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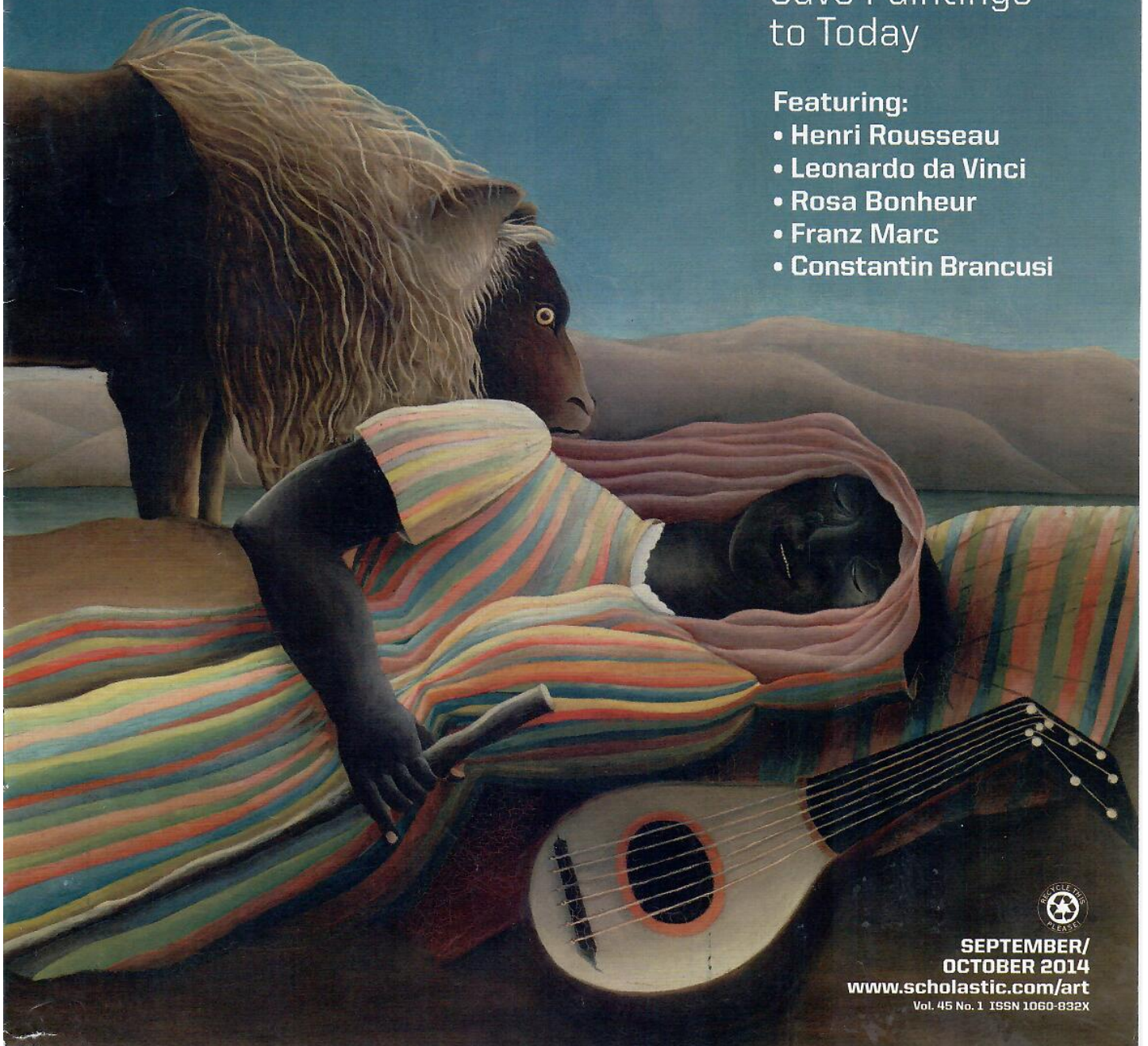


Animals in Art:

Cave Paintings
to Today

Featuring:

- Henri Rousseau
- Leonardo da Vinci
- Rosa Bonheur
- Franz Marc
- Constantin Brancusi



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Cover: Henri Rousseau (1844-1910), *The Sleeping Gypsy*, 1897 (Detail). Oil on canvas, 51 in.x6 ft 7 in. The Museum of Modern Art, New York, NY. Gift of Mrs. Simon Guggenheim (1946.1939). Image: ©The Museum of Modern Art/ Licensed by SCALA/Art Resource, NY.



How does
this horse's
artwork support
other retired
racehorses?

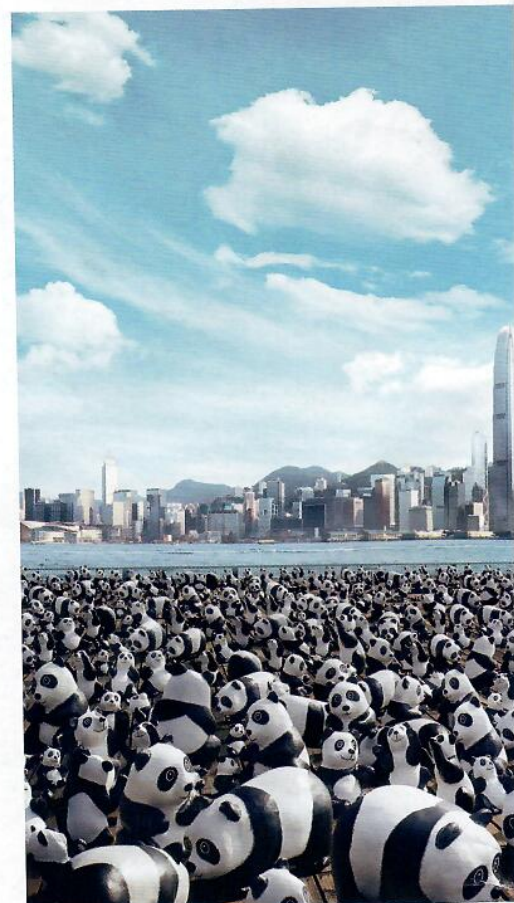
Photo ©Heidi Geraci

HORSE ART: YAY OR NEIGH?

Metro Meteor (above) was once one of the fastest racehorses in the country. But serious knee injuries brought his racing career to an end. Now, Metro is in a new line of work. He's an abstract artist!

