

Educator Resources: Arts of Europe

The following resources are designed to prepare for and extend a classroom visit to the Ackland Art Museum. The experiences are intended to support classroom curriculum and learning standards, while allowing for students to express their ideas through a variety of formats – writing, discussion, research, and art making. Activities and conversation starters can be modified per grade level and discipline.

Introduction

European art allows us to examine the worlds of ancient Greece and Rome, the Renaissance, and Revolutionary France. We can witness the rise of the merchant class in northern Europe during the 17th century, the elegant 18th-century style of the French and English aristocracy, and everyday life in and around 19th-century Paris. The radical changes occurring in 20th-century European art reflect the upheaval and diversity of Europe during our own century. Through their art, Europeans visually communicate their beliefs and values.

Pre-Visit Experiences

- Looking Closely

As a class, look closely at the Squat Lekythos, Oil Vase, Women at Their Toilette, Cristoforo di Bindoccio's *Enthroned Madonna and Child with Saints*, Pierre-Athanase Chauvin's *The Falls at Tivoli with the Temple of the Sibyl*, or Jean Metzinger's *Landscape* (see images and artwork information on pages 5-12). Consider the following:

- Look closely at this image and describe what you see.
- What information might this work of art tell you about the culture that made it?
- Where would you find more information about this work of art using the visual clues that you see?

- Exploring European countries: Culture, Beliefs, Geography, and Current Events

Have students research basic information about European countries (i.e. France, Greece, Italy, Germany, etc.), including their geographic features, climate, location to other countries/bodies of water, economic industries, political and social systems, belief systems, and culture (food, music, literature, art). Encourage students to share their findings through a variety of formats – research papers, travel posters, display boards, image and word collages, etc.

As a class, continue the discussion about specific European countries through cultural materials such as clothing, music, art, literature, and film. Encourage students to compare and contrast these cultural materials by categories: ancient/contemporary, regions, belief systems, etc.

Explore contemporary European countries through the eyes of world news and current events. For one or two weeks, have students pay attention to the political, social, economic, and cultural news related to an individual country and its relationships with other countries. Encourage students to collect newspaper or news website articles and images – have them share their findings, and, as a class, discuss their content.

- Complete a K-W-L chart (see page 4) to help students confirm what they know about art. The prompts include: "What I already know about European art.", "What I want to know about European art.", and "What I learned about European art."

Post Visit experiences

- After your Museum Visit
 - Have students share one thing they remembered from the Museum. (Note: This activity can be done on the bus back to school and allows for students to be accountable for their learning and arts experience.)
 - Back in the classroom, have students think about their Museum experiences and respond through writing or drawing.
 - Review the pre-visit experience K-W-L chart to see which predictions were true and what new ideas students learned.
 - Create a class mural about the trip by passing around a large sheet of paper so students can write or sketch their impressions of the trip.
- Create a timeline using works of art from the Ackland Art Museum collection or use works from local, national, or international museums. Go to <https://ackland.org/collections/>, select Search Collection Database, and choose the European Department or type in a key word.

Additional Web Resources:

- Ackland Art Museum, Chapel Hill: <https://ackland.org/collections/>
- North Carolina Museum of Art, Raleigh: <https://ncartmuseum.org>
- The Nasher Art Museum at Duke University, Durham: www.nasher.duke.edu/
- Metropolitan Museum, New York: www.metmuseum.org/art/collection or www.metmuseum.org/toah/
- Smithsonian, Washington D.C: www.si.edu/educators/resources
- Louvre Museum, Paris: www.louvre.fr/en/minisite
- The British Museum, London: www.britishmuseum.org/learn/schools#explore-our-sessions-and-resources

North Carolina Standards for Social Studies

- 6.H.2.2 Understand the political, economic and/or social significance of historical events, issues, individuals, and cultural groups.
- 6.G.1 Understand geographic factors that influenced the emergence, expansion and decline of civilizations, societies, and regions over time.
- 6.C.1.1-2 Explain how the behaviors and practices of individuals and groups influenced societies, civilizations, and regions.
- 7.H.1.3 Use historical thinking to analyze various modern societies.
- 7.C.1.2 Understand how cultural values influence relationships between individuals, groups, and political entities in modern societies and regions.
- WH.H.1 Apply the four interconnected dimensions of historical thinking to the Essential Standards for World History in order to understand the creation and development of societies/civilizations/nations over time.

