



SCHOLASTIC

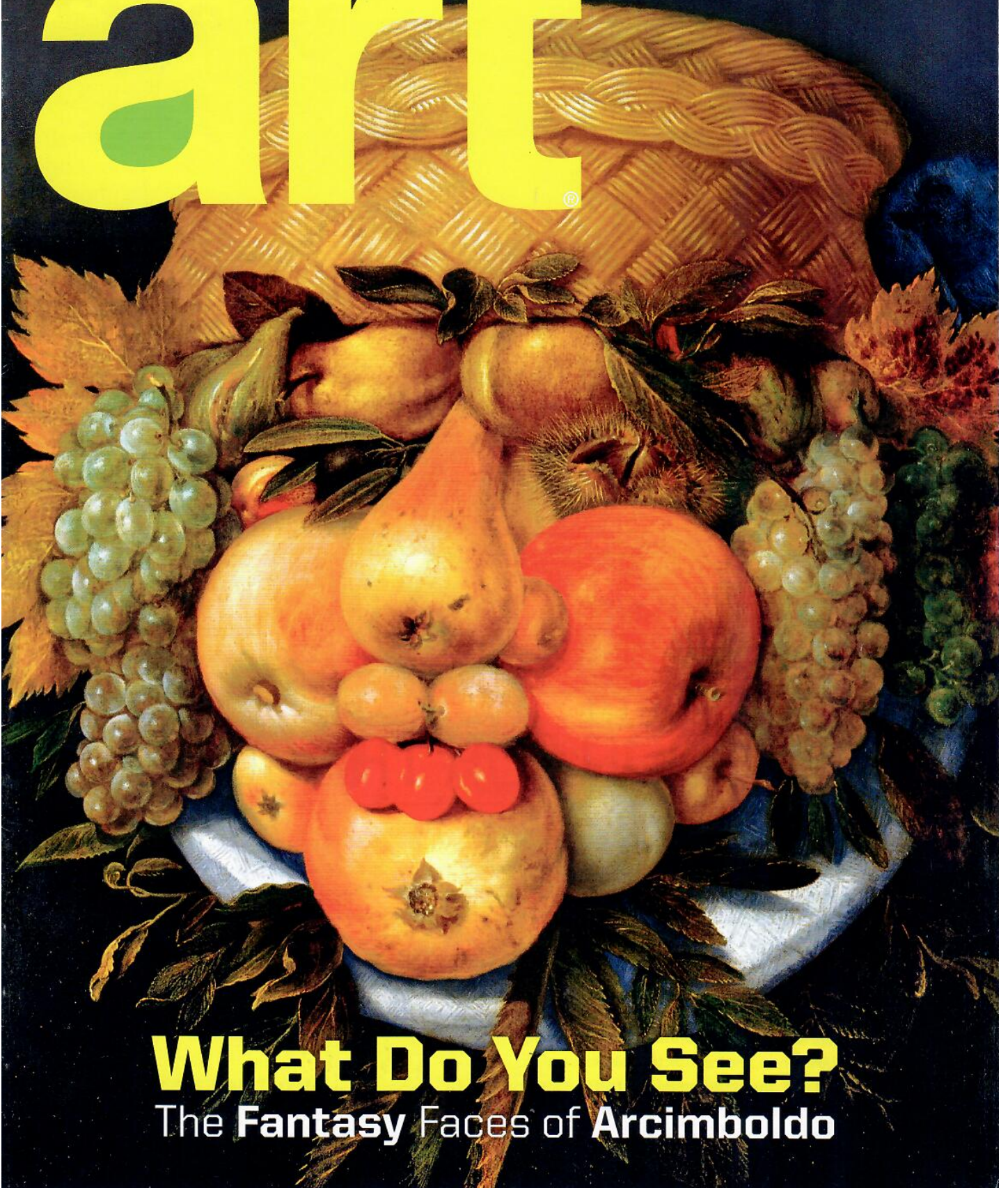
SEPTEMBER/OCTOBER 2011

[www.scholastic.com/art](http://www.scholastic.com/art)

Vol. 42 No. 1 ISSN 1060-832X



# art



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Cover: Giuseppe Arcimboldo (1526-1593), *Reversible Head with Basket of Fruit*, c. 1590. Oil on panel, 22 x 16 3/8 in. French B Company, New York. Photo: akgtimages via Newcom.



This colorful photograph looks good enough to eat! How many different fruits and vegetables can you identify?

Carl Warner, *Coralscape*. ©Carl Warner.