Artist Ron Krajewski adopted Metro when the horse's racing career ended. After noticing Metro's habit of bobbing his head, Krajewski decided to put that energy to work. He taught Metro to hold a paintbrush in his teeth and paint. Krajewski sets up the canvas, dips the brush in paint, and gives it to Metro, who makes bold, sweeping brushstrokes.

Now people are lining up to buy a Metro original. The proceeds pay for Metro's veterinary bills and go to a charity that finds homes for retired racehorses.



Mane Attraction

This king of the jungle is sure to capture your attention. Turkish artist Selçuk Yılmaz created this sculpture of a male lion, titled *Aslan*, which is Turkish for "lion." The artist made the lifelike lion using nearly 4,000 scraps of metal. He cut and hammered each fragment of steel by hand, capturing the curves and details of the majestic creature, from its flowing mane to its toned muscles. It took the artist 10 months to complete the sculpture, which tips the

scales at 550 pounds. That's one impressively large cat!



How does the artist show the lion's fierce character?

Lion in process and finished product: Selçuk Yılmaz, *Aslan*. Made from 4,000 pieces of hammered metal, 550 pounds. Images: Courtesy of Selçuk Yılmaz.



How does this installation in Hong Kong alert people to the panda's plight?

Paulo Grangeon, *1600 Pandas on Tour*. Papier-mâché. Image: All Rights Reserved.

Pandamonium!

French artist Paulo Grangeon just unleashed an army of pandas. He created 1,600 painted papier-mâché panda sculptures. Pandas are an endangered species, with only approximately 1,600 left in the wild. Hoping to draw attention to the threatened animals, Grangeon teamed up with environmental groups for the massive outdoor installation. Each panda sculpture, which is made with recycled paper, represents one living panda. Together they present a serious message about the impact humans have on nature.

The band of bears is on a world tour, making appearances in major cities from Paris to Rome. They were in Hong Kong this summer, popping up at 10 of the city's major landmarks.



ANIMALS IN ART



Why don't we know the reason this painting was made?

Cave Painting of Chinese Horse, Lascaux, France. Image: Private Collection/J.T. Vintage/Bridgeman Images.

Wild Horses

How can these four works help you discover the story of art?

What is art? Why do people make it? Artists and art historians have puzzled over these questions for thousands of years—and we still don't have the answers! But by studying art from different time periods, you can form your own ideas about the meaning and purpose of art.

The people who made the pieces on these pages lived completely different lives, and yet they all depicted the same subject—a horse. The reasons they depicted the horses and the styles in which the images were done may have changed over time. But the same vital force that led to their creation is as active today as it was then.

The scene on this Greek vessel tells a story.

Exekias (attributed to), c. 6th century B.C. Neck-amphora with lid. Terracotta, h. 18 1/2 x 9 3/4 in. The Metropolitan Museum of Art, New York, Rogers Fund, 1917 (17.230.14a, b); Gift of J.D. Beazley, 1927 (27.16), (17.230.14a, b). Image: ©The Metropolitan Museum of Art/Art Resource, NY.



The First Horse

Created more than 13,000 years ago, the prehistoric painting above left was found deep inside a cave. The artist used **sketchy lines** and areas of **flat color** to show a horse in motion. Because this painting was made before any written languages existed, we can only guess why it was done. It might have been created to ensure hunting success or to capture the horse's power. Perhaps it was meant as an offering to ancestors, spirits, or ancient gods.

Storytelling Steeds

Ancient Greeks created art to record historical events, tell the stories of their gods, and capture the details of their daily

lives. Completed in 540 B.C., the image on the vessel at left tells a story: The couple has just been married. A chariot pulled by horses carries them away as a musician and a servant follow. The artist uses **silhouetted profiles, simplified forms, overlapping shapes**, and flat colors to paint the scene. Details and **incised** (scratched) patterns further communicate the joy of the occasion.



How does Leonardo show the horse's musculature?

Leonardo da Vinci (1452-1519), *A Rearing Horse*, c. 1503-04. Pen and ink and chalk on paper, 15.3x14.2 cm. Royal Collection Trust/Her Majesty Queen Elizabeth II, 2014. Image: Bridgeman Images.

Scientific Stallion

The Italian Renaissance (c. 1400-1600) was a time of discovery, and artists such as Leonardo da Vinci were interested in learning everything about their world. A painter, sculptor, inventor, engineer, architect, and scientist, Leonardo recorded his thoughts and observations in notebooks. In the **gesture drawing** on the left, Leonardo uses overlapping **contour lines** to re-create the movements of a rearing horse. Areas of **shading** help define the horse's musculature, and make it appear **three-dimensional**.