North Carolina Standards for English Language Arts

- 4.W.1 – 5.W.1 Text Types and Purpose (Opinion)
- 4.W.2 – 5.W.2 Text Types and Purpose (Informative/Explanatory)
- 4.W.7 – 5.W.7 Research to Build and Present Knowledge (Conduct research and writing)
- 4.W.8 – 5.W.8 Research to Build and Present Knowledge (Recall or gather information)
- 9-10.R.7 Integration of Knowledge and Ideas (Analyzing Written and Visual Information)

North Carolina Standards for Visual Art

- 4.V.1 – 8.V.1 Use the language of visual arts to communicate effectively.
- 4.V.2 – 8.V.1 Apply creative and critical thinking skills to artistic expression.
- 4.CX.1. – 8.V.1 Understand the global, historical, societal, and cultural contexts of the visual arts.
- 4.CX.2 – 8.CX.2 Understand the interdisciplinary connections and life applications of the visual arts.

NAME _____

KWL Chart

Before Your Visit

After Your Visit

What I <u>know</u> about European art.	What I <u>want</u> to know about European art.	What I <u>learned</u> about European art.



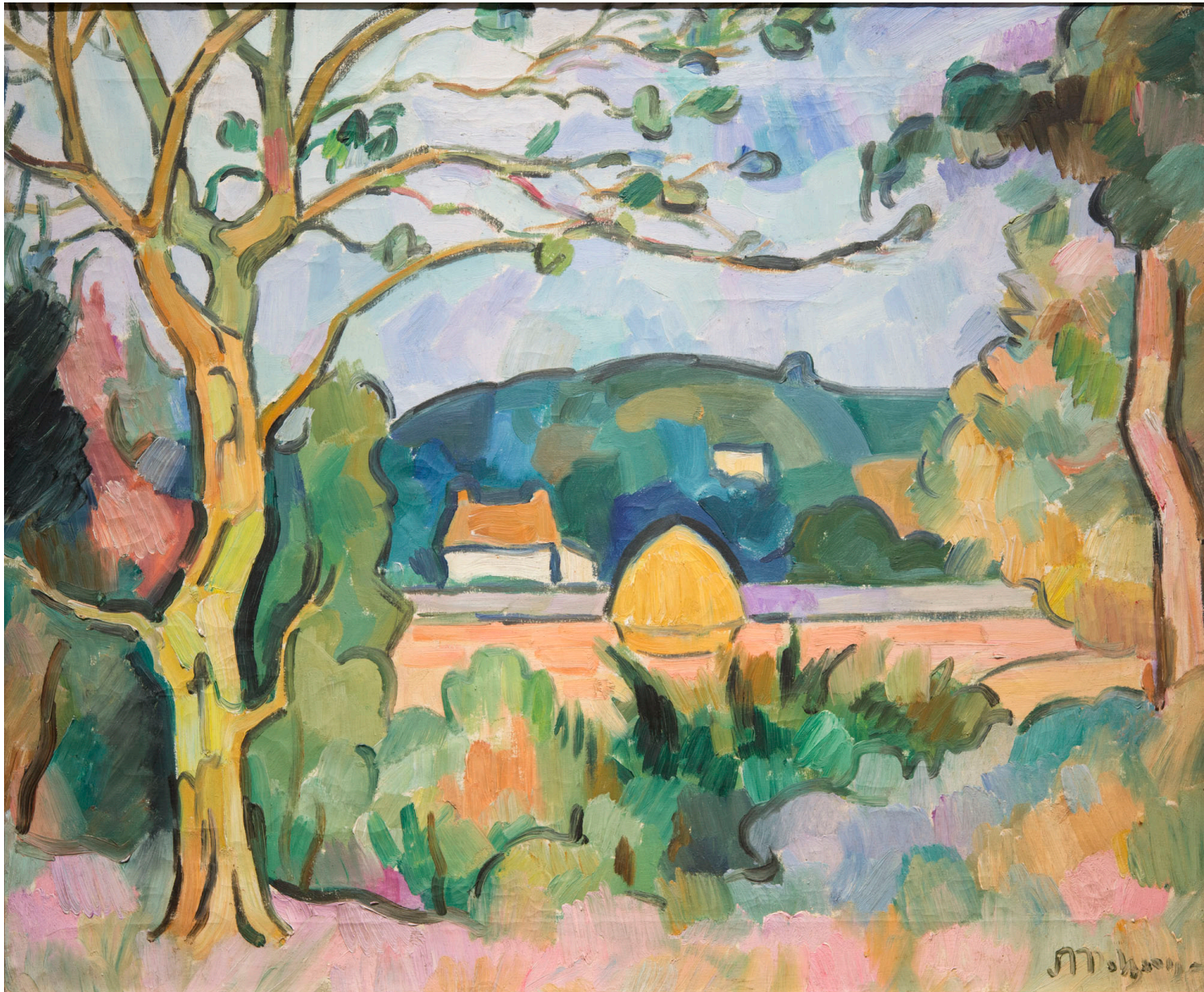
Unidentified Artist, Greek, Attic; Squat Lekythos, Oil Vase, Women at Their Toilette, c. 430–420 BCE; Terra cotta, red-figure ware; Ackland Art Museum, The University of North Carolina at Chapel Hill, The William A. Whitaker Foundation Art Fund, 71.8.1