**WEB LINK:** See a video of one of Carl Warner's foodscapes on our Web site: [scholastic.com/art](http://scholastic.com/art)

## FOOD FOR THOUGHT

**B**ritish food photographer Carl Warner can transform a pineapple into a fish, a zucchini into an eel, and a flowery head of broccoli into rocky coral. Using cut-up fruits and veggies, Warner creates realistic-looking scenes called "foodscapes" and snaps photos or shoots video of them.

In *Coralscape* (above), the surface of the water is actually a sheet of rippled glass. Everything from the mushrooms in the background to the bright-pink dragon fruit

in the foreground were placed below the glass to look as if they're underwater.

Warner told *Scholastic Art* that he was inspired by a trip he took to swim in the Red Sea. "The amazing experience of seeing all the coral and fish was something I always wanted to re-create," he says.

People often call Warner a modern-day Arcimboldo, an artist you'll read about in this issue. Warner sees the connection but says, "Arcimboldo's work is all about portraits, and mine is about landscapes."

# Stitches of Hope

**A** 30-foot-wide American flag was flying near the World Trade Center during the terrorist attacks on September 11, 2001. Nearly 3,000 people were killed that day, but this symbol of America's resilience survived. Badly torn and tattered, the flag continued to wave high in the air during the aftermath of the attacks.

Seven years later, the flag was sent to Greensburg, Kansas, after a devastating tornado hit there. Members of the Kansas community used flags salvaged from that



storm to repair the 9/11 flag (above). The flag then traveled around the country, and more Americans helped repair it. Local service heroes added stitches to it.

For the 10th anniversary of the attacks, the 9/11 flag will be donated to the National September 11 Memorial & Museum at the World Trade Center.

**The National 9/11 Flag** became a huge community art project when Americans came together to repair it.

This giant bronze teddy bear weighs as much as four full-grown elephants!

## BIG APPLE BEAR

**N**ew York City gained a new resident over the summer—this giant teddy bear moved onto the sidewalk along Park Avenue. Although it looks like a large-scale fuzzy stuffed animal, the 23-foot-tall sculpture is actually made of bronze and weighs nearly 17 tons!

The playful piece, called *Untitled (Lamp/Bear)*, is the work of Swiss-born installation artist Urs Fischer. Painted bright yellow, the bear is slumped against an enormous black desk lamp, which sticks out of its back and through its head. The lamp even lights up. The bear will be on display through September.

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# Funny Faces

Renaissance painter Giuseppe Arcimboldo transformed natural objects into portraits of fantasy



In Arcimboldo's expressive, grotesque portrait *Winter*, painted in 1563, the gnarled trunk of a tree becomes the neck of an elderly man, complete with bulging veins.

Giuseppe Arcimboldo, *Winter*, 1563. Oil on panel, 26 1/4 x 19 7/8 in. Kunsthistorisches Museum, Vienna. Photo: Erich Lessing / Art Resource, NY.

A cucumber nose, a peach for a cheek, teeth made from peas, and a jacket of wheat. These items show just a few of the summer crops that Giuseppe Arcimboldo (ar-chim-BOHL-doh) used to make the **composite portrait** *Summer*, at right. He painted it in 1563—that's more than 400 years ago! At a time when other artists strove for beauty and **realism**, Arcimboldo preferred to paint visual jokes and **illusions**. He was an artist truly a "head" of his time!