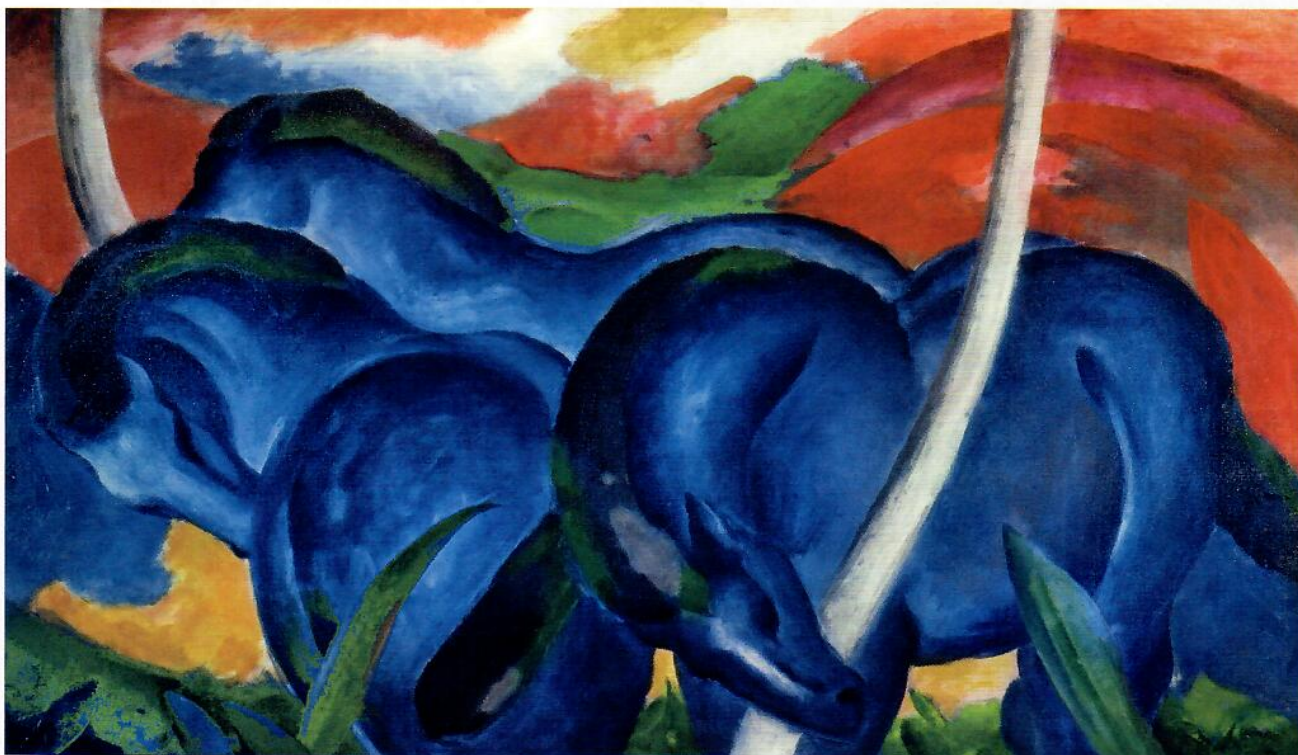
Horses of a Different Color

In the early 20th century, modern artists like the German painter Franz Marc wanted to express their emotions rather than paint exactly what they saw. In *The Large Blue Horses*, below, Marc simplifies and **abstracts** the horses, using **repeating, overlapping curves**. The wild, **arbitrary** blue tells us we've left reality and have entered a dreamlike, emotional scene.

As these works show, art connects us to the ideas and values of people from the past. What will your art tell the world about you?

How do these horses differ from the others on these pages?

Franz Marc (1880-1916), *The Large Blue Horses*, 1911. Oil on canvas, 41 5/8x71 5/16 in. Walker Art Center, Minneapolis, MN. Gift of the T.S. Walker Foundation, Gilbert M. Walker Fund, 1942 (1942.1). Image: De Agostini Picture Library/Bridgeman Images.



Virtual Reality

These artists used technical skill to create the illusion of life in art

Why is texture so important in this painting?

Albrecht Dürer (1471-1528), *Hare*, 1502. Watercolor, body colors, heightened with opaque white. Graphische Sammlung Albertina, Vienna, Austria. Image: Erich Lessing/Art Resource, NY.

What technique does David use to make the mountains seem far away?

Jacques-Louis David (1748-1825), *Napoleon Crossing the Great Saint Bernard Pass*, 1801. Oil on canvas, 260x221 cm. Chateaux de Malmaison et Bois-Preau, Reuil-Malmaison, France. Image: Erich Lessing/Art Resource, NY.



For centuries, almost all Western artists worked realistically (see page 10). But what does it mean to make realistic art? Artists who work realistically depict the world around them as accurately as possible. They use artistic techniques to create the illusion of reality on a flat canvas or sculpted in three dimensions.

All in the Details

In the 16th century, as explorers discovered new animal and plant species in distant lands, European artists became interested in the natural world in their own backyards. German artist Albrecht Dürer (AHL-brehkt DUR-uhr) made highly **detailed** studies of animals, like the hare above left. The artist adds dense, delicate **lines** to create the fluffy, lifelike **texture** of the animal's fur and long wispy lines to illustrate its whiskers. Dürer captures the animal's pose, with attention to the folds of fur that appear around its hind legs.

Royal Accessory

In the painting at left, Emperor Napoleon rides a rearing horse as he leads his troops to war. When he hired French painter Jacques-Louis David (zhahk-loo-EE dah-VEED) to create this portrait in 1801, the emperor wanted to project power and status. So while in reality Napoleon crossed the Alps on a donkey, David places him on horseback. The horse elevates Napoleon's status and literally raises his figure above the viewer. But if the scene portrayed didn't really happen, what makes this a realistic painting? David uses crisp, vivid colors to paint Napoleon and his horse in the **foreground**. He paints the figures in the **middle ground** and the mountains in the **background**



in muted, hazy colors, which makes them look far away. This technique is called **atmospheric perspective** and it can add depth to a painting.

On the Surface

French artist Rosa Bonheur was determined to paint animals with complete accuracy. But in the middle of the 19th century, women were not allowed in the stockyards. So Bonheur dressed like a man, secretly observing animals, like the oxen in the work below, up close. She shows specific oxen, with individual markings. Bonheur worked delicately, ensuring that few **brushstrokes** remained on the surface of her canvas. This smooth finish removes all traces of the artist's hand.

Edgar Degas realistically represented a horse by doing the opposite, literally leaving his fingerprints on the surface of his sculpture above right. Degas, a French painter who started sculpting when his eyesight began to fail, called sculpture "a blind man's art." He **modeled**, or formed, the horse in wax between 1865 and 1890. After his death, the wax figure was **cast** in bronze. The imprints of Degas's fingers where he pushed and pulled the wax remain on the surface of the sculpture.



Unlike Bonheur, who tried to capture every detail of the animals she painted, Degas only loosely re-created his subject's likeness. Degas was interested in representing the animal in motion, rather than making a portrait of a specific horse.

What does the artist emphasize in this sculpture?

Edgar Degas (1834-1917), *Horse With Head Lowered*, c. 1865-1890. Bronze, h. 18 cm. Fitzwilliam Museum, University of Cambridge, U.K. Image: Fitzwilliam Museum, University of Cambridge, U.K./Bridgeman Images.

WRITE ABOUT ART

Select one of the works on these pages. Write a paragraph explaining the techniques the artist used to make the work realistic.

Why didn't Bonheur leave any brushstrokes visible?

Rosa Bonheur (1822-1899), *Ploughing in the Nivernais*, 1849. Oil on canvas, 134x260 cm. Musée d'Orsay, Paris, France. Image: ©RMN-Grand Palais/Art Resource, NY.





How does Rousseau stylize the figure and the lion in this painting?