Cristoforo di Bindoccio (Italian, active 1361-1409); *Enthroned Madonna and Child with Saints*, n.d.; Triptych: tempera and gold on wood panels; 23 1/4 x 22 1/2 in.; Ackland Art Museum, The University of North Carolina at Chapel Hill, Ackland Fund, 68.11.1



Pierre-Athanase Chauvin (French, 1774-1832); *The Falls at Tivoli with the Temple of the Sibyl*, c. 1815; Oil on canvas; 38 1/16 x 29 1/4 in.; Ackland Art Museum, The University of North Carolina at Chapel Hill, The William A. Whitaker Foundation Art Fund, 79.65.2



Jean Metzinger (French, 1883-1956); Landscape, 1904; Oil on canvas; 21 1/4 x 25 5/8 in.; Ackland Art Museum, The University of North Carolina at Chapel Hill, Ackland Fund, 60.26.1

Unidentified Artist, Greek, Attic
Squat Lekythos, Oil Vase, Women at Their Toilette, c. 430–420 BCE
Terra cotta, red-figure ware
Ackland Art Museum, The University of North Carolina at Chapel Hill
The William A. Whitaker Foundation Art Fund, 71.8.1



The squat lekythos is one type of jug used for oil and perfumes. Scenes of women together are common on this type of vessel, reflecting its use by women. An indoor setting is implied by the objects—mirror, scarf, and alabastron—shown "hanging" from the wall.

Respectable Greek women stayed indoors much of the time, and in this scene seventeen women are in various phases of readying themselves in the women's quarters. Several women carry jewelry chests, and others hold mirrors, fillets, and scarves. Most wear a *chiton*, a garment with sleeves fastened over the arm, and only three wear a sleeveless *peplos*. This lekythos has been attributed to the Eretria Painter since the style is close to that of other works associated with this painter. The soft style and quiet mood of the scene exemplify one style typical in Athens in the period after the construction of the Parthenon.