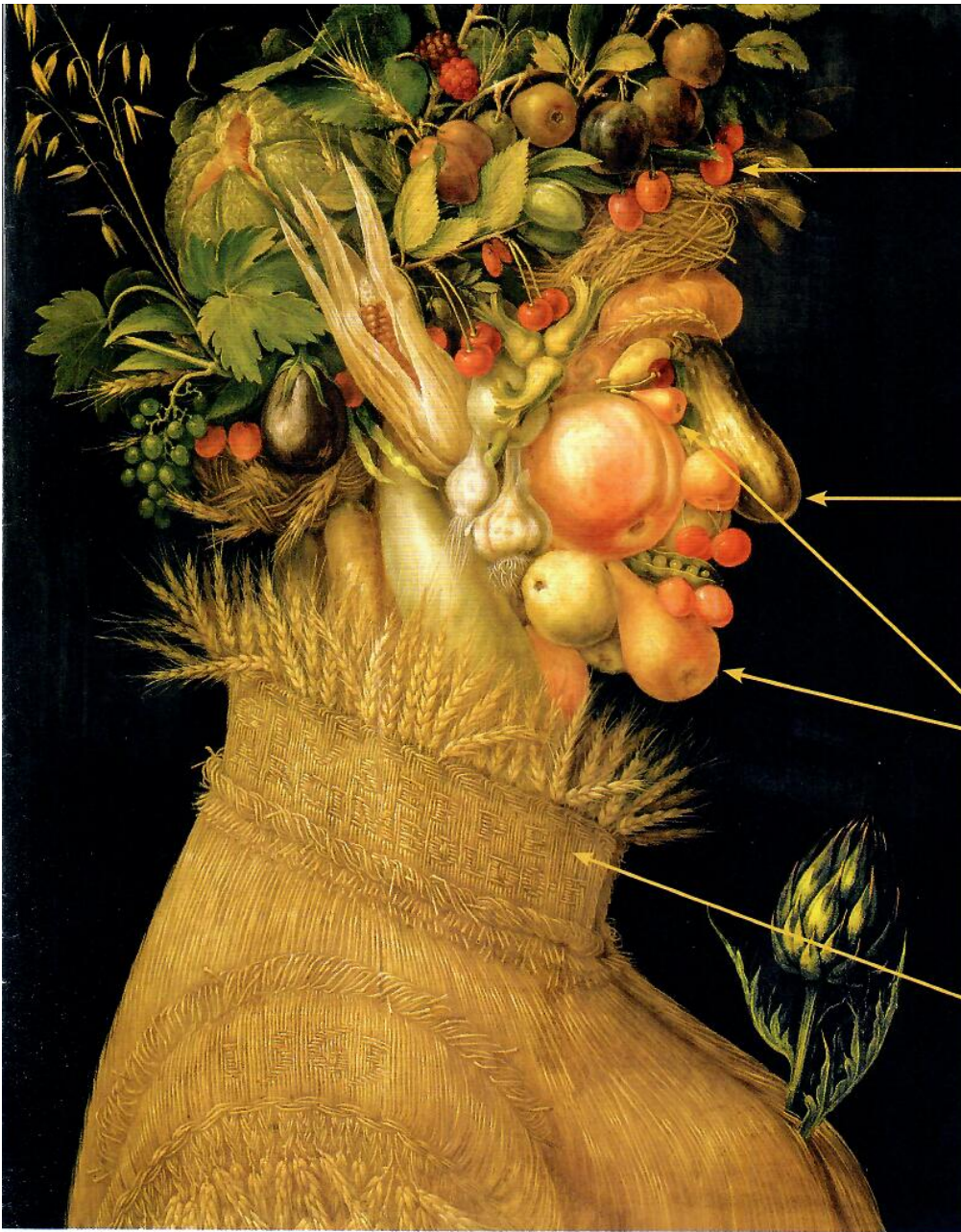
## Inspiration in Ugliness

Arcimboldo was born in Milan in 1526 during the height of the **Renaissance**, a time of renewed interest in science, literature, and visual art in Europe. His father was a painter, and Arcimboldo trained to be an artist too. He studied the works of the great masters, including Leonardo da Vinci, who had lived in Milan during the late 1400s.

One series of Leonardo's pen-and-ink sketches intrigued young Arcimboldo. They were of **grotesque heads**—faces with **exaggerated** features like crooked noses, bulbous foreheads, and weak chins. Most art of the time featured **idealized** human subjects, and these representations of ugliness made a strong impression on Arcimboldo.

## Art & Science

At age 36, Arcimboldo moved to Vienna to become court painter to Maximilian II, the ruler of the Holy Roman Empire, which included Austria, Germany, and other parts of Europe. Maximilian II was interested in scientific study. Part of Arcimboldo's job was to depict plants and animals for Maximilian II's scientific records. These realistic drawings gave the artist the idea for an unusual series of paintings.



### OVERLAPPING SHAPES

Arcimboldo formed the crown of the head by **repeating** and **overlapping** the circular shapes of berries, cherries, and plums.

### REPLACEMENT

Various summer crops stand in for familiar facial features. This cucumber forms an **elongated** nose.

### SCALE CHANGES

The fruits' **comparative sizes** are not realistic. Arcimboldo changed the **scale** of each of these two pears.

### TEXTURE

This coat of woven wheat appears **rough**, while the collar appears **soft**. Look closely—can you find the artist's hidden name?

## The Four Seasons

To carry out this idea, the artist used his nature studies as reference material. He then **juxtaposed** and **overlapped** the natural objects in such a way that they formed portraits in profile. Each of the portraits is a **visual paradox**. Take a look at the image above—do you first see the fruits and vegetables, or the person? It is easy to see one or the other clearly, but not both at the same time!

Arcimboldo created a series of four portraits to represent each of the four seasons. *Summer* (above) represents the

bounty of the growing season, with images of summer produce forming the face. In contrast, *Winter* (left) represents the cold desolation of the season when the trees are bare. The artist **replaces** the nose with a gnarled branch and the mouth with a fungus. This **expressive** portrait was inspired by Leonardo's grotesque drawings.