Henri Rousseau (1844-1910), *The Sleeping Gypsy*, 1897. Oil on canvas, 51 in.x6 ft. 7in. The Museum of Modern Art, New York, NY. Gift of Mrs. Simon Guggenheim (646.1939). Image: ©The Museum of Modern Art/Licensed by SCALA/Art Resource, NY.

Finding the Essence

These artists pushed their work beyond realism, finding inspiration in abstraction

New technologies can change the way artists work. Many artists ask themselves, "Why paint what you see when you can reproduce it instantly and accurately with a camera?"

Instead they depict not what they observe, but what they think and feel. They abstract the forms in their work, interpreting and transforming them to only loosely resemble the original subject.

Wildlife Imagined

Many of Henri Rousseau's paintings, like the lion above, feature wild animals. But Rousseau never left his native France.

Since he wasn't able to observe these animals in the foreign landscapes they normally inhabit, Rousseau worked from books, the animals in the zoo, and his vivid imagination.

Rousseau **stylizes**, or simplifies, the lion and figure in the 1897 work above, reducing them to a series of flattened shapes. While the work depicts a recognizable scene, the **perspective** is tipped forward, so the figure looks like she could roll forward off the canvas. Her feet seem to rest firmly on the ground, while her torso hovers above it. So although Rousseau painted the lion and figure with some realistic details, the work is disconcerting and otherworldly.

How does Picasso make use of the white background in this work?

Pablo Picasso (1881-1973), *Colombe avec Fleurs*, 1957. Colored pencil on paper. Private collection. Image: Bridgeman Images. ©2014 Estate of Pablo Picasso/Artists Rights Society (ARS), New York.



A Line in Flight

While Rousseau stylizes the forms in his composition, Spanish artist Pablo Picasso simplifies the form even further in the 1957 dove shown above. He reduces the bird to only a few lines. A gentle curving line represents the bird's head and neck. Bolder, thicker **outlines** show the wings. Unlike the dramatic landscape in Rousseau's painting, which grounds the strange scene in reality, Picasso leaves the background white. Removing the context of a landscape makes it seem as if the bird is hovering high in the air.

The Most Basic Form

Picasso depicts the bird above with simple lines but includes a few defining features, such as the wings and the beak, that let viewers know it is a bird. Romanian artist Constantin Brancusi (KON-stahn-teen brang-KOO-zee) wanted to know what would happen if he removed even those recognizable characteristics. Instead of sculpting a bird, he wanted to capture "the essence of flight." In the 1922 work at right, Brancusi reduced the shape of a bird to its most basic form. The artist elongates

the bird's body, creating a **balanced**, graceful sculpture that seems to soar up out of its base like a bird in flight.

Brancusi **carved** his *Bird in Space* from solid marble. Although it looks almost weightless as it arcs upward, the sculpture is actually very heavy. After careful observation of real birds flying, the artist created the illusion of flight in a dense, heavy material.

Each of the works on these pages represents an animal. But the degree of abstraction varies. Which is most abstract? Why?

SKETCHBOOK STARTER

Make a sketch of your favorite animal in the style of the Picasso on this page. How many lines do you need to make a complete drawing?

How does Brancusi capture the essence of a bird in flight?

Constantin Brancusi (1876-1957), *Bird in Space*, 1922-23. Marble and stone, h. 121.9 cm. Private collection. Image: ©Christie's Images/Bridgeman Images. ©2014 Artists Rights Society (ARS), New York/ADAGP, Paris.

“What is real is not the external form, but the essence of things.”

—Constantin Brancusi



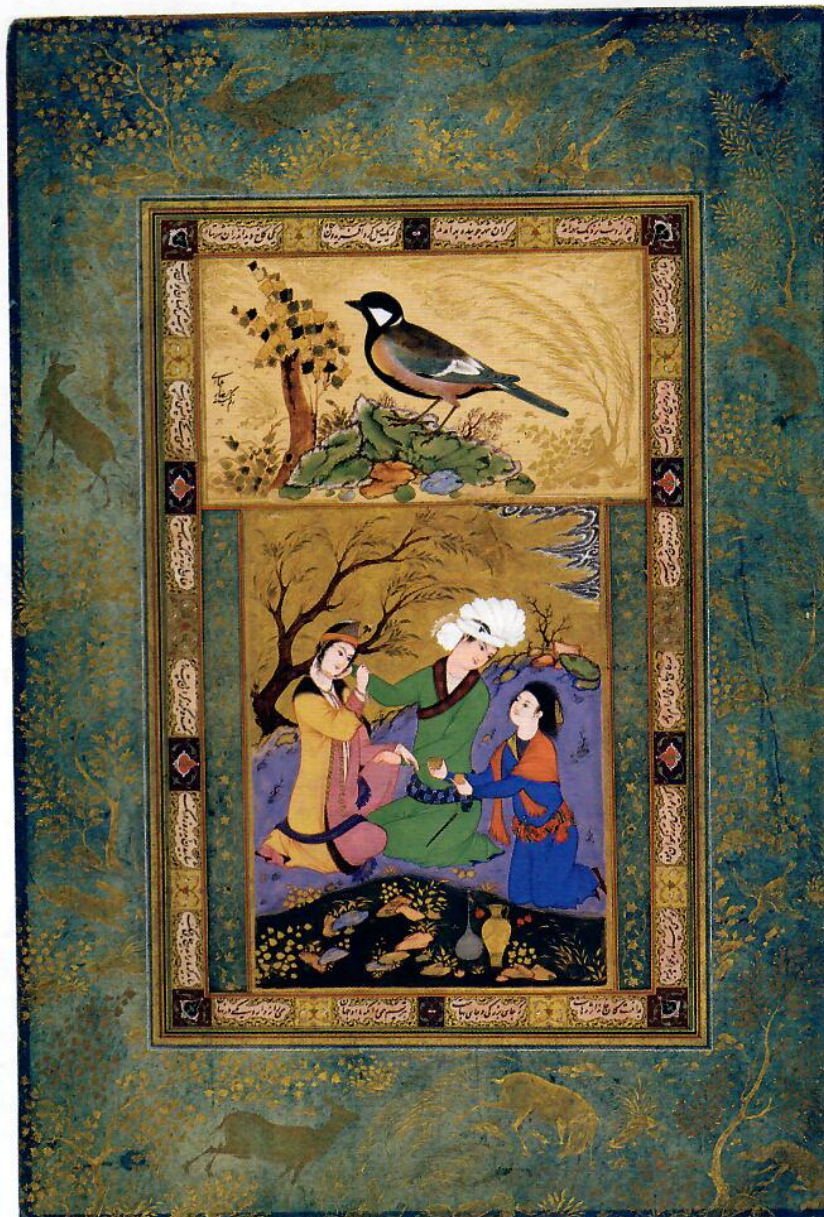
5 Things to Know About Animals in World Art

