, Aesthetics, and of course the one I will be writing about.

Over the years I have presented most art lessons as my educational training suggested, introduce an artist in reference in connection to the activity. Usually this could mean jumping around in the history of the world or around the globe. One day we talk about an Italian Renaissance painter's depiction of biblical characters the next day we compare proto realism to the comic strip influences on an American Pop artist.

I imagine it may be difficult for some students to recognize the time differences of a piece of art produced in 1690 to another created in 1960. I propose to sequentially present Art History in my classroom with a flavorful twist. I'm going to connect art to food.

As a result of my decision to participate in another Pittsburgh Teachers Institute Seminar I have chosen to develop a curriculum inspired by the Psychology of Food course offered at Chatham University. I have concluded from this study the quest for food had transformed the course of the world so has it influenced the subject matter (themes) in art. Food acquisitions evolved over the centuries along with the styles and methods of producing art.

One of the things I need to do in September every school year is implement my behavior management system. Many educators believe the secret to an effective management system is to keep students on task. Being on task means being productive,

and our students should be productive from bell to bell. Students should also be productive at home helping with chores as well as establishing the mind set of being productive at their place of employment. Many students these days don't want to do anything. My theory is that it is just too easy to get food. We really don't have to hunt for it, cook it, grow it, or even pay for it for that matter. The result is lack of motivation to be productive. Therefore, since one of the art standards is Production I present a unit and activities on productiveness based on the teachings of Edwin A. Locke Ph.D., author of *Prime Movers*. Productiveness is one of the virtues one must possess in order to be a good citizen.

Productivity began with the need to satisfy hunger during the time of prehistoric man. With this unit I will connect Art History to my productiveness unit to further explore the establishment of civilizations, and the significance food production played while visually tying it to art.

This new unit will lead into the Writing and Critique unit we do during second semester. (PTI 04) My students do write about the philosophy of productiveness as well as write about art made by others and themselves. I want to bridge the two somewhat different units together with this art and food unit.

Over the years I have compiled a back catalog of my own art lessons that do or can relate to food. I want to put these existing lessons together into a sequential unit plan. I also have room to develop new lessons and art activities for this unit.

Lastly, the point of developing an art and food unit is to benefit the health and life style choices of our students. Working towards achieving some of the collaborative goals I have started with my colleague, school Nurse Vinning and I have attempted to establish at Oliver High School an awareness of healthy living through art murals made by students located in the nurse's waiting room. I would like my students' artwork to change the social consciences of food consumption among their peers.

Rationale

How does art relate to food? Let's ask Andy Warhol. Was it a Campbell's soup label that made a living artist famous and prosperous? He was drawing what he ate for lunch every day, a steamy bowl of tomato soup. What did a can of that processed food cost back then for a "starving artist?"

As far back as the 1960's pop artists were using processed foods as subjects for their still life compositions or a fast food menu item as the theme for Claes Oldenburg's giant hamburger sculpture. Talk about supersize. What message was this new art genre

promoting to American society about food consumption? Was art imitating life or did life imitate art.

Who is better to change the social consciousness of modern food consumption than my high school art students? For the last four school years I have been teaching a small unit based on the national art standard of producing art. There was a time in early history when producing certain functional items such as ceramic vessels: pots, bowls and jugs were essential to the convenience of human survival.

Survival began with the search for food. First there was random gathering. In order to obtain the more desirable options available such as meat; more effort, planning, and productiveness was required to hunt animals. Getting the best quality of what you want rather than have it provided to you by others requires self-reliance. Reliance on one's own productiveness was for the most part the only option for producing food.

Once organized agriculture of plants and animals was developed, the ability to produce more than what is needed by an individual and his dependents was satisfied. Abundance opened the opportunities for commerce. Trading of various skills and products began leading to the establishment of many civilizations. Less time spent on the search for food lent the way for the further development of technology.

I want my students to be aware that getting in the habit of being productive in all aspects of their lives will dictate the quality of their lives. My message is get in the habit of producing art and you will develop good habits at school, home, and work. They may not get it at first, but then the change sinks in. They report back to me later at some point that they have been influenced by the concept of productiveness. They go on to influence other. Our class motto: Productiveness > Self-Reliance > Independence > Freedom

In my Ceramics I class my students are required to influence themselves and others by designing and producing earthenware in the shape of a 6"x 6" cube. It's called a "productiveness box." The word productiveness appears in the design as well as other virtues. When the object is finished the student will store a collection of artifacts representing what their productiveness will provide them, higher education, career, homes etc.

I want to build onto these concepts concerning survival. Food has motivated the existence of civilization; now we must look at how food is deteriorating our survival rate. We have come full circle, and now it's time to realize the quality of our lives is now at the mercy of our food consumption. How will the substances in the food we consume today going to effect long term health and the ability to be productive.

We are so busy being productive with schoolwork and making money that we have lost sight of the necessity to produce our own food and then prepare it ourselves. Not long ago, I was surprised that at one time people made mayonnaise at home. All my life, I thought it was something that only came from Hellmann's. Its funny now, but

when that product was in the store my entire life I thought it was something that can only be mass produced and comes from a jar at a supermarket.

How many homemade food items came along generations later as processed foods and children think that is the only way to get it. I thought barbeque sauce only came in a bottle until I watched a situation comedy where a woman was preparing a first date dinner for a classy gentleman wearing a cowboy hat. She messed up somehow with the purchased barbeque sauce so the man just casually said he would make it himself with the ingredients she had on hand. It made me think for a minute, so maybe others think like this too. (Was told about homemade sauerkraut the day of my unit deadline, LOL)

I mentioned earlier how artists, whether visual or recording, have the ability to influence the social consciousness of the masses. What I'm proposing is communicating the psychology of healthy food verses unhealthy food with visual arts. I just caught a vision of various approaches. One in particular included the printed ingredients on the packages themselves used as embellishments in a stylish collage. This art form is done all the time with found objects.

As I'm typing another idea occurred. What if we used the ingredients natural or processed as the media itself. Flour, dyes, berries and beets would be most obvious, however, what if we could get some of the chemicals used in processed foods. It also occurred to me that possibly some of the agents put in foods are also used to produce art materials. Paint thinner comes to mind.

Well initially I wanted to tie our discussions of food consumption from this class to teaching another **Visual Arts Standard: Historical and Cultural Context**. Let's look for example at the themes of the Dutch Masters. Of course they were well known for their portraiture, but another desirable subject was still life. Warhol was not the first artist to draw pictures of his lunch. I'm looking at a Cezanne right now of a white table cloth contrasted with red and orange fruit, natural foods. A bowl of fruit a wedge of cheese, even a slab of raw cow in the butcher shop have all been used as the subjects for **still life**.