Arcimboldo gave the paintings to Maximilian II as a gift. They were meant to honor him as not only ruler of the land and people, but of nature itself. The emperor was delighted by them.

**In Arcimboldo's time, the foods shown in *Summer* were all eaten during the summer season.**

Giuseppe Arcimboldo, *Summer*, 1563. Oil on panel, 26 3/8 x 20 in. Kunsthistorisches Museum, Vienna. Photo: akq-images.

**For more about the Renaissance, a map of Europe, and a picture of Leonardo's grotesque heads, turn to page 10!**

# Drawn From Nature

Arcimboldo's realistic animal sketches inspired him to create fantasy portraits

**M**aximilian II ruled the powerful Holy Roman Empire during the 16th century. He wanted it to be a leader in scientific study. He had plants and animals shipped to his palace in Vienna from the far reaches of the world. He built an enormous zoo and garden to show off these treasures. The emperor collected lions, tigers, and even elephants—animals few people at court had ever seen before. Arcimboldo and other artists were asked to create realistic “portraits” of each new species as it arrived.

## Realism and Fantasy

Look at Arcimboldo's realistic animal drawings, and you'll see how he used them to create his fantasy portrait *Earth*, on the right. The boar drawing, near right, bottom, has been reproduced almost exactly in the painting and placed behind the elephant's ear. The elephant's ear serves a dual purpose, since it can also be seen as the human subject's ear. The horned animals, such as the goat and deer, appear at the top of the portrait. Placed together, the antlers form a crown that wraps around the human subject's head.

By **overlapping** and positioning his animal drawings this way, Arcimboldo sets up a feeling of **incongruity**, one of the main elements of fantasy. No one would expect to see a human eye as a wolf's open mouth or a hare's hindquarters **replacing** a human nose. Arcimboldo's **unusual juxtaposition** of images takes us beyond the limits of reality and into the world of imagination.

## Playing With Scale

Another startling element in Arcimboldo's portraits is his **unrealistic use of scale**. In *Water*, at left, the image of the sea horse at the back of the head is almost the same size as the seal near it. If the scale were accurate, the seal would be much larger. The octopus on the right side of the portrait is gigantic in real life, but it is dwarfed by the crab on the left.

**What objects in Arcimboldo's *Water* are not sea animals? Why do you think he chose to include these?**

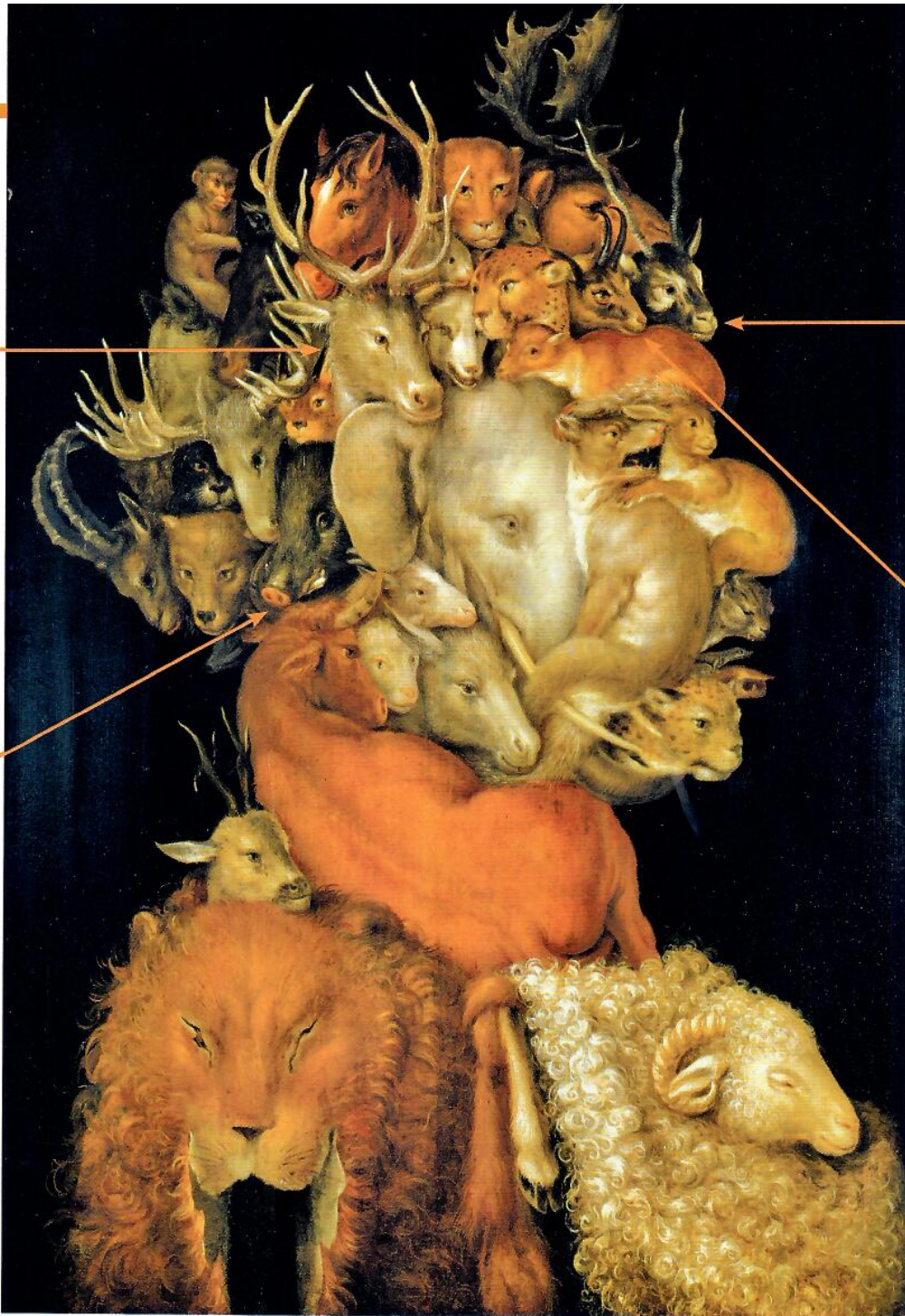
Giuseppe Arcimboldo, *Water*, 1566. Oil on panel, 26 3/8 x 19 7/8 in. Kunsthistorisches Museum, Vienna. Photo: Erich Lessing / Art Resource, NY.