Source: Ackland Art Museum Curatorial files

Cristoforo di Bindoccio (Italian, active 1361–1409)
Enthroned Madonna and Child with Saints, n.d.
Triptych: tempera and gold on wood panels
23 1/4 x 22 1/2 in.
Ackland Art Museum, The University of North Carolina at Chapel Hill
Ackland Fund, 68.11.1



In this altarpiece, Mary and the infant Jesus preside over a heavenly court, attended by saints and angels. The splendid textiles and ornate throne reinforce the courtly image, as do the shimmering gilded background and frame. But gold was only one of the costly materials that made devotional paintings both spiritually and economically precious to European patrons.

Blue pigments were rare and expensive. Artists and patrons considered some of them even more valuable than gold. The convention of painting Mary's cloak blue was, therefore, a way of indicating her importance. Ultramarine blue was made from the semiprecious stone lapis lazuli, mined in Afghanistan and exported to Europe. The mineral azurite was available in Europe, but the name for the color it produced, azure, comes from a Persian word for blue. Indigo, the plant-based pigment that the artists used in this painting, came from India.

Source: Ackland Art Museum Curatorial files

Pierre-Athanase Chauvin (French, 1774-1832)

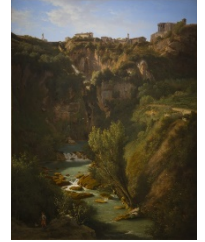
The Falls at Tivoli with the Temple of the Sibyl, c. 1815

Oil on canvas

38 1/16 x 29 1/4 in.

Ackland Art Museum, The University of North Carolina at Chapel Hill

The William A. Whitaker Foundation Art Fund, 79.65.2



In 1802, Pierre-Athanase Chauvin went to Italy and remained there for most of his life. Following in the footsteps of other artists who began to study and work in Italy as early as the sixteenth century, Chauvin was one of many French and British artists working in Italy. As one eighteenth-century traveler put it: "I am in high spirits at the thought of seeing Italy in so short a time; ever since I can remember I have been wishing to go into a country where my fondness for painting and antiquities will be so indulged. I intend not only to improve my taste, but my judgment by the fine originals I expect to see there."

As a site for painting, Tivoli's combination of ancient Roman ruins and a spectacular natural setting frequently attracted artists' attention. But in this work, Chauvin presents a decidedly nineteenth-century point of view. A sense of his first-hand observation makes the historically remote scene seem current while conveying the ideal elements of a famous ancient monument. Idealism combined with realism were important in nineteenth-century French landscape painting.

Source: Ackland Art Museum Curatorial files

Jean Metzinger (French, 1883-1956)

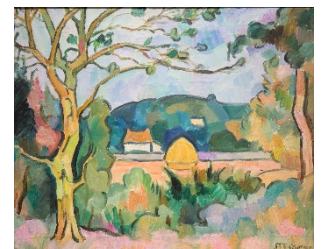
Landscape, 1904

Oil on canvas

21 1/4 x 25 5/8 in.

Ackland Art Museum, The University of North Carolina at Chapel Hill

Ackland Fund, 60.26.1



Although this painting dates from the beginning of the 20th century it is deeply influenced by the work of a 19th-century artist, Paul Cezanne (1839 - 1906). Ignored or scorned by critics during much of his life, Cezanne attracted the admiration of a younger group of artists in the 1890s. By 1900 he was something of a cult figure among avant-garde painters, but it was not easy to see his work.

In the autumn of 1904 a group of thirty paintings by Cezanne was shown at the *Salon d'Automne* in Paris. Jean Metzinger may have been one of the artists whose first real exposure to Cezanne happened then, and it is easy to imagine him making this painting as a way of digesting his experience of Cezanne's style. Metzinger's earlier paintings had used mosaic-like dabs of intense color in a Neo-Impressionist style. This painting is radically different, with subdued but complex color articulated by heavy black linear strokes. The color scheme is Metzinger's own but the way of applying paint and the composition, rigorously framing a central motif with an architecture of tree trunks and branches, reflect Cezanne's techniques.

Source: Ackland Art Museum Curatorial files