We can even go back to the prehistoric days of human survival. Did cave people narrate the hunt? In class we often debate the theme of prehistoric art, is it **Animal** or **Narration** or a combination of both. Again just like the soup can these first artist drew what they ate.

I would like my advanced students to compose **Still life** paintings this semester. Our arrangements can be the traditional garden vegetables that perish slowly as one assignment, and a junk food still life composition for another. I know that the later props will disappear a lot faster than fruit will rot. In the past I have taught drawing lessons using a junk food still life of pretzels, candy and cookies for example, but this can also be done with just the empty packages referencing Warhol's work again.

What I want to do is tie in art history, productiveness and survival from a previous lesson, our eating habits now and then, produce still life paintings and collages about food, but most of all send a message about improving eating habits among students and staff. If wall space permits the school cafeteria would be the most appropriate gallery for the finished work. With the awareness of child obesity and diabetes increasing in our schools the time has come for students to influence and educate each other about the foods they are eating through art.

Objectives:

First I want to clarify the standards students are expected to achieve in the arts. These are the tools given to every promising art teacher while studying the teaching methods of art education in their undergraduate courses. The standards we are to facilitate to K-12 art learners are; **art production, art history, critical response, and aesthetics.**

These standards were established by the National Arts Educational Association. Within the last 20 years they have been adopted by Pennsylvania as the state standards for art education as well as the standards my colleagues and I follow in the Pittsburgh Public Schools.

I want to stress this is not a national or statewide curriculum. The standards are goals we facilitate as a Disciplined Based Art Education Program also known as D.B.E.A. We are given guidelines of instruction established by a panel of highly trained and experienced district wide art instructors within our department, however, it is up to the individual art teacher to facilitate these standards to our students.

“D.B.E.A. is not a curriculum.”

Elliot W. Eisner *Learning In and Through Art
A Guide to Disciplined Based Art*

I like the freedom of developing my own methods of introducing the standards. I don't ever recall anyone teaching a lesson on standards in college. It was mentioned but not elaborated on in the Materials and Methods course. I never recall seeing standards emphasized nor taught by other art teachers I either observed or substituted for in their art lessons prior to 1994. I can't say the art standards were handed down to me. Maybe the intention of the art education philosophy is discovery teaching and creativity on the part of the individual art instructor.

During the 2003-2004 school year I began teaching on the high school level. I was delighted to have this opportunity to integrate writing into the art classroom. I wanted my students to do more than just write a reflection of their own art processes which is another important component of art education. At the same time I had learned PTI was offered to teachers in my new building. I applied for a course titled **Writing: Its Role in Literacy K-8 (Rendering the Visible in Writing)** with the intent to work within

this course to achieve my teaching goal. What a play on words, my goal was for students to write about what was rendered visible by artists.

I wanted to develop a method of introducing writing and critique to high school students. I was astounded at the level of writing I was observing in my students at the time. K-8 was about the level of writing I was receiving from that crop of students. Also, there was a high level of negativity and opposition from these lower functioning students. **Critical Response**, what I consider Art Standard #3, at the time was a challenge to introduce to a group of learners who believed writing had no place in an art class. I slowly got them hooked by showing a piece of my art, then immediately handed them composition paper to write their reactions to what they saw.

The Results

Wow, we have come a long way within 5 years at Oliver. The teachers who have worked with my current students before me have been doing a great job educating these children to desire and to welcome a variety of learning strategies. No more complaints about writing in art. It seems natural, and it's another genre of writing to add to their writing portfolios. In fact, I do get approached by seniors about retrieving the writings they did years earlier.

The students describe the composition of a painting in regards to placement of objects as well as the artist's use of the **Elements of Art** and **Principals of Design**. Now intuitive students even go above and beyond expectation. These students for the most part have no problem using pertinent art vocabulary to describe the hidden meanings conveyed in a historical painting that perhaps the artist himself wasn't even aware of.

It just occurred to me that we never even discussed the *da Vinci Code*. However, I have students who deeply analyze my own paintings by decoding implied shapes and hidden agenda's in the minds of the people in my portraits. Nevertheless, I love reading the art interpretations in my students' writings just the way Lucy Calkins believes sharing one's thoughts on paper is the purpose of writing when she tells her students, "What your teaching me is amazing stuff." *The Art of Teaching Writing*, Calkins P.15

Then What Happened?

With that battle won it's time to take the presentations of art standards further. Now my goal is to research and promote an interesting way to have high school students embrace **Art History** and make it personal. Just last week while reading the **Critical Response** portion of a student's Final Exam, she wrote about how her favorite part of art education was analyzing the paintings of famous and contemporary artist. In time, I would love for students to get excited about **Art History**, but first there is one more thing I must explain about my objective. This curriculum is about making a connection to art and food however in my head it goes deeper than just drawing fruit in a bowl or sculpting a clay cheeseburger with fries.

After finishing my PTI writing curriculum in July of 2004 it was time to relax and spend the rest of the summer reading the books that I start, and never get around to finishing. There is a reason I read like that. I prefer to receive increments of information, and contemplate new ideas for a time before adding and building on to these concepts.

A book I bought, and began to read in 2001 titled **Prime Movers** by Edwin A. Locke Ph.D. was a book that I was in no hurry to finish. The relationship I had with this book was not intentional or premeditated. There were just other things I had to do at the time that were more important since the purchase of that book four years earlier. However, I've learned to believe things happen for a reason, and the people, the ideas, and the objects that come into our lives, no matter how bad, are the lessons that come into our lives at the right time.

There were some ugly things I was experiencing and witnessing while writing my first PTI curriculum. It was a very strange and complicated twist of events, and it's a wonder I ever got that unit finished. While I was putting out a big fire (at the time I had no idea the magnitude) that would have devoured a weaker person, I was determined to finish my project. The experience, the book, and the teaching standards all tied in. How to teach **productiveness** to high school art students was finally revealed to me.

I was really near the end of reading the book with two chapters left. I read them at the most meaningful time of my life, which means I came to a turning point. That chapter about virtues had a very big impact on my philosophy of living, socializing, and teaching. Dr. Locke saved the topic of virtues for the chapter preceding the conclusion of his book. He did it for his own reasons: virtues are what make highly successful people reach their status in our world. Think about it, did you ever have a poor person sign your paycheck?

No one, not my mentors, my teachers, nor my professors ever opened my eyes to life's virtues in my past. How did I ever miss this for I always surrounded myself with the most knowledgeable and successful people I could find. If they did not live around here I read their books. I just assumed everyone had the desire and drive to work hard and succeed.

I believed everyone had dreams and goals to do well in school, go on to the university level, then get a job in the profession of their desires upon graduation, and maybe later have their own businesses. My first year high school students seemed to believe this whether it was really going happen to them or not.

