

The Buddhist Guardian Mahabala

Artist Unknown

China

16th Century

G203

Gallery Label: The cartouche in the upper left corner of this painting identifies the chief figure as Da-li Ming Wang, one of the ten heavenly kings and fierce protector of Buddhist thought. Wearing chest armor, he sits astride a white bull, brandishing a variety of weapons in his eight hands. Above him sits an image of Amitabha, Buddha of infinite light, of which Da-li Ming Wang is a wrathful manifestation. The theme and compositional elements of this expressive painting relate to Tibetan style Buddhism which was popular in China during both the Ming and Ch'ing dynasties.

See: <http://www.artsconnected.org/resource/97186/the-art-of-asia-buddhism>

Questions and Relation to Book

Recall and briefly discuss Ivan and Stella as guardians of Ruby. Ivan says about himself at the beginning, “**Anger is precious. A silverback uses anger to maintain order and warn his troop of danger. Here in my domain, there is no one to protect.**” Pg. 10. But pg. 208 recounts his chest thumping. “**I have someone to protect.**”

- Proved title. Who in this work do you recognize as a guardian? Why? There are *many* potential answers. If group needs assistance, identify:
 - Items within 8 hands
 - Muscles
 - Alert eyes- on the many faces
 - Fire
 - Among clouds
- Our guardian is riding a bull. Fitting? What other animal would be a good vehicle/accompanying animal for a guardian?
- Would you like to have a guardian like Da-li Ming Wang?
- Note Amitabha’s relation: This as an element of him. Are there times when it’s appropriate to release/show one’s Da-li Ming Wang? (lesson from Ivan)

[Collage IX: Landscape](#) 75.24

George Morrison

1974

G261a

Gallery Label: Minnesota artist, and a member of the Anishinabe from the Grand Portage Reservation, George Morrison, who for many years belonged to a circle of Abstract Expressionist painters in New York, explored the medium of sculpture using traditional materials. For this driftwood collage, he drew both the material and the imagery, with its subtle horizon line, from the shore of Lake Superior. In 1997, Morrison's work was featured in the Jacqueline Kennedy Sculpture Garden at the White House.

Additional MIA info. at:

Object files at <http://www.mgpvolunteers.org>

http://www.artsmia.org/surrounded-by-beauty/northeast/morrison_home.html

http://artsmia.org/education/teacher-resources/fivefacts_d.cfm?p=5&v=-4

Questions and Relation to Book:

- What kind of an environment are we looking at?
 - Once revealed, provide photo of real space
 - <http://greatlakesgazette.wordpress.com/2012/06/27/rockin-on-lake-superior/>
 - <http://www.epa.gov/greatlakes/image/vbig/458.jpg>
- Is there any similarity to this work and ones that Ivan produced?
 - Scale
 - idea of creating with natural material, wood vs. mud.
 - Material came from friends (see object file)
 - **It was Julia who gave me my first crayons...**pg. 16
 - Puzzle-like
 - Also not readily recognizable at first.
- Import of Environment/nature connection.

“I think I’ve always been an artist. Even as a baby, still clinging to my mother, I had an artist’s eye. I saw shapes in the clouds and sculptures in the tumbled stones at the bottom of the stream.” pg. 19

[Homeless Damm Family in Their Car, Los Angeles, California](#), 2003.245.5

Mary Ellen Mark

1987

G365

Gallery label not available online

MARY ELLEN MARK has achieved worldwide visibility through her numerous books, exhibitions and editorial magazine work. She has published photo-essays and portraits in such publications as LIFE, New York Times Magazine, The New Yorker, Rolling Stone, and Vanity Fair. For over four decades, she has traveled extensively to make pictures that reflect a high degree of humanism. Today, she is recognized as one of our most respected and influential photographers. Her images of our world's diverse cultures have become landmarks in the field of documentary photography. Her portrayals of Mother Teresa, Indian circuses, and brothels in Bombay were the product of many years of work in India. A photo essay on runaway children in Seattle became the basis of the academy award nominated film STREETWISE, directed and photographed by her husband, Martin Bell.

http://www.maryellenmark.com/bio_resume/bio_resume.html#sthash.A9vAnvuR.dpuf

See more at:

<http://www.maryellenmark.com/index.html>

<http://www.maryellenmark.com/text/magazines/darkroom%20photography/916T-000-001.html>

http://www.maryellenmark.com/text/books/25_years/text001_25years.html

Questions and Relation to Book:

- What can you tell me about these people?
- Color photography was available for the artist. What do you think about her use of B&W? (Illustrations in book are B&W.)
- Do you think this real or staged? Why?
 - Purpose of documentary work.
 - Real life protesters (fought for 7 years) used Ivan's image in posters: <http://www.paws.org/about/paws/history/ivan-the-gorilla/>
 - Mary Ellen Mark's *Indian Circus* photos which include elephants
 - http://www.maryellenmark.com/books/titles/indian_circus/401T-423-010_indcirc_520.html
 - http://www.maryellenmark.com/books/titles/indian_circus/401T-532-014_indcirc_520.html
 - http://www.maryellenmark.com/books/titles/indian_circus/401T-036-016_indcirc_520.html
 - "I like feeling that I'm able to be a voice for those people who aren't famous, the people that don't have the great opportunities." *Mary Ellen Mark, Mary Ellen Mark : 25 Years* by Marianne Fulton.

