

Welcome to Art Adventure

What is Art Adventure?

Art Adventure is a program that engages students with artworks from the Minneapolis Institute of Art's collection. Through the support of thousands of trained volunteers, Art Adventure brings visual arts into K–6 classrooms across Minnesota and beyond. The program encourages creativity, critical thinking, and global awareness through in-depth explorations of art across various cultures and time periods. Art Adventure is an opportunity for students to experience art up close and personal through reproductions, technology, and touch-and-feel props.

Who are Picture People?

Picture People bring Art Adventure into classrooms around Minnesota. They are volunteers from the school's community who facilitate discussions about selected artworks, forming a vital link between the museum and children in the schools. Before visiting a classroom, Picture People come to the museum for a training session on the theme and artworks their school will be experiencing that year. They also receive printed background material, learn engagement techniques, and—most importantly—gain knowledge of the original objects they'll soon be introducing to students using reproductions.

What does the Art Adventure Program do for students?

An evaluation of Art Adventure showed that, in addition to fostering an interest in art, the program fosters five major critical thinking skills. The skills and experiences students gain through Art Adventure will benefit them the rest of their lives.

5 Critical Thinking Skills

1. Describe what you see.
2. Notice details.
3. Understand how the parts form a whole idea or artwork.
4. Support interpretations with sufficient reasons.
5. Support opinions or preferences with sound reasons.

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Art Adventure Program
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Once You're in the Classroom

Relax!

The information provided in this booklet is intended as background material to help you feel confident when you share artworks with children. Don't feel you have to cover everything. Rather, choose two or three key ideas you think will be compelling. Kids love stories—what stories might you tell? What parallels can you draw to their lives?

Be sure everyone can see you and the reproduction.

Talk with the teacher to understand routines the class follows when gathering for a visitor. Aim for a setup that will get the students as close to the reproduction as possible. Keep the students' eyes on you, too, by making regular eye contact with everyone in the group.

Set up the students for successful exploration.

- Have the children wear nametags so you can call them by name.
- Set your own preferences aside to allow students to form their own opinions.
- Encourage the students to take turns speaking.
- Paraphrase what the students have said to let them know that you have been listening and help clarify each student's statement for the class.

Begin each discussion with a moment of silent looking.

Begin by introducing the lesson, yourself, and the reproductions. Review with the class what a museum is and what you'll be doing with them. You might build suspense by keeping each image hidden. Start by having the students observe the artwork in total silence. Model your expectations by spending time quietly looking, too.

Give students time to talk about what they have observed.

Start with questions like "What's going on here?" and "What do you see that makes you say that?" Be sure to use your finger to point to the part of the picture the child is talking about. Paraphrase his or her words to clarify the observation for others. You'll be surprised how quickly students learn to justify their comments with evidence they can see in the picture! Asking "What else can you find?" or connecting historical content can help generate further comments.

Connect your key ideas to the students' observations.

When the students' observations begin to slow down, use what you've learned about their interests to steer the discussion toward your key ideas. Try to ask questions that will draw connections between what they have said and what you would like them to consider. If they pose questions you can't answer, admit it! Brainstorm ways you might find out together.

Keep the age of your class in mind.

Don't expect young children to be able to focus for longer than 20 minutes. Plan your presentations accordingly. Consider your grade level's ability to understand time—will students understand a date or phrase such as "colonial times" (fifth graders might) or should you stick with "a long time ago" or "about 100 years ago"? Keep in mind that younger children are more likely to accept the abstract than older students, who may want concrete content.

Talk to other Picture People.

Experienced Picture People have great ideas about how to capture the imagination of a class. Don't hesitate to borrow and adapt their suggestions, but remember to bring your own creativity along, too.

Talking about Art

These questions encourage students to look closely and find their own meaning and relevance in works of art. This process fosters the development of the five Critical Thinking Skills listed on page 1. Please keep in mind that not every question will work for every artwork.

What do you see in this artwork? What else can you find?

This is the best line of questioning to begin conversations with K-2 students. For students who seem ready to dive deeper ask, “What do you see that makes you say that?”

What’s going on in this picture? What do you see that makes you say that?

You’ll notice this question is different than “What do you see?” “What’s going on?” invites a consideration of relationships and interactions and taps into children’s natural interest to find stories. “What do you see that makes you say that?” focuses comments on the evidence in the artwork and helps kids explain their assumptions.

How would you feel if you were “in” this work of art?

What would you hear? How might this feel if you could touch it? What path would you take through the picture? What do you see that makes you say that?

What does this artwork remind you of?

What would you use this object for? What about this scene is familiar or unfamiliar to you? What do you see that makes you say that?

What person or object in this picture do you think was most important to the artist?

What are people in the picture looking at?
Where are there bright colors? What is biggest?

How would the artwork be different if you could make a change?

What would happen if you changed a color?
Moved an object or person? Left something out?

How is this work of art similar to or different from another one you’ve seen in this set?

“Compare and contrast” encourages close looking and reinforces the theme. Get together with your fellow volunteers to coordinate some provocative pairs.

How does this work of art relate to the theme of the set?

Let the students pull it all together! What connections do they see between the theme and what they’ve noticed and learned about the work of art?

What do you like most about this artwork? Why? What do you like least?

If you could keep one artwork from this set, what artwork would you pick? Why?

Using Touch-and-Feel Props

Why props?

Students normally first encounter the Art Adventure artworks in their classrooms as reproductions. The works of art appear to be two-dimensional and similar in size. Props accompany many of the reproductions to help overcome this limitation. Touching a material similar to the artwork, seeing the technique used to create it, or looking at a photograph in which the object is being used adds another dimension to the experience. The use of props reinforces the understanding of all learners through hands-on experiences.

How should you use props?