There was something I did not count on that summer. I learned there was a flip side. I was strangely put in a position to witness and experience that there is a segment of society that leaches onto the achievements of others while I was typing the final curriculum draft for PTI. It was not just one person it was a handful of people who displayed various negative character traits to use other people for their money, food or shelter.

There are several ways to being a parasite. *Failure to Launch* was a recent movie about a thirty + year old man living in his parent's basement. There are people both male and female of various ages who marry for the money and material comforts earned by another. These people are known as gold diggers. Their major effort is to latch their wagons onto another who worked long and hard for their achievements. Good Catch!

I observed freeloading house guests who smoked cigarettes all day watching Jerry Springer and Cops while having their meals paid and prepared for them by the elderly. Worst, if the money grabber can't get it given to them with their charm or down and out stories they just take.....these people are known as thieves. The Bible even makes reference about individuals who wait all summer for the harvest of others.

It was a real eye opener. I guess I'm admitting my naivety which I overcame quickly. I was educated by the savviest of con artists while writing the curriculum about **Writing and Critique** right before I read the chapter on virtues. I was in PTI to become a better teacher, and help my students become more successful in life through writing, but what I did not realize, I was at the same time accumulating material about how to teach Art Standard #1 **Production**. I was now inspired by my observations and readings that I must communicate the vital importance of being **productive** in the classroom.

I made it my mission that I had to give my students the message that they must provide for themselves. This philosophy as far as I knew was not taught in schools. How was an art teacher going to do that? Well, part of creating art is to communicate, to convey a message in order to change the social consciousness of society.

I realized over the years that I had to experience hard life lessons in order to be able to understand what my students go through by walking in their shoes first. I finally got to see what is holding student achievement back. No one ever exposed them to the Philosophy of Productiveness. *Reason is Man's Means Of Survival* Ayn Rand
www.importanceofphilosophy.com

Productiveness.....Art ProductionI can tie this together.

As in all art classes, students are expected to produce art of various kinds. A student must be productive on a daily basis in order for the product to be completed. The objective is to put forth effort in order to accomplish the goal of completing the project in exchange for something else. In this case it's a favorable grade on a report card. Several favorable grades over the course of years enable a student to reach a long term goal, acceptance to attend a college or university. Maybe the accumulated efforts are rewarded with scholarships. Someone else maybe paying for the education, but only if the student is recognized and rewarded for efforts well earned.

It is not necessary, nor logical to prepare all students to go to art school to become artist, but there must be a meaningful reason to attend a high school art class if your intention is to do something else with your life. By producing and completing art one gets into the habit of being productive. The habit then exhibits itself in other academic

areas of education. Once a student develops the awareness of the concept of productiveness, he or she begins to see it manifest in their other subjects. Not all students “get it” at the same time, some even resist the concept, however, eventually it is reported back to me how this awareness has helped them. They use “productiveness” in their conversations and even in their vocabulary on job interviews.

Man’s essential characteristic is his rational faculty.

Man’s mind is his basic means of survival-his only means of gaining knowledge...

In order to sustain its life, every living species has to follow a certain course of action required by its nature. The action required to sustain human life is primarily intellectual: everything man needs has to be discovered by his mind and produced by his effort. Production is the application of reason to the problem of survival.

Ayn Rand, “What is Capitalism”

Productiveness and survival of our species, therefore, takes us back to Prehistoric times. Primitive peoples had to do something right in order for all of us to be here. It was their actions motivated first by their thinking and problem solving skills that made them survive. It is the mind that enables the hunter to find the plants that attract the animals he intends to eat, or find and use natural resources to make tools to hunt the animals to have enough food for the next several days. Tool making, hunting, then farming require long-range planning and thinking in the quest for food.

Simply put, humans had to put forth effort in order to eat, and eating was essential for survival.

The same peoples who spent their time searching for food also made art. They did drawings of the animals they hunted. They made illustrations of what they ate or what they intended to eat. Tool making, hunting, eating, socializing, and creating art; that’s how prehistoric humans spent their time.

Over time, with less effort needed to search for food, more time was spent establishing structured civilizations. With lifestyles advancing so were the levels of sophistication involved in art production and subjects drawn or painted. Recording the story of the hunt on cave walls gave way to narrating the olive tree harvest on terracotta ceramic vessels. *Larousse Gastronomique* Why did the Minoans paint a black octopus on an orange jug? What other use can one have for an eight armed creature of the sea other than for food consumption? The food container also functions as the communication tool to record the history of an Ancient Greek civilization.

Strategies

In my last PTI curriculum I focused primarily on one Art Standard; **Critique**. This research explores **Art History** as a source of documentation of man's survival through productiveness, **Art Production**, and the evidence food played in the establishment to the evolution of civilization. While I realize this topic is more complex than I can share within twenty-five pages of this curriculum and one year's worth of art instruction, I will set the foundation of this concept to the beginning of the chronological outline of art; Prehistoric cave drawings.

Studying art history enables you to share in the discoveries and experiences of other artists. However, the art-history approach requires that you go beyond an examination of the artworks themselves.

Gene A. Mittler Ph.D. and James D. Howze
Creating and Understanding Drawing
Texas Tech University

While art has been produced in many areas on this earth from many different cultures I will concentrate this effort to those produced in western civilizations. First we will look into the caves of Europe. Geographically, the earliest recorded artifacts found, are in Chauvet and Lascaux, France and Altamira, Spain named after their explorers. These examples are considered the biggest and the best. *Painters of the Caves* Patricia Lauber p.7 Scientists believe artwork made earlier did not survive, or has yet to be found.

I had originally believed in my first draft cave art was the first example of interior decorating since I'm a big fan of HGTV. Upon further research I realized presenting this idea would open my students' minds to a brainstorming session. Was art drawn on cave walls a way of decorating man's first most primitive living quarters? This enquiry would introduce the anticipatory set. My favorite classroom sessions occur when I pose an art question, and the students take over in a classroom debate as I step back and observe. The answer is; while cave dwellers lived at the opening of the caves the art was found deep in the "darkest recesses of the earth" possibly to avoid destruction. *A Basic History of Art* (Third Edition) H.W. Janson and Anthony F. Janson p.15

Cave paintings were not a way of decorating shelters, for people seldom lived deep within the caves.

Patricia Lauber

What was the purpose of this wall art if it was not a decorative function? The first lesson of **Art History** I take great pleasure in introducing to my students is: **The Twelve Themes of Art**. A theme is basically the subject the artist chooses to draw or paint. Although there is not a food theme to my knowledge, the presence of food does appear in any number of these themes and most evidently in **Still Life** as I will address later. I want my students to list, and acquire the ability to recognize and identify the art themes especially when we open a discussion about a work of art, or when writing a **Critique**.