1 AROUND THE WORLD

You've read about European and North American artists who work within the Western tradition. Artists who work outside the Western tradition—like many of those from Asia, Africa, and parts of Australia and the Americas—are known as non-Western. We should resist analyzing art by non-Western artists from a Western perspective because their cultures, religions, and inspirations are so varied that it's difficult to compare traditions. As a result, the formal, or visual, characteristics of Western and non-Western art are very different. But while their compositional techniques vary, the Western and non-Western traditions have certain subjects—like animals—in common.

2 PERSIAN PATTERNS ▶

Artists of Persia (now Iran) decorated books with detailed, brightly colored paintings called Persian miniatures. Riza Abbasi (REH-zah a-BAH-see) completed this example of a narrative illustration in watercolor and ink. In the central panel, three figures meet in a lush garden, while a realistically painted bird sits in the panel above. A wide **border** surrounds the central panels, creating a frame around the composition. Gold animals and plants fill the border and adorn the scene with an intricate **pattern**. Birds, rabbits, leopards, and wolves are visible amongst the foliage, unifying the painting's composition by echoing the central panel's garden theme.



How do the animals in the border unify this composition?

Riza Abbasi (d. 1635). *Miniature of a Bird and Scene of Lovers with an Attendant*, 1629-1635. Opaque watercolor, ink, and gold on paper. 13 5/16x8 3/4 in. Seattle Art Museum, Gift of Mrs. Donald E. Frederick (50.111). Image: Paul Macopla.

3 STYLIZED SCULPTURE

The Senufo (suh-NOO-foh) people of Ivory Coast, a country in Africa, believe that birds were among the first living creatures. So sculptures of birds are often associated with the first ancestor, the founder of humanity. This bird sculpture,

which doesn't represent a specific type of bird, is stylized. The artist **elongated** its beak, gracefully emphasizing that this is a bird. The figure stands almost four feet tall and was probably used during a religious ceremony.

How does the artist stylize this large bird sculpture?

Bird (Sejen). Bird figure, Culture: Senufo peoples. Côte d'Ivoire, 19th to mid-20th century. Wood, h. 47.11/16 x w. 18 x d. 15 in. The Metropolitan Museum of Art, The Michael C. Rockefeller Memorial Collection, Gift of Nelson A. Rockefeller, 1964 (1978.412.382). ©The Metropolitan Museum of Art. Image: Art Resource, NY.

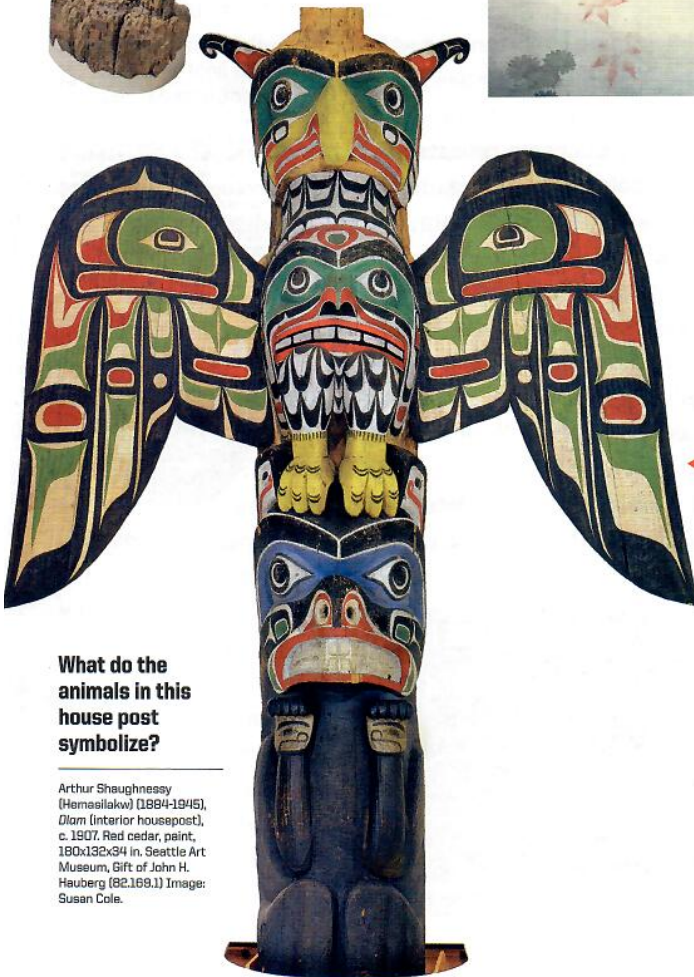


4 DUCK ON A DIAGONAL

Birds are among the most important subjects in Japanese art. Here, artist Katsushika Hokusai (kat-soo-shee-kah hoh-koo-sigh) shows a floating duck. The bird is in the center of this dramatic composition. We view the duck from above, as the diagonal lines of the waves sweep across the frame. The subject is realistic, with detailed feathers, and its head seems to extend from the **picture plane** into the viewer's space. Hokusai balances the composition with abstract waves, which he reduces to diagonal gray stripes.

How does the artist create a balance between realism and abstraction in this work?

Katsushika Hokusai (1760-1848), *Duck Swimming in Water*, 1847. Ink and colors on silk. Image: Image Asset Management Ltd./SuperStock.