Without careful planning, props will do little but distract your group. Use these helpful tips to lead a successful exploration:

- Present the prop alongside information about an artwork or to help answer a question about the artwork.
- There are a number of ways to use the prop:
 1. Pass the prop around to each student. Give the students a question to consider while they are waiting for the prop and one to consider after they have held the prop.
 2. Ask a single student to come forward and describe how it feels to the whole group.
 3. Hold the prop yourself and walk it around the group for the students to touch or look at closely.
 4. Hold the prop yourself to illustrate relevant parts of the discussion.
 5. Give everyone a chance to examine it more closely at the end of your presentation.
- Clear communication of your expectations is essential to keep the students focused on the activity. Let the students know that they will need to take turns, what they should do if it's not their turn, and how they should treat the props.
- After the students have explored the prop, refer to the experience as you continue the discussion.
- Don't forget to plan how you'll get the props back from the students! Schools are charged significant fees for missing or damaged props and reproductions.

Cultural Reflections in Art

When we encounter works of art in a museum, we experience them in various ways. Because artworks are often created for a context other than a museum, their meaning can be better understood if we are aware of the context for which they were made. Each of the six artworks in this set is a product of a specific place and time and in some way reflects the culture that produced it.

A culture can be defined as the way of life of a group of humans living in a particular geographical area at a particular moment in time. Culture includes the art, beliefs, social and family customs, inventions, language, technology, and traditions of a people. The science that studies and interprets human culture is anthropology, while the branch of anthropology that concentrates on past civilizations is archaeology. Anthropologists and archaeologists work like detectives, gathering evidence from the artwork, homes, tools, and artifacts of a culture. They carefully piece together the evidence, then suggest theories to explain their discoveries. They use various scientific methods to collect information, and they also rely on careful observation as a tool of discovery.

Like anthropologists, students can use their eyes as tools of discovery, looking for clues about the various cultures. By asking certain questions, they can collect a surprising amount of information and can make many deductions about the works of art and the cultures that produced them.

Prop Kit Contents

Work of Art	Prop	Replacement Cost
Jean Clouet the Younger, <i>Princess Charlotte of France</i>	Samples of velvet and silk	\$30
	Photograph for scale	\$10
Chuck Close, <i>Frank</i>	Photograph of <i>Frank</i> with grid	\$10
	Proportionate enlargement	\$10
	Photograph of man in front of <i>Frank</i>	\$10
Africa, Power figure	No prop	---
Chimú, Ear spools	Scale model of ear spool	\$30
	Photograph for scale	\$10
Clementine Hunter, <i>The Wash</i>	Sample of oil painting on masonite	\$30
	Photograph of the African House on the Melrose Plantation	\$10
	Photograph of Hunter (2)	\$10
China, Money tree	Detail of Money tree	\$10
	Photograph of coin mold	\$10
Artwork Reproductions (6)		\$50

Please make sure that you have enclosed all of the items on this list when you return the prop kit. You will be responsible for the cost of replacing any damaged or missing items. Thank you!

Contents

Jean Clouet the Younger, <i>Princess Charlotte of France</i> , 1522	9
Chuck Close, <i>Frank</i> , 1969	13
Africa, Democratic Republic of Congo, Power figure, 1900s	17
Peru, Chimú, Ear spools, 1150–1450	21
Clementine Hunter, <i>The Wash</i> , 1950s	25
China, Money tree, 1st–2nd century	29
Cultural Clues	32
Cultural Reflections in Art: Self-Guided Tour	33

Jean Clouet the Younger, France, 1475–1541

Portrait of Charlotte of France, 1522, oil on cradled panel

Bequest of John R. Van Derlip in memory of Ethel Morrison Van Derlip, 35.7.98

7 x 5 ¼ x ¾ in. (17.78 x 13.34 x 0.4 cm) (panel)



Key Ideas

What was it like to be a young princess living in France during the 1500s? This painting is filled with clues. It also offers evidence about the artist's occupation as a portraitist during that period.

Background

Francis I, King of France from 1515 to 1547, was a passionate collector of art. He was also the first French king to favor painting over the other arts. Sponsoring the Italian Renaissance masters at the height of their creativity, Francis I set the style for all the arts in France, placing a new emphasis on ceremony and luxury.

Except for pictures of royalty, few painted portraits were produced in France before the 1500s. As the court and nobility developed under Francis I, aristocratic families began to build their own collections of portraits, emulating the king and demonstrating their wealth and position. Another reason for the growing popularity of portraiture was the rise of interest in the individual. By the time Jean Clouet (Jhahn Klew-AY) began his career, the demand for portraits had increased greatly.

Princess Charlotte

In this portrait, Princess Charlotte, daughter of Francis I, is shown at about 6 or 7 years old. This is the only likeness of Charlotte. She died not long after it was painted, at age 7 years, 8 months.

Charlotte fills the frame, with her face shown in three-quarter view and her upper torso at a slight angle. She is presented in all her finery, holding a rosary of black and gold beads. Though only 6 years old, she is dressed like adult women in France during the 1500s. Over a linen chemise (undergarment), Charlotte wears a golden silk tunic (outer garment), which is covered with a black velvet over-gown. On her head she wears a coral cap called a *chaperon* (shapp-err-OWN), made of velvet or quilted silk and

decorated with tiny pearls. Underneath the cap is a thin linen or gauze layer that fastens around her chin. Clouet depicts the rich textures of her clothing and jewelry, with meticulous attention to details such as the folds and pleats in her gold sleeves, the intricate lace of her linen cuffs and embroidered neckline, and the lustrous pearls in her headdress.

Clouet captures the delicate quality of Charlotte's youthful skin, but her facial features seem older than 6 years. She gazes intently into the distance with an expression of gentle reserve. While her quiet, contemplative mood contributes to her mature appearance, it reveals little about her thoughts or feelings.

Despite the painting's small scale, Princess Charlotte has a strong presence, enhanced by Clouet's handling of composition, color, and texture.