The most talked about, recognizable and produced themes in my classroom this past semester were the **Human Face** (portraiture) and **Landscape**. I get a little disappointed when one of my students identifies a painting of several apple trees and a barn in the foreground as a **Portrait**, or writes “this portrait is a landscape called *Orchard View* by John Traynor.” However, if there are people in a landscape performing a task we refer to this work of art as **Life and Work** as opposed to **Life and Leisure** where we get a sense of play and relaxation as illustrated in *Luncheon of the Boating Party, 1881* by Pierre Auguste Renoir. *Looking at Art* David Piper P.39

If a painting has a more complex message about the actions of the human subjects then we refer to this theme as **Narration** as was done by Leonardo Da Vinci when he painted *The Last Supper, c. 1495-98*. This meal was far more significant than the one shared by the French artist’s nautical friends.

So, in our high school discussions about Prehistoric Cave art my students attempt to identify the theme of cave drawing as just **Animals** or is it **Narration**? It’s an interesting discovery about whether the artist told the story of the hunt, and was the hunter and the artist one in the same. So now we have established the theory, the art was not a form of early taxidermy décor, however, if the drawings were done for the purpose of story telling, why were they illustrated so far deep in the caves, where someone must navigate through narrow passage ways to view. Also, it was dark way in there with no presence of natural light.

Research in art helps students develop critical-thinking and problem-solving skills.

Art Connections p.51A

First, let’s ask the question what prompts any of us to draw? I have even observed adults get carried away rendering in their children’s coloring books long after their offspring have run out the door to play. There are many answers to this question, but my reason; it makes me feel more powerful. It makes me believe I have a rare genius ability to come close to duplicating what God has created. If everyone had my ability to draw then no one would pay me to do it. There is something special to a patron about how an artist captures the spirit of the sitter with the use of oil paints on canvas.

Capturing the spirit of the animals “*served a purpose far more serious*” than **esthetic** admiration. Drawing **animals** was a form of hunting magic. The desired beast was drawn first before the actual hunt for food took place. Cave artist even practiced using **The Elements of Art** and **The Principal of Design** creating **movement** with **lines**, dots and dashes to show the intended outcome of the hunt. These drawing are sophisticated enough to depict wounded animals collapsing to their deaths. *A Basic History of Art* (Third Edition) H.W. Janson and Anthony F. Janson p.14 and 15

There can be little doubt, in fact, that they were part of a magic ritual to ensure a successful hunt.

Janson and Janson

I find this so fascinating since it ties into some of the classroom activities my students have been doing since I began teaching the philosophy of productiveness. Not only should we be actively productive but, we should also have clear and concise thoughts in our minds of what we desire, pursue it, then it get it. In my classroom it's called goal setting.

My students write about what they want to accomplish in my classroom, as well as what they want to do in school before graduation and after. Another writing assignment I have them do is to write a letter to me as if they were writing it ten years from now on what they have accomplished since graduation. For example a student may write about joining a prestigious law firm after graduating from a university with high honors. How different is that from drawing pictorials of the outcome of the hunt? I began these writing assignments after I read another book, *Write it Down, Make it Happen* by Henrietta Anne Klauser. I elaborate on this assignment and her book in the strategies section of my previous PTI curriculum, titled **Writing and Critique: A Reflective Approach to Art**.

For the ancient people of the Nile, writing something made it real.

Henrietta Anne Klauser

In Klauser's introduction of her book she explains how she was not the first to write down her goals and desires on paper, nor was she the innovator of the action of writing to make your dreams a reality. This author and I have read the same books as she immediately made references to several familiar book titles and writers. *The Magic of Thinking Big* by David J. Schwartz; 1959 was given to me by an employer over twenty years ago. This magic primarily refers to the hunt of the dream job and the subsequent modern material comforts as opposed to the hunt of the mammoth which both provide food and shelter. Lauber p. 31 and 19

It is my belief that the book most influential to Klauser as well as myself, is found at the top of her list, it's *Think and Grow Rich* by Napoleon Hill written in the 1920's and is still a best seller. Mr. Hill directly identifies his source of influence as his boyhood mentor, Andrew Carnegie, who encouraged him to research and to write that book. Carnegie's secret to his monumental success beyond survival is revealed. I have delightfully discovered in this research that Carnegie's methods and those of Prehistoric Man are one in the same. Draw it on the wall, make it happen, and then you eat.

It was Carnegie's idea that the magic formula, which gave him a stupendous fortune, ought to be placed within reach of people who do not have time to investigate how men make money.....

Napoleon Hill
Think and Grow Rich p.13

The mystery in all this is tracing the “Magic Secret” from Andrew Carnegie who passed on this information around the turn of the century 1900’s to the time span of over thirty-five thousand years ago when the earliest discovered cave art appeared by the most gifted primitive artists identified as Aurignacians and Magdalenians. *A Basic History of Art*, Janson and Janson p.14 My only theory of connection right now is France, Spain and Scotland, Carnegie’s place of birth, are all geographically located in Western Europe. However, I’m also aware that the use of written thought of outcome before action is also a practice among Asian cultures.

The science of martial arts is not just a matter of reading these writings.....identify with them constantly and work on them carefully.

Miyamoto Musashi
The Book of Five Rings

Right now, I can’t devote time to explore the origins of written thought and outcomes for this unit is still about the visual documentations of food production, distribution, and consumption as depicted in **Art History**. One thing I will say writing it down does enhance the outcome of the hunt. As in my own experience, last Christmas I wanted to give a special person a frame of seven panel openings for a montage of photographs as a gift. I had carefully selected and/or enlarged six photographs spanning twenty-one years of special moments, and warm memories of our cherished times of togetherness.

Unfortunately, I was unable to locate one important photo to complete my project. Christmas was maybe three days away so the search was not something I could put off. I used one of Klausner’s methods of hunting down a package of 1987 photos. I simply wrote down my desire to locate them, and in the process wrote down three possible locations that did not occur to me before. This would not have happened had I not put pen to paper. After filling one page with writing I immediately found the slightly tattered envelope with the picture I wanted to frame in the third possible location. I had safely stored the pictures in a plastic container where I keep a stack of 12”x12” scrapbook papers. The giving of the gift added more precious moments to our lives, and is now highly valued and cherished by the receiver. We never know what tomorrow has to bring, but I can verify drawing or writing the outcome of the hunt works.

Time to Eat!

*Their intensity suggests a religious or magic relevance;
Sympathetic magic perhaps entered in- the notion that
an image can provide power over the thing it represents;
and the animals were mostly man's prey, his food his clothing.*

David Piper
Looking at Art

According to Patricia Lauber's research, there were two groups of prehistoric humans during the Ice Age. They were the Neanderthals and the modern human's who looked like us. Both groups searched for food, but it was the "modern" humans who followed the beast of prey as they traveled to where the grass grew. Humans followed the animals in their search for food. They also gathered plant food for themselves as well as made the tools to hunt.