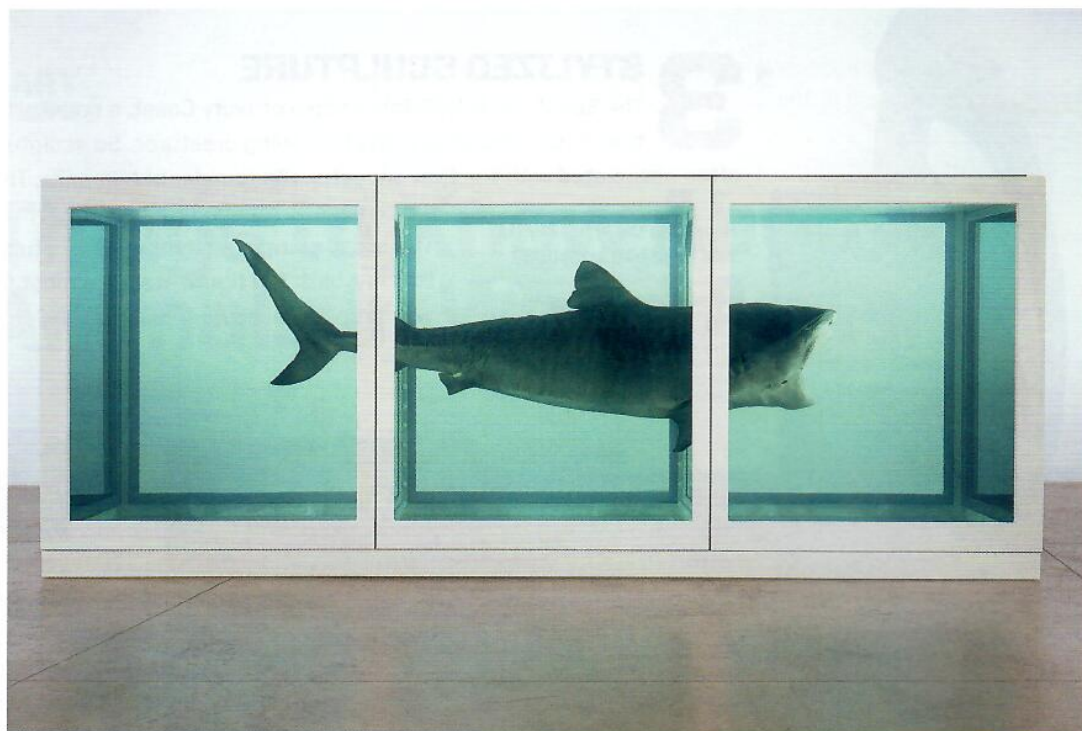


What do the animals in this house post symbolize?

Arthur Shaugnessy (Hemasilakw) (1894-1945), *Dlam* (interior housepost), c. 1907. Red cedar, paint, 180x132x34 in. Seattle Art Museum, Gift of John H. Hauberg (82.169.1) Image: Susan Cole.

5 SYMMETRICAL SUPPORT

In many cultures, art is a part of people's daily lives. But for Native Americans living along the Pacific Northwest coast, works of art literally hold up the roof. This house post was part of a house's framework, helping support the building. Carved from a cedar tree, the towering post is **symmetrical**, meaning the left and right sides look the same. The figures are **graphic**, painted with bright, flat colors. The carved animal figures represent supernatural creatures and family ancestors. This post includes a thunderbird, which is a supernatural winged being and a symbol of power, on top of a bear, a protector of the animal kingdom.



Preserved Predator

Is this real shark groundbreaking art?

How would you feel coming face-to-face with a 13-foot tiger shark in an art gallery? For his work titled *The Physical Impossibility of Death in the Mind of Someone Living*, contemporary British artist Damien Hirst wanted to present a shark that was “real enough to frighten you.” So instead of making a sculpture of a shark, he hired a fisherman in Australia to catch a real one. Experts then installed the shark in a glass-and-steel case filled with a chemical solution to preserve it. Created in 1991, this is still one of contemporary art’s most celebrated and controversial works.

The sculpture sparked a storm of media attention. Critics say it has plenty of shock value but little artistic value. Supporters counter that the work is thought-provoking and forces viewers to grapple with the boundary between life and death.

Others take issue with the methods used to create the artwork. Some feel that since Hirst didn’t make the work with his own hands, it isn’t art. But advocates believe

that the idea is more important than the process. They compare Hirst’s work to that of modern artist Marcel Duchamp. Early in the 20th century, Duchamp collected commonplace objects, such as a urinal, and proclaimed them “art,” calling them “readymades.” Adding only a signature, Duchamp transformed the urinal into art. Like Duchamp, Hirst tried to redefine something from the real world as art.

This work launched Hirst’s career and sold for millions of dollars. With this now-famous fish, Hirst pushed the boundaries of art, and more than 20 years later, people are still talking about it. What do you think? Is this art?

Damien Hirst rocked the boat with this controversial piece.

Damien Hirst, *The Physical Impossibility of Death in the Mind of Someone Living*, 1991 (Sideview). Glass, painted steel, silicone, monofilament, shark and formaldehyde solution. 2,170 x 5,420 x 1,800 mm. © Damien Hirst and Science Ltd. All rights reserved. DACS/ARS 2014. Image: Photographed by Prudence Cuming Associates Ltd.



CRAFT AN ARGUMENT

1. Why did Hirst feel that he needed to use a real shark in this work?
2. Research Duchamp’s *Fountain*. Write a paragraph comparing this readymade with the Hirst sculpture above. Explain what art critics thought of each sculpture.
3. Choose a position. Is Hirst’s shark art?