Despite the painting's small scale, Princess Charlotte has a strong presence, enhanced by Clouet's handling of composition, color, and texture. Charlotte projects forward from the dark background, creating an illusion of a solid three-dimensional figure. Clouet gives volume to the figure and costume, as seen in Charlotte's face and in the folds of the sleeves, where gradations of light and dark colors create the appearance of shadows and highlights. Clouet's use of shades of yellow, red, and brown gives Charlotte a warmth and vibrancy, which are reinforced by the enamel-like finish of his jewel tones. Charlotte's face and hands stand out against the dark background and broad areas of color. The exquisite details of her jewelry and costume are emphasized by their contrast with these masses of color.

As the eldest of Francis's six children, Charlotte would have been an important person in the French court despite her young age. In this period, French children, once they reached the age of 6, were considered miniature adults, and they were expected to dress and act like adults. Because of Charlotte's high position in the court, expectations of appropriate behavior and manners would have been even greater. One can't imagine her telling jokes to her siblings, playing hide-and-seek, or sneaking a midnight snack from the kitchen.

Technique

Using oil paints on a wooden panel, Clouet applied his colors with great precision, making the individual brushstrokes almost impossible to distinguish. The medium of oil paint lends itself both to minute detail and to the subtle blending of tones. Clouet likely began by sketching Charlotte's features on the white surface of a gessoed panel (gesso is a mixture made of fine ground plaster and glue). He then applied the flesh tones to the face and hands and added darker tones to build up the modeling. He probably painted the costume and background before adding the final details of jewelry and accessories.

About the Artist

Little is known of Clouet's early years. It is thought that he was born in the southern Netherlands and by 1509 had settled in Paris. From 1516 on, he worked at the French court, and in 1530 he became chief painter to King Francis I, serving in this position for most of the king's reign. Clouet painted many portraits of royalty and nobility, including of Francis I and other members of the royal family. Because Clouet's works are unsigned, credit is often difficult to give. Yet he is considered to be an important artist who continued the French portrait tradition while borrowing elements from both Italian and Flemish art.

An innovator in many areas, Clouet originated the widespread use of portrait drawings in colored chalk, a means of supplying copies of portraits in demand. He also created the format of the miniature

portrait and helped introduce the concepts of Italian Renaissance art to France. His work had considerable influence on his contemporaries.

Cultural Clues

- The portrait helps us to imagine what royal life was like in 1500s France. Charlotte's fancy outfit shows us how a princess would dress, but also tells us that young children were expected to behave like adults.
- Because Charlotte is holding a rosary, it is very likely that religion was an important part of her life.
- From its small size, we can deduce that the portrait probably was not hung in the ballroom or dining room of the royal palace but, rather, was painted for another family member to hang in a bedroom or sitting room, perhaps with portraits of Charlotte's brothers and sisters or other family members. It was probably for personal rather than state use.

Suggested Questions

1. Describe what Charlotte is wearing. How would it feel if you could touch her hat, sleeves...? (*Pass around the fabric samples.*) How does the fabric feel?
2. Not many children during Charlotte's lifetime got to wear fancy clothing like hers. What can you tell about Charlotte's life by looking at her clothes? What do you see that makes you say that?
3. About how old do you think Charlotte looks? If you guessed older than 6 or 7 years old, what makes her look older?

Chuck Close, United States, 1940
***Frank*, 1969, acrylic on canvas**
The John R. Van Derlip Fund, 69.137
©Chuck Close, courtesy PaceWildenstein, New York
108 x 84 x 3 in. (274.3 x 213.4 x 7.6 cm)



Key Ideas

This large portrait contains clues to American culture in the 1960s, an era of dynamic, sometimes dramatic, social change. It offers evidence of the technology, the environment, and the social and artistic values of the period.

Background

Ever since the camera was invented in 1839, artists have often used photographs in producing works of art. Nineteenth-century European painters such as Eugène Delacroix and Gustave Courbet studied photographs to attain an accurate view of nature, and the French Impressionists were inspired by the cropped compositions and unusual viewpoints found in photographs. Photography is an independent art form as well as an inspiration for painters.

Chuck Close's early portraits, based on photographic images, are associated with a group of artists called Photo-realists, who used photographs as subject matter for their paintings. This movement appeared in America in the late 1960s. It was both a product of the Pop movement, which used elements of popular culture as the basis for its art, and a reaction against Abstract Expressionism, a movement of the 1950s that emphasized emotional expression. Like other art of this era, Close's paintings are in large part about the process of creating art.

Frank

This portrait is monumental: 9 feet by 7 feet. Based on a professional black-and-white photograph, it is more a portrait of a photograph than of the artist's friend Frank. Close believed that a photograph taken in a fraction of a second could reveal some truth about a person that could be lost in the lengthy sittings required by a traditional portrait painter. While he was interested in the unique qualities of his subjects, he did not emphasize their personalities. Close hoped that by choosing relatively anonymous subjects, he could create works that viewers would experience more as paintings than as portraits.

At first look, this appears to be a realistic portrait of a young man pictured close up and directly from the front. Frank stares out at the viewer from behind horn-rimmed glasses, which reflect the warped image of a cityscape in their lenses. Close painstakingly copied every contour and shadow of the photograph of Frank, giving the same attention to each detail, from his tousled hair, bushy eyebrows, and tightly closed lips to his facial pores. Close wanted to explore the relationship of the various parts of Frank's face. Depending on how one reads the surface of the painting, a viewer can perceive the details either as parts of a face or as abstract shapes and patterns of black, gray, and white.

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Close's paintings challenge visual perception through his precise representation of the camera's image. Like the human eye, the camera focuses on one area at a time, leaving other areas blurred. Close shows us the blurry areas, areas our vision does not normally recognize because the lens in the human eye automatically focuses the images we see. Here the tip of Frank's nose and the edges of his hair, ears, beard, and collar are slightly out of focus, just as they appeared in the photograph. Only that area between his nose and ears, which includes his glasses, eyes, and parts of his cheeks, is in sharp focus.