And to every beast of the earth, and to every fowl of the air, and to everything creeping on the earth, wherein there is life, I have given every green herb for meat.....

Genesis 1:30

Knowing when to travel with the herds, the modern human's needed to keep track of the seasons, thus, their version of the calendar was invented. Rivers were a good place to settle, with reindeer crossing the same waters where the salmon swam up to procreated. *Painters of the Caves*, Lauber p.17 Here again another kind of magic art was practiced to increase the supply of food. Not only did the cave artist draw the animals deep in the caves "because they thought the earth itself as a living thing from whose womb all other life springs," they also carved fertility figurines from egg shaped pebbles. Janson and Janson p. 16-17

As they learned to use nature's elements, drying fish in the sun, or smoking them over fire, and dug ice pits in winter to preserve and store meat, (Lauber p.21) they discovered the cycle of death and rebirth through the preservation of seeds.

Once men had learned how to assure their own food supply by their own efforts, they settled down in permanent village communities; a new discipline entered their lives.

Janson and Janson

The Neanderthals never really did figure this one out, thus, they stayed in their caves, made the same tools, and spent most of their time randomly searching for food and giving not enough time to socialize, exchange ideas, or even find a mate. Lauber p. 21

Agriculture

Even when I am not typing or researching this topic my mind has been on what artwork to include in the lesson about farming and art. There was a time many years ago in art school when the idea of primary **colors** was introduced as a method of painting where all the colors in nature can be produced just by blending or overlapping yellow, red and blue with light and dark. It's true everything we see comes from three colors and the presence of light. When I began to airbrush with this limited palette my eyes began to breakdown the colors in the trees as well as everything else in nature into primary colors when I was away from my work space. I felt I can see red in the shadows of the leaves.

Now, every piece of artwork I randomly see in my travels, my mind automatically categorizes it's **theme** as a possible food connection. I even hear it in the music. How many Country Western songs out there make reference tractors? On one of my impromptu shopping trips an art magazine caught my attention as I was walking out the door after my purchase. I found in it some amazing contemporary works that deal with fishing, shipping (import), planting, and dining.

There is so much new art to look at, and there are so many ways to connect them to food. Art depicting the hunt was not limited to drawing on caves as I took notice of many Northwestern sportsman **landscapes** of various wildlife **animals** such as moose, caribou, and bear, as well as a painting called *The Hunters in the Snow* done in 1565 by Pieter Bruegel. Although I've had possession of examples and information on his work for exactly 20 years, I never paid attention to this artist's paintings in all the years I have studied the art of others, however, his art was not limited to landscapes of dogs and men with rods. That same year he also painted *August, The Corn Harvest*.

Yet the change-over from hunting to husbandry must have brought about profound changes in man's view of himself and the world, and it seems hard to believe that these did not find expression in art.

Janson and Janson

Both of these paintings show the extraordinary depth of **space** he used in his compositions similarly but more detailed to Grant Wood's *Fall Plow. c. 1932* Bruegel's paintings would follow up nicely with Wood's agricultural **landscape** when I present the lesson on infinite **space** in a composition with the embedded corn harvest (food) lesson.

David Piper wrote of Bruegel, *Many of his pictures illustrate proverbs and parables, most of them depicting humans as creatures of appetite subservient to the whims of nature or their own folly.* I'm taking this to mean there was a lot of urgency and eating going on in his paintings as the **human figures** were at the mercy of the seasons in the quest to satisfy their food consumption.

Life and Work

As seen in *The Corn Harvest* there are men and women toiling about within the acres of a tall field, but also present in the **foreground** are a group of seated peasants, evidently on their break, gathered in a circle under a tree near a breadbasket eating bowls of an unidentifiable white food substance. It also looks like large scale harvesting was exhaustive work.

Bruegel's peasants, however, squat, tenacious and unlovely, work the world for survival. Food, it's getting and it's consuming, is one of Bruegel's preoccupations;

David Piper
Looking at Art

In Bruegel's other **themes** food was always plentiful to feed the masses not only in the cornfields, but also in the banquet hall of *The Peasant Wedding*, c. 1567 and in *Christ in the House of Martha and Mary*, 1559 "huge piles of food and flowers" were spread, again in the **foreground**, for the guest of honor.

Getting back to the theme of **Life and Work**, as it turns out *January (The Hunters in the Snow)* and *August (The Corn Harvest)* are two from a calendar series by Bruegel titled *The Months of the Year* painted for Nicolaes Jonghelinck, an art patron of his. Don't bother to look for all twelve, only five survived.

Bruegel wasn't the only artist to paint the task of the month. The Limbourg Brother of Burgandy also illustrated "peasants at their labours" according to "the changing rhythm of the seasons" with the arc of an actual calendar over a century earlier as well as over the paintings themselves. *Looking at Art* David Piper p.32 These were illustrations found in *The Very Rich Book of Hours of the Duke of Berry* 1413-16. The Jansons used a detail of *April* on the cover of *A Basic History of Art*, a book I've owned since 1987. Again none of this art ever caught my attention before.

As I found the earliest depictions of labor for food, The Ancient Egyptians also had images of harvest painted on The Tomb of Menna c. 1450 BC. For centuries many art scenes of field labor task were titled either The Harvest or The Reaper. In Piper's illustrated examples of **Life and Work** he includes a statue of a wheat harvester dating back to 1200. Cutting of the wheat was a very popular subject as opposed to picking tomatoes, or pulling potatoes in the 1700 and 1800's. George Stubbs painted a highly dignified portrayal of *The Reapers*, 1795. I'm also impressed with the cast shadows on a single **human figure** called *The Reaper*, c. 1866-68 respectfully drawn by Francois Millet. We "reap what we sow" is the whole point of productiveness. A reminder, we do look at art, we talk about it, and my students write about it.

In the nineteenth century, with the awakening of a more sensitive social consciousness, labour began to be celebrated with a reverence once reserved for religious subjects.

David Piper
Looking at Art

Inspired by Millet, Vincent van Gogh painted *The Reaper* too in 1889. Now, that brings me to wonder. His paintings were not sold until after his death, however, with his sensitivity to the field worker, why did this painting not gain the popularity and recognition one hundred years after Millet painted his influential images of the strained laborer, as did van Gogh's painting of *The Sunflowers*? Was the theme of **Life and Work** not respected during the age of the Pop Art movement?

There are times when I assign students to research the highest price a painting had sold, for homework. This homework assignment would be to compare the past and the current market value of each of these two van Gogh paintings.