Portrait of Mlle. Hortense Valpinçon

Edgar Degas

c. 1871

France

G351

Gallery Label: Throughout his life, Degas was a frequent guest at Ménil-Hubert, the country estate of his childhood friend Paul Valpinçon. Located in Normandy, Ménil-Hubert offered the artist a pleasant change of scenery and a family of captive yet willing models, whom he depicted on numerous occasions. This portrait of his host's eldest child and only daughter, Hortense, ranks among the most memorable products of those visits and stands as the most winning depiction of a child from Degas's long career. The circumstances surrounding the portrait's creation were documented in the 1930s during an interview with Hortense, then Madame Jacques Fourchy. She said that, having come to Ménil-Hubert in haste, Degas was without proper canvas and was given a remnant of mattress ticking as a substitute. This account was dismissed by later art historians as a faded anecdote. However, the accuracy of Hortense's memory was substantiated in 1996 when a pattern of blue-and-white striping was discovered at the taped edges of the canvas. The portrait remained in the Valpinçon family until 1930, when Hortense sold it to Wildenstein & Co., from whom The Minneapolis Institute of Arts acquired it in 1947. This French Neoclassical Revival frame, dating from the second or third quarter of the nineteenth century, is contemporary with the painting. It features a uniquely incised concave molding (scotia) with berried-ribbon trim and its original burnished water gilding.

More at:

http://artsmia.org/education/teacher-resources/fivefacts_d.cfm?p=5&v=-2

http://www.artsmia.org/education/teacher-resources/fivefacts_d.cfm?p=4&v=162

Questions and Relation to Book:

- How'd you describe this person?
- Do you think that the artist knew this subject or not? Why?
 - Friends as appropriate subjects. Relate book to Impressionists.
 - Julia drew Bob, pg. 47
 - Ivan draws Ruby "**Sometimes Julia draws me...I never look angry..I always look a bit sad, though.**" Pg. 44
 - [Portrait of Paul Valpinçon](#) is in G355
 -
- If you were going to have your portrait painted, would you want the artist to be friend? Why/not?
- Inform regarding creating with what you have aspect (this on mattress ticking)

- **“I think I’ve always been an artist...I don’t remember much about my early life, but I do remember this: Whenever I would get a chance, I would dip my fingers into cool mud and use my mother’s back as a canvas. She was a patient soul, my mother.” Pg 19**
 - pg. 136-7 Ivan uses fridge and frosting as canvas and paint.
 - Pg. 191 Wall and mud as a canvas –.Hand and noseprints
- Looks like a snapshot – new idea. Impressionists, like Ivan, needed support of friends.
 - Julie recognizes his work (beetle), pg 58 **“It’s nice, I think, having a fellow artist around.”** Esp. important when she recognizes Ivan’s billboard.

[The Poet with the Birds](#) 61.36.7

Marc Chagall

1911

Russia

G377

Gallery Label: This work was completed during Chagall's second year in Paris. It illustrates the profound changes he experienced in the free atmosphere of his new surroundings. His style became increasingly dream-like and his craftsmanship developed markedly. Forms revealed a new clarity, precision and sense of reality. This was due not only to maturity but to the intellectual and religious freedom he found in France. It is as if the freedom and light of the city combined with his happiness to blaze forth in these vivid colors that contrast strongly with the somber earth colors of his Russian youth. His individual style was also surely a combination of his own imagination with the influence of van Gogh, Matisse, and of other French artists. References to his Jewish peasant village and life indicate the persistence of his Russian heritage. The man in this painting is dressed in the typical Russian tunic and baggy pants. The pastoral scene is straight-forward in representation and selective in vision. It has none of the Cubist elements of other paintings of this period. In this painting, Chagall has set his own creative vitality against the many turns in man's fate and at the same time speaks of his own life, its tragedy and its gaiety.

Object File exists at <http://www.mgpvolunteers.org>.

Questions and Relation to Book:

Once you've approached the wall on which this rests, ask, "Which of these works best matches this *One and Only Ivan* quote?"

"Gorillas are not complainers. We're dreamers, poets, philosophers, nap takers." Pg. 51.

- How'd you describe this subject?
 - Relate happy poet to importance of environment. Chagall's freedom, opportunity to use imagination, ability to be himself.
Where was is that Ivan felt most like this?
 - Would this be a good place for you to feel free/imagine? Where else?

- Even when caged, Ivan was able to go to his happy place...
 - I've always been an artist. I love drawing.
Why do you love it?
"When I am drawing a picture, I feel ...quiet inside,"
Quiet is boring.
Not always. Pg. 86

Space Available

Kim Beck

2011

G100

Gallery label not available online.

SPACE AVAILABLE is a series of sculptures cut from drawings to look like billboard skeletons seen in perspective. Built like theatrical stage sets, they create a disorienting illusion that flattens out as one passes by. In New York City, the sculptures were installed on rooftops along the southern section of the High Line. An earlier version in Pittsburgh was installed on an industrialist-mansion-turned-art-center. Although fairly large-scale, the pieces blend into their surroundings all the while nagging at the peripheral vision of the passerby. Plywood and steel, 8 x 12 feet; 15 x 15 feet; 15 x 20 feet.

<http://www.idealcities.com/space-available.html>

Images here good for iPad use.

Watch: <http://www.youtube.com/watch?v=c7VxnMqmgUc>

Questions and Relation to Book:

- What are we looking at? Recognize this shape?
 - Usually 3-D. Show High Line image
 - Normally (ideally) we don't see these empty.
 - Billboard description and image pg 9.
 - Became place of protest, expression
- In our case, it provides opportunity to advertise or protest.
 - With what would you fill this?
- Large isn't it? How does it make you feel? (Intimidating? Like you'd have a strong voice?)