Technique

Shortly after beginning his career as an abstract painter, Close changed his approach to painting because he did not want to be concerned with decisions about composition (the way shapes and colors are arranged in a picture). He limited his subjects to portraits based on photographs, painting only familiar faces—his friends and family. *Frank* features Frank James, a student at a New York City school where Close was teaching. He presented a frontal, close-up, symmetrical view of his subject's head and shoulders against a uniform white background. Also, he worked in very large scale because he wanted to create powerful images that would attract attention.

Close began by having a photograph made of his subject, working with a professional photographer to set up the shots. He attempted a passport-style effect, with a certain blandness of expression and banal quality. The photos were not intended to flatter the subject but to present interesting painting problems to the artist.

To translate the photograph into a monumental painting, Close used the techniques of Renaissance artists and contemporary billboard painters. He prepared a grid over the 8-by-10-inch photograph to transfer the image, unit by unit, to a proportionate grid drawn on the 9-by-7-foot canvas, which he covered with a white mixture of plaster and glue called gesso. He then created the image using a commercial airbrush, which uses a compressor to distribute paint. Close filled the airbrush with a thin mixture of black acrylic paint and water. He worked from top to bottom and, over the course of several months, applied many layers of paint to build up the dark tones. While he used some white paint, many of the white highlights and some small details, such as the hairs of Frank's beard, were made by scratching through the layers of black and gray with a razor blade to reveal the white gesso underneath. Close used no more than two tablespoons of black paint to create *Frank*.

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About the Artist

Chuck Close was born in 1940 in Monroe, Washington. From age 4, he knew he was going to be an artist. School was difficult for him because of learning disabilities, but he discovered that he excelled in drawing. After graduating from high school, Close earned his B.A. degree from the University of Washington and his B.F.A. and M.F.A. degrees from Yale University. He also received a Fulbright Grant to study in Vienna, Austria, in 1964 and 1965. In 1967, Close moved to New York City and taught at the School of Visual Arts.

Though skillful at painting abstract works, Close was frustrated by the open-ended nature of abstraction. In 1967 he began to use the photograph as a point of departure for large-scale portrait heads. Later he explored each of his subjects in a wide variety of media and techniques, including watercolors, pastels, and ink "mosaics," made with impressions of the artist's thumbprints. While he is best known for his monumental portraits made with an airbrush, his paintings since the late 1970s have often employed brushstrokes, producing a looser, more spontaneous effect.

In the late 1960s Close began receiving critical recognition and by the mid-1970s was established as a major artist of the 1900s, represented in museums and galleries throughout the United States and Europe. In 1988, at 48, Close suffered a spinal artery collapse that left him a quadriplegic. With months of therapy, extraordinary perseverance, and the use of special equipment, he was able to return to work in his New York City studio. Since then, he has continued to explore monumental portraiture, retaining some elements of his earlier format but incorporating brilliant pulsating colors and rich light and shadows.

Kongo, Democratic Republic of Congo, Africa
Power figure, 20th century, wood, natural fibers, glass, metal, undetermined materials
The Christina N. and Swan J. Turnblad Memorial Fund, 71.3
15 3/4 x 9 3/4 x 7 1/4 in. (40.0 x 24.8 x 18.4 cm)



Key Ideas

Created to maintain the well-being of a Kongo village, this sculpture offers clues to the ways in which it was used and perceived by the inhabitants of that community.

Background

This sculpture, a type of power figure called *nkisi nkondi* [N-kee-see N-kon-dee], was carved by the Kongo people, who lived in the region of Central Africa now known as the Democratic Republic of Congo during the 1900s. Popularly known as nail figures, these sculptures were used for various purposes, such as protecting the village, curing illnesses, settling disputes, sealing agreements, and destroying enemies. The term *nkisi* refers to the spiritual charm of the figure. *Nkondi* refers to the figure itself and is derived from the verb *konda*, “to hunt.” (The plural form is *minkondi*.) Like seasoned hunters, *minkondi* could capture liars, thieves, and others who undermine society.

Generally carved in the shape of human beings or, on occasion, dogs, *minkondi* were sacred objects. A nail figure’s power came from spirits that were attracted to ritual substances placed in a container cut into the figure’s head or stomach. A religious specialist, who was also a healer and a legal expert, determined the appropriate herbs, animal bones, fur, and seeds. With the help of this powerful carved figure, the religious specialist took care of the spiritual and physical needs of the Kongo villagers. Kept in a hidden part of the specialist’s home, on special occasions the *nkisi nkondi* was brought outside in a public setting where judicial procedures took place. The parties involved came before the figure with the specialist, and together they investigated the problem at hand.

Each of the blades, nails, screws, and other sharply pointed objects driven into a nail figure represents the taking of an oath, the witnessing of an agreement, or some other occasion when the power of the figure was invoked.

Each of the blades, nails, screws, and other sharply pointed objects driven into a nail figure represents the taking of an oath, the witnessing of an agreement, or some other occasion when the power of the figure was invoked. When an agreement was to be made between two individuals or two villages, representatives from both parties took an oath in front of the *nkisi nkondi* and then sealed the oath by driving a nail or other sharp metal object into the figure to activate its power. This was similar to the signing of a contract. If two warring parties came before the figure to make peace, the conditions agreed upon were hammered into it with a nail. If a person accused another of stealing property, both would go before the *nkisi nkondi* and, while driving in a nail, might ask to be destroyed by the image if telling a lie.

Evoking both gentle and fearsome spiritual powers, *minkondi* were considered to be enforcers of a system of justice as well as guardians and friends: they healed or protected the innocent, punished or killed the guilty, and wrought revenge on those who broke their oaths. Some *nkisi* have been so heavily used that the wooden figure is barely visible beneath the applied objects.