*But the images of van Gogh, who copied several Millets and felt deeply for the suffering of both industrial and peasant workers....., his **Reaper** speaks without restraint of lives relentlessly exhausted in the battle for survival.*

David Piper p.35

Once again I have to ask, what did it cost Andy Warhol to buy a can of soup purchased at the supermarket in the 1960's? Survival became cheap and easy, and the taste in art of the "Austin Powers Era" reflected that.

"What does it cost you (in exchange) for your survival (my students) that package of sunflower seeds?" Snacking in the classroom is a problem especially when a mess is left behind, and the daily school work is not attempted nor is completed.

I did buy that art magazine, why stand in the store. Later that evening I found a very inspirational pen and ink drawing printed in an ad of a **composition** like no other I had seen before. This small illustration titled *Spring Sowing, 1944-46* by American Artist Rockwell Kent shows emerging from the upper right corner of the **horizontal** format two hands tossing seeds. The sowing of the seeds looks very effortless in the **foreground** of the **repetition** of angled **lines** emerging from the layers of curving clouds above. The **middle ground** of a level plowed field is positioned in the lower middle of the format moving towards the right. In the **background** lies a mountain range.

What would inspire an artist to draw hands and rain as if it was a collaborative effort between one man and God to feed a nation?

It's a simple drawing that speaks volumes. With the ability to grow more than the farmer can consume, everyone doesn't have to grow their own wheat any more. Work another profession to pay for the bread baked by someone else.

Some slight idea of the importance of organized capital may be had by trying to imagine yourself burdened with the responsibility of collecting, without the aid of capital, the delivery to a family a simple breakfast.

Napoleon Hill
Think and Grow Rich p. 134

Here we study other professions depicting the production and the distribution of food. I found an interesting black and white illustration of an elaborately detailed bakery anonymously engraved during the fifteenth century in *Larousse Gastronomique*, a dictionary about food. Also printed in that book at the Carnegie Library was a beautiful painting titled, *A Bread Seller* which I believe still hangs in the Steinlen Museum Carnavelet, Paris. It's of a young woman standing out in the streets holding in her arms a bundle of freshly baked French bread loaves. I find the image both beautiful and disturbing at the same time being that I was raised to believe a young lady should never be seen standing out on the street. Why did she not have a father or husband to be the bread winner who takes care of her survival at a time when women were not expected to work outside of the home.

A cityscape painted by Luther Van Gorder titled, *Market Day, 1896* is one example where the sellers and buyers of various "fresh" foods come together. Finally the servant girl returns to the kitchen with meat in one hand and two large loaves of bread in the other in, *Back from the Market, 1739* painted by Jean Baptiste Simeon Chardin.

Have students find on their own time copies of paintings portraying people with occupations dealing in food service. Include these samples on the time line and credit students for their efforts.

I'm also beginning to notice during van Gogh's short career as an artist some thing in him changed. The same year he painted the dramatic depiction of *The Reaper, 1889* he also painted *Wheat Field and Cypress Trees*. (Like van Gogh copying Millet's work we also look at and copy the landscape compositions of the American farmstead and the vineyards of Italy when we practice drawing the arrangements for our foreground, middle ground, and background lessons. The presence of cypress trees is our references indicate we are looking at an Italian agricultural landscape.)

The change happened when he went to Paris and hooked up with the "leading French artist" of that time, the Post-Impressionist. He started painting **landscapes**, and **gone....** were the workers of the fields, and so was a change in his color palate.

An intense sympathy for the poor pervades his early paintings. Like Cezanne, he now devoted his main energies to landscape painting, but the sun-drenched countryside evoked a very different response to him.....

Janson and Janson

Landscape

Van Gogh wasn't the only artist painting in this direction. Claude Monet did a series of works where he painted only the pairs of grain stacks in 1891. Omission of the worker also began to appear in American art. John Leslie Breck "pays tribute" to Monet by creating his own series of twelve paintings of grain stacks and there is no sight of the people who bundled them.

Over one hundred years ago during the antebellum period the American plantation was the subject for beautiful **landscapes** and majestic homes, but those artists left out the slaves according to an article written by John Michael Vlach in his review of a current art exhibition. Although this exhibition's main theme is **life and work**, Vlach mentions that before the Civil War artists avoided any visual reference to "*forced captive labor.*"

Antebellum artists deliberately left out most of the people, buildings, and activities, distorting the viewers perception of the plantation.

John Michael Vlach

Still Life

There is not much I will say on this subject because, there is so much of it available... to view,... and to eat perhaps; and by this time I've gotten my point across. Some paintings of food are more beautiful than others. I personally enjoy looking at the complementary color scheme, of Robert Onderdonk's *Watermelon, 1890*. When teaching color theory, I always have students paint fruits and vegetables in my lessons on complementary colors. Red apples are shaded with green, pumpkins are shaded with blue, and yellow squash are shaded with violet. Just painting with the three primary colors and black and white will achieve realistic results.

On to the less beautiful, the **animal** becomes the **still life** as Rembrandt studies the carcass of *The Flayed Ox, 1655*

Life and Leisure

This is the best theme to categorize people eating. Cafés are popular settings as well as afternoon tea in the garden. My favorite is the Thanks Giving meal painted by Norman Rockwell. Being with a loving family is what sharing a home cooked meal is **all** about. So many feelings and memories can get stirred up when seeing this heartfelt depiction of the reward..... after the labor..... to thank God for the harvest.

Inspired by United States President Franklin D. Roosevelt when he made his State of the Union Address to The United States Congress, Rockwell painted a series of messages using the words of the president's famously articulated goals for the American citizen. One of these goals is titled, *Ours...to fight for.....Freedom From Want, 1943.*

After the physiological human needs are met in Maslow's hierarchy of needs, freedom from want transpires into the realization of the third level of needs in his pyramid, **Love and Belonging** among family and friends.

Human Figure

After we have achieved abundance what happens to those human bodies? Americans are getting fat...and unhealthy. Too much food, if that's what's really in those massed produced packages, is now having a reversed effect on our well-being and possibly our survival. Raising your blood sugar levels too often from the foods you eat will kill you, or cause you to lose a limb and diminish your eye sight. Beware of gluttony was an early warning in the Bible.

If a person's health is deteriorating and weight is morbidly elevating how can one continue to be productive and self reliant?

There are times when I ask students to pose for a life drawing session during my drawing unit. I get turned down a lot when I ask for volunteers. Could lack of self esteem be the contributing factor of why most students do not want to be models? I'm not quite sure how body image plays a role in how students feel about... how others perceive them as a result of their poor eating habits?

Allegory, Myth, and Fantasy

It has been said over and over to our students to eat a good healthy breakfast in the morning so they can perform better in school. I don't think anyone is eating before they leave the house. I deliberately mentioned out of context, earlier in this curriculum, about the students' unsightly habit of eating sunflower seeds in the classroom. Well, they are not just eating bird seed.