STUDENT OF THE MONTH

Blushing Bovine

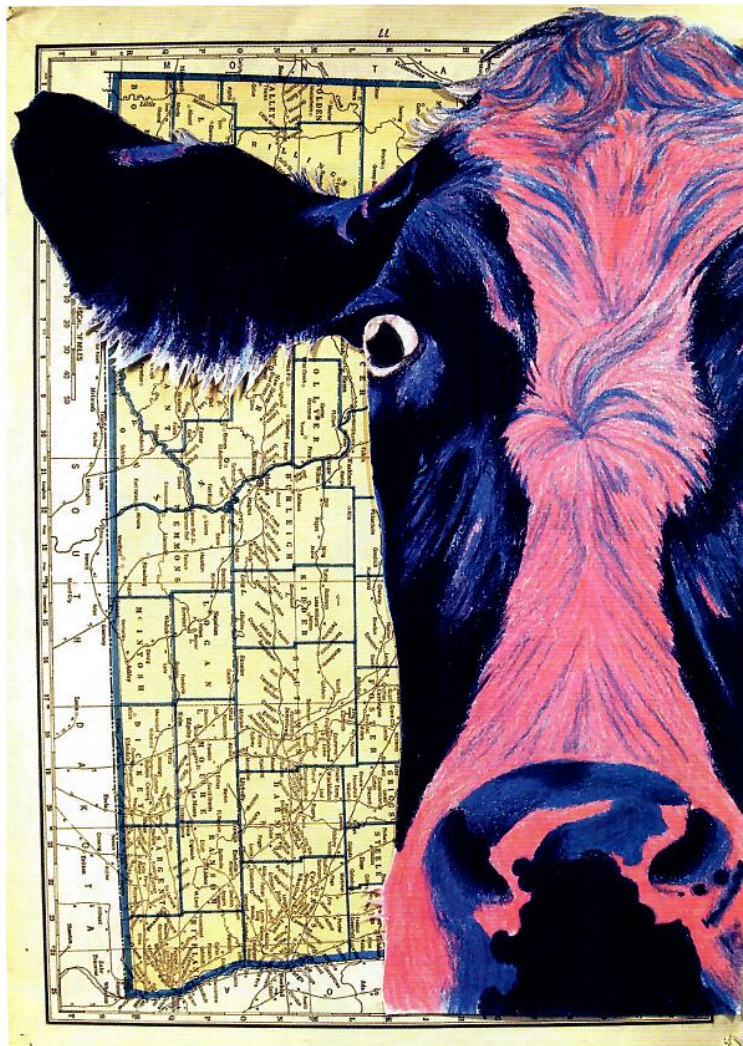
This artist takes whimsical risks in her award-winning drawing

For Julie Northup, art is about playing. Her award-winning drawing of a pink-and-blue cow is a perfect example of Julie's playful style. "That's the fun part for me: creating art that has an element of surprise," says Julie, 17. A graduate of Lakeview High School in St. Clair Shores, Michigan, Julie attends Macomb Community College. She hopes to become an interior designer someday.

When did you first get serious about art? I've always enjoyed art, but I really got into it my freshman year. Working with my high school art teachers encouraged me to work harder, create more, and become a better artist.

Where did you get your idea? Two summers ago, my family visited Montana, where they have ranches with cows everywhere. My art teacher has an atlas with some old-looking state maps. I thought it would be interesting to incorporate a cow with a map of Montana from the atlas, so I went for it.

How did you create your drawing? First, I sketched the cow's entire face, using pencil on a big piece of paper. Next, I filled in the detail of the cow's face with my color pencils. Once I was done drawing, I cut the cow out with an X-Acto knife. I placed it on



Julie used pink for the highlights and blue for the shadows in her drawing.

top of the map then cropped it to achieve balance between the cow's head and the map background. Finally, I glued the cow onto the map with rubber cement.

What did you want the viewer to walk away with? I wanted viewers to think about how land isn't just for people. In Western states like Montana, most land is for animals. We need to share our land and protect and care for animals.

Do you have advice for aspiring artists like yourself? If you have an idea, go for it. As an artist, I doubted some of my ideas were good enough for my portfolio. Despite my doubts, some of my ideas turned out really well, and I surprised myself. You might surprise yourself too. But you won't know unless you try.

**Scholastic
Art & Writing
Awards**

Julie won a Gold Key in drawing in the 2014 Scholastic Art & Writing Awards. To find out more about this program, visit artandwriting.org.

Julie Northup



Draw Overlapping Animals

Use what you've learned to make a drawing featuring your favorite animal

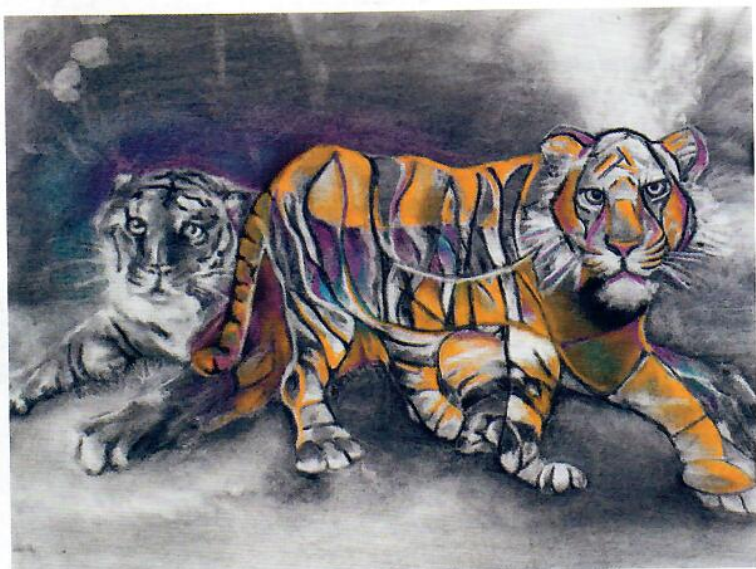
You've seen how some artists depict animals realistically and others use abstraction. Now it's your turn to try out both of these styles and complete an animal drawing of your own.

MATERIALS

- 8.5 x 11 in. paper
- printer
- 8.5 x 11 in. or larger tracing paper
- pencil
- masking tape
- 18 x 24 in. charcoal paper
- soft vine charcoal
- compressed charcoal
- color pastels
- kneaded eraser
- fine-point marker or brush pen



The student who made the drawing below used highlights and shadows to add drama.



STEP 1 Select Your Images and Draw

In this project, you will draw your chosen animal in a realistic way. Then you'll integrate an abstracted version of the animal into your drawing. To begin, look for examples of animals in works of fine art and photography. Select two images featuring the same type of animal. The animals should be roughly the same size but in different poses. One of the images will be a reference for your realistic drawing and the other image will be a reference for your abstract drawing. Print both images on 8.5" x 11" paper. Using your realistic reference image, develop a realistic drawing in vine charcoal on a sheet of 18" x 24" charcoal paper. This will become your finished drawing. Pay close attention to how you draw fur, feathers, and scales. Detailed textures will make your drawing more realistic.

TIP: Since this drawing is in vine charcoal, pay attention to the highlights and shadows.

Create several sketches, experimenting with line, pattern, and texture.



When you are happy with your composition, begin to incorporate color.



Prepared by Matthew Capezuto and Monica Carrier with Min Wook Rhee, Asian Studio of Art, Little Neck, New York



STEP 2 Sketch Your Abstract Animal

Next, sketch your abstract animal. Place a sheet of tracing paper over your abstract reference image and secure it at the corners with masking tape. Create a continuous contour line drawing of the animal in the image. When you are finished, remove the printed image and use your contour drawing as a reference to make several more sketches in pencil on additional sheets of tracing paper. Each of these sketches should be more abstract than the previous one. Experiment with unexpected qualities of line, pattern, and texture. Next, place your abstract sketches over your realistic drawing one by one. Experiment by placing the abstract animal sketches in different places on the realistic composition. Determine which sketch and arrangement make the most interesting and dynamic composition.

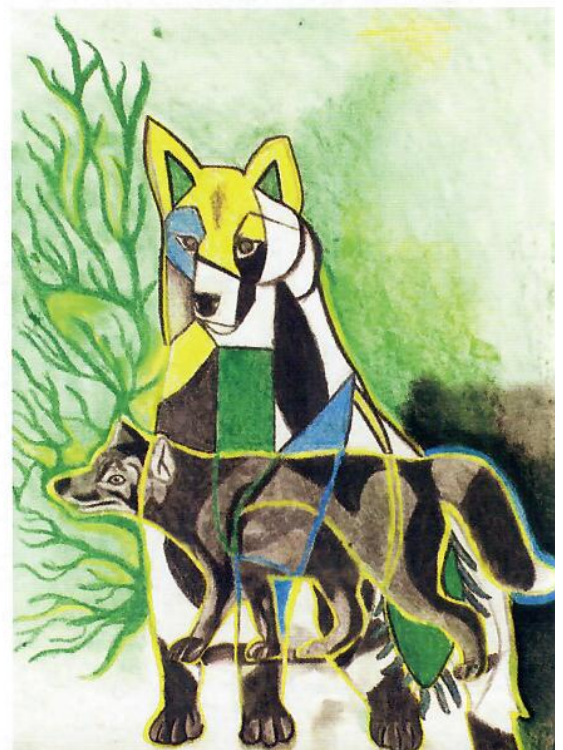
TIP: In your abstract sketches, draw the contour lines through the animal, not just around it.

STEP 3 Add Your Abstract Animal

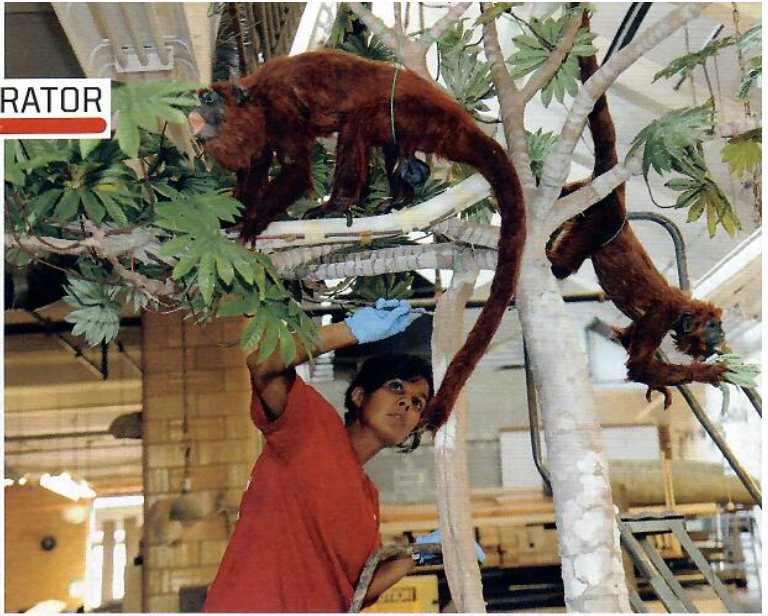
When you have selected one of your abstract sketches, incorporate it into your realistic composition. Draw with vine charcoal and erase areas of your realistic animal drawing with a kneaded eraser. Expand the background to show a complete scene, or keep it simple. Once you've sketched your abstract animal, add limited colors with pastels. This will help emphasize the foreground and background. Select colors that represent your chosen animal.

TIP: Adding color to only one of the animal figures will create a clearer composition.

How did the student who made this drawing use pattern?



GREAT ART JOBS MUSEUM PREPARATOR



Rebecca Meah sculpts two howler monkeys for the exhibition "The Power of Poison."

Monkey Business

Rebecca Meah talks about building models for the American Museum of Natural History in New York City

SCHOLASTIC ART: What is your job?

REBECCA MEAH: I am a museum preparator at the American Museum of Natural History. I make anything you see in a display, from plants and insects to mammals, dinosaurs, and lizards.

SA: What is your working process?

RM: I start by doing some research and speaking with the curators and scientists at the museum. Then to build a model, I make a steel armature that captures the animal's pose and the measurements of the skeleton. I shape it in foam, coat it with clay, and sculpt the clay, adding details like hair or feathers. Finally, the model is cast, usually in polyester resin, and then painted.

SA: How collaborative is your job?

RM: The scientists are really involved. If I have questions, they are there to answer them. They review my work every few weeks and tell me what changes to make so the models are accurate. They also provide specimens from their collections department for reference.

SA: When did you know you wanted to be an artist?

RM: I can't remember when I didn't want to be an artist! I'm interested in science too, but I really gravitated toward the arts. So I studied traditional sculpture and painting in college.

SA: Do you have advice for students who want to be museum preparators?

RM: Computers are the future. I would encourage students to be open to new technology but also to keep a foundation in traditional building techniques.

SA: What has been the biggest factor in your success?

RM: I work really hard!

SA: What do you love most about your job at the museum?

RM: That it doesn't feel like a job! I'm always learning something new for every show. I think that's been the most amazing part of this job. I never feel bored here. I always love to come to work every day.

CAREER PROFILE

MUSEUM PREPARATOR

SALARY: Museum preparators earn between \$28,000 and \$50,000 per year, depending on location and experience.

EDUCATION: Many museum preparators have a bachelor of arts degree (B.A.) or a bachelor of fine arts degree (B.F.A.).

GETTING STARTED:

- ▶ Take traditional drawing, painting, and sculpting classes.
- ▶ Visit natural history museums and study books about animals.
- ▶ Intern or volunteer at a museum.

@AMNH/r. Mickens (all photos)