Power Figure

Despite its small size, this figure seems very intimidating, with nails and blades studding its surface. The head is finely carved with large, almond-shaped eyes, a broad nose with flaring nostrils, and a tense, open mouth. This mouth is ready to speak on behalf of justice, signifying that the figure is alert and has power. The eyes are made of glass mirrors—one could see through the glass while simultaneously watching his or her reflection in the mirror.

The figure stands in a pose of challenge and authority, with its left hand resting on its hip, and its right arm raised to hold a weapon (which is missing). The form is nearly symmetrical, with its feet firmly grounded on two rectangular wooden bases. It is in a stance of readiness, poised for action—another reminder of the *nkisi nkondi's* power to punish clients who break their vows or tell lies before the image. A mirror seals the rectangular container that holds substances believed to have strong religious powers. This mirror once reflected the faces of those that stood before the figure, showing that the spirit was keeping watch on their every move.

The figure is covered with a variety of sharp objects, mostly iron nails, which have particular significance for the Kongo people, who considered metal powerful. Also attached are shells, string, and pieces of bone as well as bundles filled with extra substances, such as the cotton-covered yoke around the neck. The tied bundles, held together by raffia cords, may symbolize the tying up or stopping of an evil spirit causing some affliction. Nails wrapped with string or wicker, such as those found on both the left and the right sides of the face, were probably used during a rite of reconciliation, binding the participants to their promises.

The prickly texture and bristling energy of the animated, encrusted surface both attracts and repels the viewer. The variety and density of materials and textures hold our attention. Yet the aggressive nature of the attached nails and blades tends to distance the viewer from the figure. At 15¾ inches tall, this nail figure could be easily transported from place to place, but some *minkondi* are as tall as 5 feet.

Technique

This *nkisi nkondi* was carved out of wood.

Woodcarving is a subtractive technique in which the form is created by chipping away the material, rather than by adding and modeling as with clay. Woodcarving tools include an assortment of chisels, gouges, and knives, which are struck with a mallet to form the sculpture. The face is finely carved with attention to naturalistic details in the features, while the body is roughly shaped. After the sculptor carved the figure, a ritual specialist completed it by placing substances in the stomach cavity and in other receptacles.

After the sculptor carved the figure, a ritual specialist completed it by placing substances in the stomach cavity and in other receptacles.

The nails, blades, and screws were driven into the figure during its use. The sculpture is thus an assemblage of various materials, put together by several people.

Chimú, Peru, South America
Ear spools, 1150-1450, gold alloy
The William Hood Dunwoody Fund, 43.4.1
5 3/8 x 5 in. (13.65 x 12.7 cm)



Key Ideas

Worn nearly a thousand years ago in Peru, these dazzling ornaments suggest the importance of the wearer and provide clues to the Chimú society's system of government and religious beliefs.

Background

The Chimú people lived in the river valleys and coastal areas of the Central Andes region in western Peru from about 1000 CE until 1430, when the Incas conquered them. Gold was plentiful in the Peruvian Andes; much of it was gathered as pure flakes or nuggets from streams or rivers. To remove gold from ore, the Chimú used fire and water to break up ore-bearing rocks. In later times, gold was mined by digging shafts in the mountains.

Though the Chimú were skilled potters, Chimú craftspeople excelled above all in metalworking, particularly gold. The Chimú made greater use of precious metals than any other people in ancient Peruvian history, creating a tremendous diversity of forms, including ceremonial weapons, tools, jewelry, and vessels.

Chimú society was structured in a rigid caste system led by the nobility. Most of the population were commoners, many of whom helped build the large cities for which the Chimú are known. Chan Chan, their capital, was one of the most splendid cities in ancient Peru. Archaeological excavations reveal that many commoners in Chan Chan were artisans, whose quarters contained tools for woodworking, spinning, weaving, and metalworking. The state supported these artisans, who crafted many ceremonial vessels and personal ornaments for the nobility.

People throughout the world have long worn ear ornaments. In many ancient South American cultures, ear piercing and the wearing of ear ornaments were thought to protect the wearer from evil spirits.

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The Chimú people may have believed that spirits were responsible for health or illness and that evil spirits could enter a person's body through an orifice. Thus ear ornaments, inserted into pierced earlobes, were worn as protection. Over time, ornaments became larger and more ornate, and simple ear piercing did not suffice. It became necessary to wear ear spools of increasing size and weight from childhood on, to gradually stretch the pierced lobes to accommodate the large ornaments.

Ear Spools

These ear spools were worn as a mark of distinction and status by a high-ranking Chimú man. The large disks of the ear spools also protected the wearer from evil spirits by covering the ears. In Chimú society, such ornaments were probably worn only on special occasions and by men of high rank.

Each ear spool weighs only about 5 ounces. The posts, which are 5 inches long and about 1 inch in diameter, were inserted through holes in the earlobes. They were tied together at the back of the neck to stabilize the ornaments. Though relatively light in weight, their size and shape must have made them difficult to wear.

Each disk is decorated with a complex figural scene. The central figure in each scene represents a deity or king who wears an elaborate crescent-shaped headdress decorated with four bangles, which are smaller disks attached to the main disk with wire. In

his right hand, the figure holds a glass, called a *kero*, a symbol of power and identity used in many Andean religious and state ceremonies. The object in his left hand looks like a cylindrical cup. He stands on a litter (a platform or stretcher on which a person can be carried). Supporting the litter are three anthropomorphic figures with human bodies and monkeylike ears and tails. They appear to be lower in status than the central figure; they are smaller and placed below him in a supporting position. Two figures wear smaller, simpler versions of the central figure's headdress, indicating their status, and also carry some type of cup.