**Arcimboldo sketched these animals in Maximilian II's collection. If you were to sketch local plants and animals, what would you draw?**

Top Left: Giuseppe Arcimboldo, *Nature Studies, Red Deer*. Bottom Left: Giuseppe Arcimboldo, *Nature Studies, Boar*. Top Right: Giuseppe Arcimboldo, *Nature Studies, Blackback*. Bottom Right: Giuseppe Arcimboldo, *Nature Studies, Chamois*. Watercolor on paper or parchment. Österreichische Nationalbibliothek, Vienna.





Arcimboldo's *Earth* symbolizes Maximilian II's rule over all of the creatures in his empire, human and beast.

Giuseppe Arcimboldo, *Earth*, 1570. Wood, 27.6 x 18.2 in. Private Collection, Germany. Photo: Erich Lessing / Art Resource, New York.

Take another look at *Earth*, above. Can you find any examples of unrealistic scale in this artwork?

### Gift for a King

The two portraits shown here are part of a series called *The Four Elements*. With *Air* and *Fire*, they stand for what was then believed to be all the matter in the universe.

Arcimboldo presented these works as gifts to Maximilian II. The emperor liked them so much that he displayed them in his private museum. He even had replicas painted of them (along with *The Four Seasons*, see pages 4-5) to send to other rulers in Europe. To Maximilian II, the portraits were symbols of his kingdom's commitment to scientific study.

# Tricking the Eye

In Arcimboldo's paintings, the images are not always what they seem to be

**BELOW:** Turn this page upside down. How do the two images change?

Giuseppe Arcimboldo, *The Cook*, 1570. Oil on panel, 20 11/16 x 16 1/8 in. Nationalmuseum, Stockholm. Photo: Erich Lessing / Art Resource, NY.

**RIGHT:** What do you see? Turn back to the cover for a better view.

Giuseppe Arcimboldo, *Reversible Head with Basket of Fruit*, c. 1590. Oil on panel, 22 x 16 3/8 in. French & Company, New York. Photo: skg-images via Newscom.



Arcimboldo had perfected the composite painting, but he wanted to take the techniques he developed for his trick portraits even further. Many artists of the Renaissance had become interested in creating realistic **still lifes**, paintings of everyday objects such as a bowl of fruit. Arcimboldo played with this idea, but in his still-life paintings, the bowl of fruit is more than it first appears to be.

## Flip This Page Upside Down!

In 1570, Arcimboldo started creating **reversible** paintings. In them, the image changes completely when the **orientation** of the canvas is changed. If you look at *The Cook* as it is shown below left, it resembles one of Leonardo da Vinci's grotesque drawings (see page 10). You see a man with a large, crooked nose, jagged teeth, and a sinister expression. But if you flip this page upside down and look again, you will see a tray of roasted pig, chicken, and other assorted meats.