Breakfast consist of red hot fries, blue slushies or J.R.'s hot dogs loaded with Cheese wiz and onions during first period. (a no food rule is addressed) Their meals are inappropriately brought to class in various bags of dynamically and artistically designed graphics with titles such as Cheetos, Doritos, and Cheese Curls. The empty bags are usually left on the table like a still life at the time of the dismissal bell, even though the trash can is by the door, or worst a powdered donut is tucked away in a drawer. Eating in class deters students away from being productive as well as it leaves an undesirable mess behind if not persistently monitored.

The mess can be cleared away at the end of the day, but what about the mess

caused inside their bodies and their minds. I'm going to mention Pieter Bruegel one last time. I think of some students' eating habits when I look at Bruegel's food reference in *The Land of Cockayne, 1567*. It appears they had bad eating habits back then too. There are three **human figures** laying on their backs on the ground with a disk of various foods perch above them in a tree.

It shows a fool's paradise where tables are always laden with tasty dishes, houses have roofs made of pies, and pigs and chicken run about roasted to a turn.

By becoming slaves to their stomachs, they have given up all ambition, all self-respect, for the sake of a kind of animal happiness-the knight has dropped his lance, the farmer his flail, and the scholar his books.

"Beware of the fool's paradise," Bruegel seems to say.....

Janson and Janson

This all makes me think of the children in the original movie, *Willie Wonka and the Chocolate Factory*. I see my students also showing some strange behaviors for the sake of retrieving unhealthy foods too. An obese girl ran across the art room, and body dove onto a table one morning begging another student to sell her a factory packaged cookie. I fear food is the demise of today's youth.

I want my creative students to come up with innovative ideas to convey the message of the importance of healthy food consumption vs. eating the prepackaged chemicals that are being sold as food these days. To again quote Ayn Rand "...be discovered by his mind and produced by his efforts." Like the *National Association of the Arts* on teaching the Art Standards I will let my students figure out brilliant ways to communicate the health hazards from unhealthy foods after I show a clip from that movie and of course, we'll watch *King Corn*.

Classroom Activities

Lesson One: Prehistoric Cave Art

After a discussion of prehistoric art, productiveness and survival the learner will look at and respond critically to the Upper Prehistoric Lascaux Cave Art in France.

Objective: Given remnants of discarded earthenware (Fired pieces of clay that would otherwise go to the dumpster) the learner will stain background with earth tones and draw a primitive like sketch of a hunted animal with water color, and charcoal, and chalk.

The learner will write a reflection of the interpretation of the hunter/artist intent. The process of productiveness for the prehistoric man was: prepare for the hunt, the task of hunting an animal, the preparation of returning with the animal, preparation of the

meal, eating the wild game, clean up and storage. When did the recording of the hunt occur, and was the drawings done on the wall of the cave home?

Another art project would be creating a scrapbook page of either a special meal or social gathering involving food. Students may gather photos of a celebration honoring a special accomplishment. Some students do actually hunt in the fall especially from rural school districts. Many products (stickers and acid free papers) are available in scrapbook stores currently to document the activities of hunters. The scrapbook artist does not necessarily be the hunter.

The learner will also write the outcome of a desire for an accomplishment and/or make a list of goals as well as write a one page essay on productiveness.

Lesson Two: Seed

Study Victorian package design. Vintage seed packets of fruits and vegetables preserved and recorded in the Smithsonian Institute. Activity: collage

Lesson Three: Agriculture

Study paintings by famous and not so famous artist of farming, farm animals, farmland landscapes, harvest, barn yard scenes. Tie in with drawing composition lessons.

Early in the second semester Art I students become familiar with Grant Wood's *American Gothic*, a painting almost as recognizable as the *Mona Lisa*, when introducing a lesson titled **The Twelve Themes of Painting**. Students learn to identify the differences between a portrait and a figure drawing, a landscape and a still life, life and leisure from life and work among others.

To my delight almost nine weeks after that lesson I can lead a discussion about composition using *American Gothic* again, and at least one student from every class will point out it is a "couples" theme. This 1930's masterpiece is a wonderful reference for many art lessons such as identifying pattern and repetition. This is a fun way of getting students involved with analyzing a painting. I also direct them to notice the art time line to make historical connections to the architectural feature and origin of the Gothic window.

This time we discuss the limited space Grant Wood depicted in this painting then later compare it to his lesser known landscape titled, *Fall Plow*. The later painting depicts the epitome of infinite space thus with both paintings I introduce the embedded lesson of art and food. As for *American Gothic* there is not the presence of harvest or planting, however the viewer gets a strong sense of the heartland of America with the dominating pitch fork, the man's overalls, and the red barn in the background.

In the *Fall Plow* the learner has a bird's eye view of several rolling fields of wheat harvest and the time table of planting winter wheat. Off into the "background" we

wonder if the homestead is the same setting featured in *American Gothic*, before we look beyond to the horizon line. Thus we had our first discussion of agricultural connections in art as well as the geography of Iowa. Hint: Wood painted many Iowa farm scenes.

Later in this unit about the progress of food production and the evolution of art, set up collaboration with the biology department, the health teachers and the school nurse to present a study of corn and its effects on our health. Now that students are familiar with the Iowa countryside as depicted by Grant Wood in the 1930's it will be time to show a movie about Iowa corn production in this century. The documentary is lengthy. Figure out in what classroom students should see this video. A few farmers resemble the older gentleman in *American Gothic* with the "pitch fork face."

For research purposes I'm attempting to grow corn this summer. I just noticed the sprouts shooting up today after yesterdays rain. In the fall I want to harvest the stalks (I can always buy stalks if the gardening doesn't work) and bring them into the classroom to be used by my Visual Arts 2 students to make art, and I'm not talking crafts, to create a message about the connections of corn and the bad effects on the human body. This is when we try to change the social conscience of our students about their eating habits.

Before I begin my watercolor unit with my students we study composition. The term implies the placement of objects in a format when creating a work of art. There are several ways that I approach this but, for this unit I will talk about creating a landscape. Most importantly the learner recognizes foreground, middle ground and background. We do several "draw-a-longs" where I draw step by step a landscape on large newsprint with markers while the students draw with pencil on, 9" x 12" white paper.

Everyday for a week or more we explore a different landscape by several contemporary artists. Students are always on task with a drawing they must complete by the end of the period, and they know I put points in the grade book immediately. Pass or fail for participation. I find that the most unproductive, uninterested, or untalented student enjoys this step by step method of developing a piece of art.

My favorite landscape artist for teaching composition is Michael Humphries for his American countryside. However, we also follow the work of many artists depicting Italian horizons. After a few drawing session we compare the landscapes, trees, houses, and crops of an American farmstead to an Italian Vineyard. Over time student can recognize the location of the scenery by the stucco villas with terracotta roof and the cypress trees.

The embedded lesson is: this is where food comes from....the land. Generations of people grow it for the rest of us to consume. Historically prehistoric people realized that by planting seeds and cultivating the land they can have some control over where their next meal was coming from, and when it was coming. A surplus of crops meant trade after a harvest and thus, civilization began as a result of the need to eat.

Artist over the centuries recorded agricultural landscapes alone or with laborers and working animals. My students are able to identify a life and work theme from a traditional landscape.

Unit: Landscape Composition: Foreground, Middle Ground, Background

Materials: # 2 pencils, white paper, handout, colored pencils or crayons

Lesson: Composition with a focal point otherwise called "bent figure"

Theme: Life and Work (Agriculture)

Artist in Reference: Pieter Bruegel

Food Connection: Production, Distribution, or Acquisition

Before I begin any lesson in drawing I tell my students to draw a "pre-instruction drawing". I want to see how a student draws a human face before instruction begins, and then we make progress comparison after the final portrait (masterpiece) is drawn. In this unit I also have them draw their version of a landscape before I teach the lesson on foreground, middle ground, and background.

After completing the pre-instruction landscape, I give students a sheet of white paper, 24" x 18" works best. Students are also given a copy of a line drawing referred to as "the bent figure." This is a human of undetermined gender wearing baggy clothes and a large sun hat. The figure can represent a laborer from any time period when long pants were worn. Students free hand draw or trace the bent figure preferably anywhere in the foreground, then compose an indoor or outdoor scene determined by the task performed by the bent figure.

Students can change the appearance of the figure, or make multiple figures of various sizes. Students can be as creative as they can get as long as they create depth in the composition. This assignment was not originally intended to be connected to food or farming, however, the figure's hands are to the ground so usually students draw a person gardening near a home or harvesting out in a field. I give this assignment after we do a Critical Analysis of the panoramic view of Grant Wood's *Fall Plow* when I introduce foreground, middle ground, and background.

Lesson Four: Junk Food Still Life

This lesson blends the awareness of commercial package design, industrially processed food and the Pop Art movement. As food consumption changed so did the art movement. This is also a good time to explore careers in commercial art. I invest in candy, pretzels, and cookies, and use empty packages like a Pringles can or soda bottle as props. Snack bags have interesting graphics these days. Maybe students will leave theirs behind.

Lesson Five: Pen and Ink drawings of herbs and botanicals introduce natural flavors.

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Appendices-Standards

Discipline-Based Art Education: an approach to learning in art. It is categorized into four separate foundational disciplines in art.

Four Foundational Art Disciplines: Art production, Art History, Art Criticism, and Aesthetics

State Standards: The state of Pennsylvania has adopted the Four Disciplines of Art as the standards for achievement for all public school students in Pennsylvania.

Standards are requirements for student achievement while acquiring an Art Education.

District Standards: The Board of Education of Pittsburgh Public Schools has also recognize Discipline-Based Art Education as a teaching method for Art Education.

The Four Foundational Art Disciplines

Art Production: The act of producing art. The task of creating art. The student is expected to develop techniques and skills through hands-on involvement in a variety of art experiences. Examples: drawing, painting, crafts, wheel throwing etc.

Historical and Cultural Context: The student recognizes a variety of art forms and art relating to a particular historical period and/or a geographic location.

Critical Response: Students evaluate and respond critically to works from the visual arts of various individuals and cultures, showing they understand important features of the work. Use art vocabulary to analyze art.

Aesthetic Response: The philosophy of interpreting a work of art. A viewer of a piece of art observes the style and technique of an artist then explains the meaning of the artwork or the intent of the artist.

Description: Write a description of the painting. Write it as if you are writing to a friend or you are describing it over the phone. Describe details.

PARAGRAPH TWO

Analysis: Look at the composition of the painting and explain how the elements of art and the principals of design are organized. Found on a separate sheet of paper are a word list with brief definitions to be used for this paragraph. You are expected to use at least two elements art and two principles of design.

PARAGRAPH THREE

Interpretation: How does this painting make you feel? What is your initial reaction when you looked at this painting? Are you impressed with the skill of the artist or the idea. How are you inspired?

PARAGRAPH FOUR

Evaluation: Is this a good painting? What are its strengths or weaknesses? What would you do to make it better?

Vocabulary Word Bank

Elements of Art

Line Shape Space Form Value Texture Color

Principles of Design

Balance

Movement

Pattern

Unity

Contrast

Emphasis

Rhythm

Make connections of art and food through an art time line.

Theme Method

15,000-10,000 B.C.	<i>Frieze of Animals</i>	Cave of Lascaux, France	Animal	Hunt
c. 1550 B.C.	<i>The Harvesters' Vase</i>	Crete, Minoan	L & W	Farm
c. 1450 B.C.	<i>Harvesting</i>	Thebes, Egyptian	L & W	Farm
c. 550 B.C.	<i>Beating of Olive Trees</i>	Amphora, Greek	L & W	Farm
c. 500 B.C.	<i>She-Wolf</i> ; Statue	Etruscan Art	Animal	Feed
1413-1416	<i>Book of Hours</i>	The Limbourg Bros.	L & W	Farm
c. 1495-98	<i>The Last Supper</i>	Leonardo da Vinci	L & L	Dine
1565	<i>The Seasons of the Year</i>	Pieter Bruegel	L & W	Farm
1601	<i>Supper at Emmaus</i>	M. Carravaggio	L & L	Dine
1795	<i>The Reaper</i>	George Stubbs	L & W	Farm
c. 1850	<i>The Sower</i>	Francois Millet	L & W	Farm
1888-90	<i>Still Life with Basket</i>	Paul Cezanne	Still Life	Fruit
1911	<i>Breakfast in the Garden</i>	F. C. Frieseke	L & L	Dine
1944-46	<i>Spring Sowing</i>	Rockwell Kent	L & W	Farm
1962	<i>Soft Hamburger</i>	Claus Oldenburg	Sculpture	Food
1968	<i>Campbell's Soup</i>	Andy Warhol	Still Life	Food
c. 2007	<i>Farm Fresh</i>	Michael Humphries	Still Life	Food

The Twelve Theme of Art

- | | | | |
|-----------------|---------------------|---------------|------------------------|
| 1. Human Face | 4. Life and Work | 7. Animals | 10. Inward Eye |
| 2. Human Figure | 5. Life and Leisure | 8. Still Life | 11. Allegory, Myth |
| 3. Couples | 6. Narration | 9. Landscape | 12. Images of Divinity |