The significance of the cups is unknown; perhaps they were intended to receive the contents of the chief figure's beaker. The third and smallest figure, in the lower center, is adorned solely with a bangle. Monkeys holding staffs appear often in Chimú art as symbols of authority. These mythical human-animal figures may indicate a belief in the supernatural. Other mythical figures on the ear spools are serpent heads on the ends of the litter shafts and two-headed felines represented in stylized designs that wind around the posts (difficult to see on the reproduction).

Each disk has decorative, small-scale surface detailing, such as tiny gold beads on the rim and rich patterning on the headdresses. The circular shape of the disk and post is echoed by the crescent-shaped headdresses, the figures' faces, the monkeylike ears and spiraling tails, the rim beading, and the small bangles attached to the disk.

We can imagine how impressive a Chimú nobleman must have looked wearing these ear spools as part of his ceremonial attire. The dazzle of gold, the light glancing off the bangles, and the large size of the ear spools would have contributed to his splendid, imposing appearance.

Technique

A number of goldsmithing techniques were used in making the disks of the ear spools. First, the gold was melted and cast into flat sheets by pressing it between two flat slabs of stone or clay. Gold disks were cut from the flat sheet with sharp chisels and then hammered on a wooden surface into a shallow concave shape. During the hammering process, the gold had to be annealed, or heated, to keep it malleable.

A flat sheet of gold was also used to make the figures that decorate the disks. To form the relief, the shapes were cut and then embossed by hammering the backs over a wooden mold. Later, the details were incised on the front with sharp chisels. The fully formed figures were then soldered, or joined together, to the shallow disk. The gold bangles were probably cut from sheets of gold by means of a hollow tubular tool called a punch. The hollow gold beads on the rim of the disk were molded in halves and then forced together in a press. The beads were strung on wire and soldered to the edge.

While these ear spools were constructed primarily by cutting and manipulating two-dimensional sheets, the goldsmiths of the ancient Americas had mastered nearly all of the goldworking techniques known today. Despite their sophisticated techniques, they used tools of the simplest kind and materials available at hand, such as stone, pieces of wood, and even bone. Archaeological excavations have also uncovered instruments such as punches, chisels, blowpipes, wooden models, and welding tools.

About the Artist

The Chimú had learned goldsmithing techniques from their predecessors in the area, the Moche people, but they achieved new heights in the art of working gold, and Chimú goldsmiths were accorded high prestige.

Clementine Hunter, United States, 1885–1988
***The Wash*, 1950s, oil on board**
The Ethel Morrison Van Derlip Fund, 91.88.2
18 x 24 in. (45.7 x 61.0 cm)



Key Ideas

This colorful scene of women doing the wash in an outdoor setting provides evidence of the value artist Clementine Hunter placed on women’s work and friendships on a Louisiana plantation in the 1950s.

History

The 13th Amendment to the U.S. Constitution outlawed slavery in 1865. Nonetheless, many Black Americans in the South had no choice but to remain on the lands of their former masters, working for low wages and under conditions only slightly better than those of slavery. By the turn of the century, many Black Americans left the South in search of a better life. However, limited work opportunities in both the North and the South, as well as racial intolerance, kept many on the plantations. With promises of higher wages and humane treatment, some landowners persuaded workers to remain on plantations and farms for generations.

Clementine [Clemen-teen] Hunter lived and worked at Melrose Plantation in the Cane River region in northern Louisiana. Though freedoms were limited and life was difficult for many Black Americans, Hunter was able to find joy, beauty, and intense pride in her experiences at Melrose, where she lived most of her long life.

Melrose Plantation had long been established on the northwest bank of the Cane River, near Natchitoches (NAK-uh-tesh), Louisiana. It was first owned by the second son of Marie Thérèse Coincoin, a once-en-slaved woman and mistress of Claude Thomas Pierre Metoyer. In 1778, Metoyer freed Coincoin and their children and granted her 68 acres of land. With this land, she maintained a thriving agricultural empire, gaining thousands of acres of land through grants, which she used for cotton, corn, tobacco, and cattle. Due to economic hardships, Coincoin’s descendents were forced to sell the property. In 1898, John Hampton Henry and his wife, Cammie,

became owners of the plantation. Cammie set out to restore Melrose to its former glory with a sense of place and history, reviving local arts and crafts. Under her ownership, Melrose became a center for the arts, culture, and hospitality.

The Wash

This painting depicts three women doing the plantation laundry outdoors at a time when clothes were still boiled and scrubbed with lye soap. Their surroundings include sunny yellow fields, lush green trees, and a brilliant green and blue sky. Standing on a grassy ledge, a woman with graying hair smokes a pipe while she stirs the laundry boiling in a large black pot brimming with soapsuds. On either side of her are two women scrubbing clothes on boards. All three wear colorful straw hats, dresses with long skirts, and aprons—one with a bright red patch. Behind the women, red and blue union suits (undergarments) and bright white towels hang on the line. Though the women are engaged in a mundane task, the scene evokes no sense of drudgery. Instead, Hunter’s bright colors and flat, simple forms convey joy and vitality.

Perhaps she is expressing her pleasure in the elements of her workaday world: the warmth of the sun, the beauty of the rural South, and the opportunity to socialize with other women on the plantation.

Perhaps she is expressing her pleasure in the elements of her workaday world: the warmth of the sun, the beauty of the rural South, and the opportunity to socialize with other women on the plantation.

On the right stands a brick and cypress structure with wide eaves called the African House. It was built around 1800 under the direction of Marie Thérèse Coincoin. The architecture of the African House is thought to be a direct model of traditional African homes. She used part of the house as a store and another part as a prison for enslaved people. Hunter later painted murals inside the African House, under the sponsorship of the owner at that time, J.H. Henry. The house still stands at Melrose Plantation, now a historical site.

Hunter is referred to as a folk artist because she had no formal art training and worked outside the mainstream art world. Like other folk artists, she recorded and preserved the traditions of her heritage. She painted scenes familiar to her from her life at Melrose, often repeating subjects again and again. Events such as weddings, funerals, and Saturday-night parties are frequent themes, as are scenes of people picking cotton, threshing pecans, and boiling wash in the plantation yard. Her paintings of daily activity of Black Americans living on Melrose are based on her recollection of these events. They have a freshness and spontaneity that express her joyful, exuberant feelings about plantation life.

Hunter's penchant for pure primary colors of red, yellow, and blue gives the work vibrancy, as do the warm hues that vividly capture the warmth of this sunny southern setting. She did not paint a naturalistic scene according to the laws of perspective, but defined her figures and forms in broad patches of color, with virtually no modeling in lights and darks.

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In Hunter's painting, background and foreground are not clearly delineated; instead, objects are stacked above one another to suggest distance. Thus, the clothesline, house, and tree seem to hover above the women's heads, while at the same time they appear to be behind the three women.

Technique

Hunter created several thousand paintings in her career. She painted on any material available to her, including cardboard boxes, brown paper bags, scraps of plywood, and window shades. Among the more unusual materials she used were snuff bottles, wine jugs, gourds, and even black iron skillet. In *The Wash* Hunter applied oil paint to the surface of fiberboard, working from memory without the preliminary use of sketches or models.

About the Artist

Born in 1885 on Hidden Hill Plantation in Louisiana, Clementine Hunter moved to Melrose Plantation at age 16. Her father was a field hand and her mother a plantation cook. At Melrose, Hunter worked in the cotton fields and later in the main house as a cook. She gained fame for her culinary skills at a time when Melrose hospitality was a Louisiana legend. Throughout her long life she remained at Melrose, marrying twice and raising five children there.

Because Melrose's owner, Cammie Henry, encouraged visual artists, writers, and musicians to visit and work on the plantation, Hunter was exposed to a wide variety of art.

She began to paint when she was nearly 60, inspired by supplies left behind by a visiting artist.

She began to paint when she was nearly 60, inspired by supplies left behind by a visiting artist. From that moment on, she zealously pursued painting. Soon she received national recognition, winning the Julius Rosenwald Foundation Grant in 1945. In 1953 *Look* magazine named Hunter among the most notable folk painters in the country. Two years later, she was the first Black artist to be featured in one-person shows at both the Delgado Museum (now the New Orleans Museum of Art) and Northwestern State University in Natchitoches. In 1955, she also undertook an important project, painting murals for the African House. These consisted of nine large panels that encircled the top floor of this unique structure, showing colorful scenes of the activities and pageantry of plantation life.

Though Hunter received no formal training, her career was influenced by François Mignon, a Frenchman who visited Melrose in 1938 and stayed on to become curator of the plantation library. He became Hunter's mentor and supporter, encouraging her until his death in 1980. Clementine Hunter became something of a legend in her own lifetime. She received unprecedented recognition for a Black folk artist, and in 1986 she was given an honorary doctoral degree by Northwestern State University. Her works are held in private and public collections throughout the United States and Europe.

Cultural Clues

- This painting offers clues to the environment of the three women depicted, suggesting a warm, sunny setting where people could enjoy being outdoors. The setting appears to be in the country or an open expansive area with a yard, flourishing trees, and a house.
- Washing and drying machines had been invented by the 1950s, but this painting portrays an era when people boiled laundry with lye soap and hung it outside to dry.
- This painting reveals an interest in the lives of working women, whom we see dressed in work-day attire while doing the wash.

Suggested Questions

1. The women in this painting are washing clothes. How is this different from the way your family washes its clothes?
2. How has the artist suggested that some things are farther away than others? Foreground in a work of art is the area closest to the viewer. Background is the area farthest away from the viewer. What is in the foreground? What is in the background?
3. Why do you think Clementine Hunter chose to paint a scene of women doing the wash? How would her painting be different if she made it today? What activities from your life would you like to show in a work of art?

Notes

China, Money tree, 1st-2nd century, bronze and green glazed earthenware
Gift of Ruth and Bruce Dayton, 2002.47a-rrr
58 x 24 ½ x 24 ½ in. (147.3 x 62.2 x 62.2 cm)



Key Ideas

The money tree, filled with details of people, animals, and coins, provides clues into the spiritual beliefs and practices of people in China's Sichuan province nearly 2,000 years ago. The abundance of coins and the types of figures included tell us it was associated with the ideas of paradise, long life, and enduring wealth.

Background

Money trees were produced for burial in tombs during a brief period in China's history, now called the eastern Han dynasty (25–220 CE). At this time, a cult focused on the idea of an afterlife in paradise was very popular in Sichuan province in southwest China. There, money trees were highly prized tomb objects believed to grant wishes for eternal life and prosperity to the tomb's occupant.

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Taoism (Dow-ism) is a philosophy that originated in China. Scholars debate exactly when the ideas behind Taoism originated, but it became a religious system of sorts around the 300s BCE. It focuses on nature, harmony, long life, and spiritual cultivation. By the end of the Han dynasty, Taoism was an established religion. It incorporated much older philosophies and deities, including a character known as the Queen Mother of the West, Xiwangmu (She wong moo), into its system of beliefs.

According to legend, ancient kings and emperors went to Xiwangmu for advice on the fine art of rulership. She was also associated with the element of metal, and with death and rebirth.

During much of the Han dynasty, many people worshipped Xiwangmu as the ruler of the mythical Mt. Kunlun (Western Paradise) and holder of the secret to longevity (long life). In some pictures, Xiwangmu holds a potion that people believed could be consumed to guarantee immortality (living forever). People of all social statuses worshipped her in the

hopes of receiving good fortune. It comes as no surprise, then, that she holds a central place in the design of the money tree.

Han dynasty artists produced a great deal of art expressly for tombs. People stocked tombs with furnishings and sculptures that would allow the deceased to enjoy an afterlife much like the one they lived on earth. Sculptures of servants, guards, farmhands, musicians, and jugglers assured that a wide variety of needs would be met.

Money trees, covered with images of paradise and coins, provided a source of wealth and well-being for eternity. The coins, so much like real Han coins, must have shone brightly when first produced for the tomb. It seems fitting that these objects were produced in Sichuan, where imperial authority had given the local government the right to produce coins for circulation throughout the land.

Money Tree (Yao qian shu)

The name "money tree" comes from modern scholars because of the coin designs throughout the tree's branches. Literature of the time suggests that money trees were inspired by folktales about money growing on trees. The coins resemble Han dynasty coins found in archaeological excavations.

The phoenix-like bird up top majestically stretches toward the sky. While the exact interpretation of the birds on money trees is not known, scholars believe they could be birds of good omen, the bird that brings the sun to the world each morning, the red bird of the south, or even the phoenix, widely associated with immortality.

Six sets of four branches filled with images of coins and figural decorations hang off the central tree trunk. Smaller branches intersect the large branches. Lively scenes of ancient Chinese ritual, including performers, acrobats, figures wearing long robes, and real and imaginary animals, decorate the branches.

The top set of branches differs from the five lower sets. At the top center of each branch is a figure seated in a canopy. This is Xiwangmu, recognizable by her flowing robe and headpiece. She sits on a throne with features of the tiger of the west and the dragon of the east. To one side, the rabbit of the moon works his mortar and pestle to make the elixir (potion) for long life. On her other side is the east toad, with another symbol of long life, a special fungus. Behind the rabbit spiritual attendants make offerings. Behind them is a fancy bird whose tail merges into a coin with rays of light. At the time, coins were thought to emit supernatural light, guiding and helping to sustain the deceased's journey to the immortal world. Look closely on Xiwangmu's other side to find the long-sleeved dancer, acrobat, and musician (at the very end) that entertain her.

The figural decorations on the lower five sets of branches are largely like one another. As visible in the lowermost branches here, Xiwangmu is again at center, bracketed by pairs of prancing horses atop coins. Below the horses are scenes of people leading livestock. At the end of each branch, figures move above a vertical row of three coins, the top one with light rays. More coins with rays decorate the innermost part of these branches.

A small monkey hangs by one hand from one of the lowest branches. It holds a coin half the size of its body.

The ceramic mountain-like base of the sculpture, which supports the tree, shows a stack of imaginary animals. On top is a horned toad-like animal. It stands on what appears to be a fantastic winged bovine beast with horns. Animals on these bases are typically associated with good fortune, or serve as guardians or vehicles to the afterlife.

At the lower part of the base round disks attached by ribbons are visible. These may well be jade circles with holes in the middle called *bi* (bee) disks. Jade trees were believed to grow on mythical Mt. Kunlun. The disks, resembling coins, serve to strengthen the tree's associations with long life and wealth.

Money trees, though in a very different form, continue to be popular today with some families during the Chinese New Year.

Money trees, though in a very different form, continue to be popular today with some families during the Chinese New Year. They are made of pine or cypress branches arranged inside a clay pot filled with rice grains. Symbols of long life as well as paper garlands of silver and gold coins decorate the branches.

Technique

The money tree is made of cast bronze. Bronze is an alloy of copper and tin. The form of the branches, thin plates of fine openwork, was made by pouring molten bronze into a two-part mold. Skilled metalsmiths melted the bronze and poured it into the molds. They cast the parts individually and, once the molten bronze hardened, removed the pieces from the mold and put them together to construct the tree. Thin bronze pins hold each branch in place.

Interestingly, Han coins were made in similar molds, usually up to a dozen coins at a time. The coins came out of the mold attached to each other by fine rows of metal created from the channels in the mold needed to ensure the flow of the molten bronze. The extra metal was cut away.

Because the cast bronze is so thin and delicate, money trees are quite rare. Fewer than 100 money trees are known to exist; of them, most survive only in fragments. Often, only the glazed pottery bases have survived. These ceramic bases also appear to have been cast in molds.

Cultural Clues

Clue 1: Materials

What materials is the object made of? Are these natural materials or ones made by humans? If natural, are they accessible from the surroundings or are they obtained through trade?

Clue 2: Technique

How were these materials put together? What level of technical skill or education would this construction require? Is it a simple process or a complex one? Could it be done by hand or would it involve several tools or people to complete it?

Clue 3: Size

What does the size of the object tell us? Is it small or large? What special tools would be required to make something very small? Very large? If the object is small, must special care be taken to protect it? If very large, does it need a special place for its use? Does its size tell us anything about the way it might have been used?

Clue 4: Function

How might this object have been used? Do you think it was made for practical use or for decoration? Why? Was it used for everyday or special occasions? Why do you think so?

Clue 5: Appearance

What does the overall appearance of this object tell us? Does it look new or does it show signs of use or age? Does it depict recognizable subject matter? If so, has this subject been shown realistically or has its appearance been stylized? What details do you see? Do the details tell us anything about the meaning or use of the object?

Clue 6: Effect

How might the people of the culture have responded to the object? Would they find it appealing? Scary? Does it represent something pleasant? Threatening? Does it appear to be impressive and important or ordinary? Would the people have treated it with respect and care, or casually?

Art Adventure

Cultural Reflections in Art Self-Guided Tour

1



Power figure
Kongo, Africa

Gallery _____

4



The Wash
Clementine Hunter

Gallery _____

2



Ear spoils
Chimú, Peru

Gallery _____

5



Money tree
China

Gallery _____

3



Frank
Chuck Close

Gallery _____

6



*Portrait of Princess
Charlotte of France*
Jean Clouet the
Younger

Gallery _____