In *Reversible Head With Basket of Fruit* (above, left), Arcimboldo employs a similar visual trick. Viewed one way, the painting appears as a still life of a fruit basket. When turned upside down, it transforms into the image of a face. The plums, apples, grapes, cherries, and pomegranate form the forehead, cheeks, hair, lips, and chin. These **overlapping circular shapes** draw your attention to the **focal point**—the elongated pear nose.

## A New Emperor

In 1576, Maximilian II died and his son Rudolph II became the emperor of the Holy Roman Empire. Rudolph II moved the capital city from Vienna to Prague. He established that city as a cultural center and invited scientists, philosophers, mathematicians, and artists from across Europe to join him there. He also built an



enormous art museum that included paintings by Arcimboldo.

Arcimboldo moved to Prague to work for Rudolph II, but in 1587 he returned to his hometown of Milan. There he created his most famous work, *Vertumnus* (below). In it, the artist depicts the emperor as Vertumnus, the ancient Roman god of seasons, flowers, and fruit trees. The abundant fruits, vegetables, and flowers that form the portrait are symbols of the prosperity of Rudolph's reign.

### Rediscovering the Artist

Arcimboldo died in 1593. Unlike other artists of the Renaissance, he was not immediately recognized as an important artist. He was virtually forgotten until the 1920s, when a group of young artists rediscovered him. They were known as the Surrealists and were interested in working with fantasy. They embraced Arcimboldo as one of their own. In fact, the famous Surrealist André Breton labeled him "the grandfather of Surrealism."



**In this painting Arcimboldo depicted the emperor Rudolph II as the ancient Roman god of gardens.**

Giuseppe Arcimboldo, *Vertumnus*, c. 1590. Oil on panel, 28 3/4 x 22 1/16 in. Skokloster Castle, Skokloster. Photo: SuperStock.

# 5 Things to Know About Arcimboldo's World



## 1 WHERE AND WHEN

Arcimboldo (1526-1593) worked during one of the most exciting times in history. This period, called the **Renaissance** (1400-1600), marked a rebirth of art, architecture, literature, and science. It began in Florence, Italy, then spread to Germany and northern Europe. Arcimboldo was influenced by some of the most important Renaissance artists.

## 2 CONTEMPORARY OF MICHELANGELO

When Arcimboldo was beginning his career in Milan, Michelangelo (1475-1564) was finishing his last Sistine Chapel fresco in Rome. Although the chapel is filled with **idealized** Renaissance figures, Michelangelo also added some **fantastic elements**. In the detail at right, an angel holds up a human skin that has the face of the artist himself.



Leonardo made caricatures of people he saw in the streets.



Dürer drew this rabbit from life, capturing each tiny detail.



Michelangelo painted himself as a grotesque human skin.

## 3 INSPIRED BY LEONARDO

Leonardo da Vinci (1452-1519) created idealized portraits like the *Mona Lisa*. But he was also fascinated by real people, and he filled his notebooks with sketches like the one at left. Compare the **exaggerated**, fantastic features drawn by Leonardo with the incredible **juxtapositions** that make up Arcimboldo's portraits.

## 4 NATURALIST LIKE DÜRER

With the Renaissance came a renewed interest in scientific observation. Like Arcimboldo, German artist Albrecht Dürer (1471-1528) worked from nature. He painted this watercolor of an ordinary rabbit in which the focus on every detail creates a fantastic kind of **hyper-realism**.

## 5 REDISCOVERED BY THE SURREALISTS

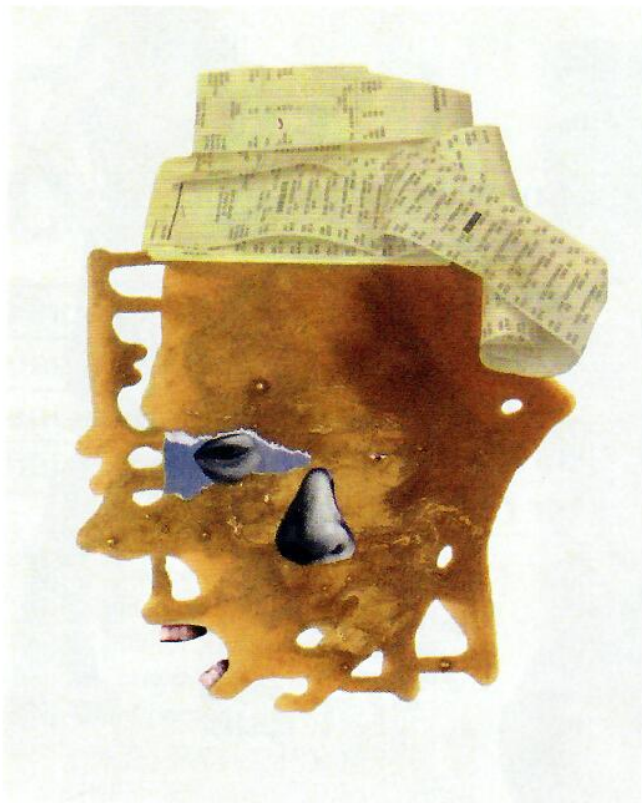
Unlike Leonardo, Michelangelo, and Dürer, Arcimboldo was forgotten for years. In the 1920s, a new interest in fantasy brought Arcimboldo's work to the attention of a group of young artists. These Surrealists,



Displaced objects create new ones in Joan Miró's portrait.

like Joan Miró, borrowed Arcimboldo's juxtaposition, **scale changes**, and **distortion** to create their own fantastic portraits.

Top to Bottom: Leonardo da Vinci, Caricature. Pen drawing on white paper, turned yellow. Preserved at the Royal Library of Windsor Castle. Photo: Alinari / Art Resource, NY; Albrecht Dürer, Young Field Hare, 16th century. Staatliches Kunstmuseum, Dresden. Photo: SuperStock; Michelangelo Buonarroti, Detail from *The Last Judgment*. Fresco. Photo: Alinari / Art Resource, NY; Bottom. Right: Joan Miró (1893-1983). Composition. Museu d'Art de Catalunya, Barcelona. Photo: Scala / Art Resource, NY. (©2011 Successors Miró / Artists Rights Society (ARS), New York / ADAGP, Paris, Map: Jim McMahon.



# Freaky Features

Like Arcimboldo, collage artist Elizabeth Albert creates portraits by combining unusual images

**D**o you enjoy making collages with pictures cut out from magazines? Elizabeth Albert creates her **composite figures** by making collages too. She uses **found images**, ink, paint, and enamel to form unusual compositions.

Albert's *Minos* (above, left) is an **abstract** splash of enamel with photos of eyes, teeth, and a nose glued on it. The artist told *Scholastic Art* that she created this piece after she accidentally spilled some enamel. She liked the shape of the spill and glued a sales receipt to it. Adding the eyes, nose, and teeth transformed an abstract shape into a face.

The image has even more unexpected elements because one of the eyes is in profile, but the other eye faces forward. This creates the **illusion** of two faces in the same portrait. This is similar to Arcimboldo's reversible paintings. They are still lifes when viewed one way, and portraits when seen another way.

In other works, Albert combines surprising images to create new ideas. Look at the eyebrows in the portrait *Bad Man* (above right). Do you see the polar bears?

Creating collages gives Albert a sense of wonder that comes from placing unexpected images together.



**LEFT:** When you look at *Minos*, do you see a face in profile or one staring straight ahead?

Elizabeth Albert, *Minos*, 2009. Mixed media on paper, 11 x 8 in. ©Elizabeth Albert.

**RIGHT:** Why do you think Albert chose to title this collage portrait *Bad Man*?

Elizabeth Albert, *Bad Man*, 2009. Collage and gouache on paper, 11 x 8 in. ©Elizabeth Albert.

“I see things I didn't know existed.”

-Elizabeth Albert

# Is This Art Too Raw?

Artist Betty Hirst stirred up controversy when she covered this cup and saucer in raw bacon.

Betty Hirst, *Hommage a Meret Oppenheim*, 2008. Materials: cup, saucer, spoon, raw meat. ©Betty Hirst. Photo: Raphael Brion



**A**rtists sometimes choose to “beef” up their art by using unconventional materials. In 1936, Swiss Surrealist artist Meret Oppenheim shocked and inspired the art world when she covered a teacup, saucer, and spoon with animal fur. By doing so, she removed the functionality of the cup and made the object into art.

A recent trend in contemporary art is to use raw meat. Artist Betty Hirst created a modern update of Oppenheim’s piece by covering a teacup in bacon (above). Meat art has even made its way onto the red carpet. Pop singer Lady Gaga recently wore a “meat dress” at the MTV Video Music Awards (above right).

Meat is difficult to work with. As it rots, it attracts flies and maggots. It also attracts controversy. Animal-rights activists have protested its use. But the artists who use it say meat art has deep meaning. Since it does not hold up over time, meat can symbolize the temporary nature of life. It can also symbolize death.

What do you think? Is it OK to use meat in art?



**TELL US  
WHAT YOU THINK!**  
Post your opinion  
on our Web site:  
[scholastic.com/art](http://scholastic.com/art)

Some artists use meat as a medium. You decide if the idea is fresh or rotten.

Did Lady Gaga spoil your appetite when she wore this dress made out of meat?



**YES**

**Meat is an acceptable material to use in art. Here’s why:**

- ▶ As long as they aren’t breaking any laws, artists should use any material that inspires them.
- ▶ Meat is a powerful medium. It can raise awareness and make people think about political and social issues.
- ▶ People eat meat and wear leather. There is no difference between using animals this way and using them in art.

**NO**

**Meat is not an acceptable material to use in art. Here’s why:**

- ▶ Meat should not be made into artwork. It is cruel and disrespectful to the animals.
- ▶ Meat rots quickly and attracts flies and maggots. Using it is inappropriate and unsanitary.
- ▶ Using real meat in art when people may need it for food is wasteful.

# Colorful Collages

Find out how Cody Abbott used magazines, glue, and a projector to create his award-winning artwork

**A** freshman at Columbus College of Art & Design in Columbus, Ohio, Cody Abbott lives and breathes art. "Without art, my life would be bland and colorless," he says. The 18-year-old hopes to become an art educator one day. He was inspired by his high school art teacher. He says, "Being able to help others unlock their creative potential would bring great joy to my life."

## When did you first get serious about art?

I really got into art in high school. My teacher at Hilliard Davidson High School, Daniel Gerdeman, taught me how to create art with a fresh set of eyes.

## What inspired this award-winning piece?

During my senior year, I needed a big idea for my portfolio. I decided to create seven collages based on the colors of the rainbow. I wanted to explore the range of emotions people feel when they see a color. For example, does the red collage make people think of anger or romance?

## What gave you the idea to drop portraits out of the collages?

An artist named Alexandre Farto inspired me. He uses negative space to create faces you don't see until you look more



Cody Abbott won a Scholastic Art & Writing award for his series of mixed-media collage portraits at right.

closely. I loved that effect and wanted to use it to create portraits of my friends.

## How did you create your collage?

I cut out images from magazines. I glued them on 24" X 24" boards. I covered some of them with paint. To create the faces, I snapped photos of my friends and turned them into black-and-white images using Photoshop. I projected the image of each face onto white 24" x 24" paper. I cut out the black parts and laid each one down on its board. The collage areas filled out the former black areas, and the white faces remained. I coated each finished piece with Mod Podge to seal and protect it.

## What was the most challenging part?

Cutting the stencil. I used an X-Acto knife to get all the crisp edges and details.

## Do you have any advice for aspiring artists like yourself?

Take as many classes as you can. Also, practice. Art is tedious at times, but the work you put in pays off.



## Scholastic Art & Writing Awards

Cody's mixed-media portfolio won a Silver Medal in the 2011 Scholastic Art & Writing Awards. To find out more about this program, visit [artandwriting.org](http://artandwriting.org).

# Assemble a Collage

Use what you've learned about composite images to create a collage using unconventional materials

**Y**ou've seen how Arcimboldo created portraits by composing smaller images. In this workshop, you'll employ a collage technique using unconventional materials to create your own composite images.

## MATERIALS

### Required:

- Scissors
- Assorted glues (Elmer's Glue-All, glue sticks, hot glue, etc.)
- Paper (100lb or greater), large sizes work best

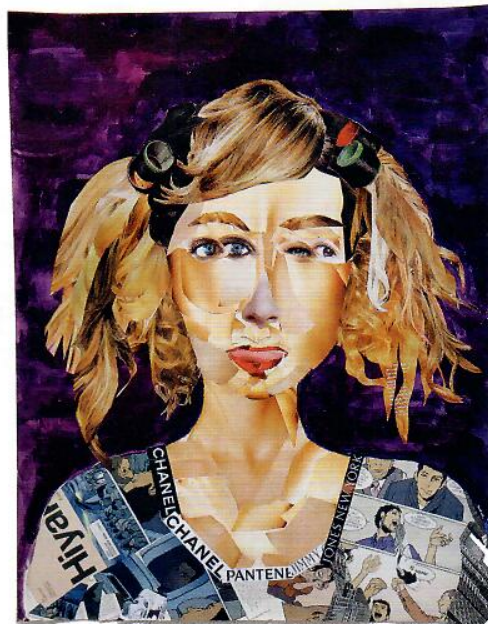
### Optional:

- Paint & brushes
- Colored pencils
- Old magazines and newspapers
- Scrap fabric
- Styrofoam
- Cardboard
- Aluminum foil
- Photographs
- Food wrappers
- Dried herbs and spices
- Dried beans
- Nuts and bolts
- Sculpture wire
- Masking or duct tape
- Coins
- