



African Masks—

Tribal art was either functional or religious. Masks were symbols, created as part of a religious ceremony. During the ceremony, the wearer would become possessed by a spirit, so a mask's features were stylized and exaggerated to emphasize the purpose of the ceremony.

African masks were not made for decoration but to be used along with movement, music, and dance in these ceremonies.

Students used crayons, tempura paint, and raffia to create their own masks.



Chinese Scroll Painting—

The art of Chinese scroll painting dates back at least 4,000 years. This art form is considered by many people as the highpoint aesthetically speaking during the cultural history of China civilization. The Chinese use special brushes (which our students get to use to create their scroll paintings) and inks to create calligraphy, the same tools used for scrolls.

With Chinese scroll painting, the Chinese consider there to be a connection between brush and ink, and color and silk or paper. The result of this mythology is that an unusual and very special body of work is created, different from all other art forms.

Typically, the designs include subjects such as animals, birds, flowers, landscapes, and simple calligraphy that might include inspirational words.

Clay Gargoyles—



Gargoyles! For centuries, we have adorned our rooftops with these mythical and mysterious beasts. Some say these fantastic creatures represent the souls of the condemned, turned to stone before they could flee judgment. Others say they are actually agents of good, warding off far more devilish spirits.

Almost every city, town, and village has at least a few gargoyles spying from some lofty perch. Sometimes frightening, sometimes comical, these frozen figures seem strangely alive...as if ready to awaken at any moment.



Illuminated Manuscripts

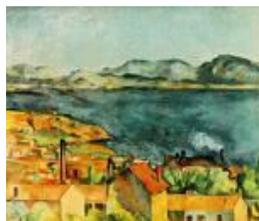
An illuminated manuscript is a manuscript in which the text is supplemented by the addition of decoration, such as decorated initials, borders and miniature illustrations, which gives the impression that the page has been literally illuminated. Had it not been for the (mostly monastic) scribes of late antiquity, the entire content of western heritage literature could have perished. The very existence of illuminated manuscripts as a way of giving stature and commemoration to ancient documents may have been largely responsible for their preservation in an era when barbarian hordes had overrun continental Europe.

Students used their own names and illuminated their first letter with the addition of things that would tell you about themselves.



King Arthur with Pablo Picasso

Students are combining the medieval times of King Arthur with Pablo Picasso's cubist style. Picasso painted all the time. He used different types of paints to create different kinds of paintings. Sometimes he painted with thick oil paints, or thinner gouache paint or even light watercolors. At other times, he made line drawings and etchings. He even did collage. Picasso painted not just what he saw, but what he felt. He wanted to use colors, forms, composition, and perspective in a way that no one else ever had. He especially focused on movement. He believed that paintings should move in the same way that life moves—all the time! He spent a lot of time studying the shapes and lines of the objects he painted. He noticed how all the lines give the object depth and life.



Cezanne's Still Lives and Landscapes—

Paul Cezanne was born in the south of France in 1839. He was a Post-Impressionist painter whose work laid the foundations of the transition from the 19th century of artistic endeavor to a new and radically different world of art in the 20th century.

Most of his paintings are still lives. These were done in the studio, with simple props; a cloth, some apples, a vase or bowl. Cezanne painted close to 200 still lives. He

Painted all the time, but he didn't exhibit his works often, and critics made fun of him because Cezanne, himself felt they were not completely finished, and that he could still improve each one. He was shy, independent and solitary. He is now considered one of the world's greatest artists.

Students used conte' sticks to achieve a softer and more simplified painting, as Cezanne often worked in chalk.



Christmas Cards

Christmas is the time to rejoice in the glories of Christ's birth and celebrate all the blessings of the Holy Spirit with your friends, family, acquaintances, near and dear ones.

Students create their own religious Christmas Cards by painting them monochromatically in watercolor. Monochromatic, the use of only one color, allows the student to mix all values in a color range.



Henri Matisse—

Henri Matisse was born 1869 in France. His artistic career was long and varied, covering many different styles of painting from Impressionism to near abstraction. He was the leader of the Fauvist movement. Matisse pursued the expressiveness of color throughout his career, almost a celebration of bright colors.

Students used tissue paper to achieve the brightness of color in their own Matisse style paintings.



Islamic Shoes—

Through its brilliant use of color and its superb balance between design and form, Islamic art creates an immediate visual impact. Its strong aesthetic appeal transcends distances in time and space, as well as differences in language, culture, and creed. Islamic art not only invites a closer look but also beckons the viewers to learn more. A characteristic of Islamic art is a preference for covering surfaces with patterns composed of geometrical or vegetal elements.

Our students decided to "walk a mile in their shoes" to learn more about Islamic art.



Trees with Emily Carr—

Emily Carr, born 1871 in Canada, was an Expressionist painter. Feeling a spiritual connection with her subjects, she painted both the landscapes and native villages of western Canada in a unique and modern style. All in movement, all light, perhaps even accompanied by sound. Carr, it seems, had seen the dangers posed by unrestrained tree cutting, a cause she would champion all her life. Carr's trees developed in many moods and moments. She never seemed to exhaust their expressive possibilities, probably because she identified so closely with them. Trees were the botanical counterpart of her own imagined existence in nature: varied, changing, joyous, and despondent.

Students used Sharpie ink pens to show flowing lines and form. Then using only primary watercolors to mix all their own colors, they painted.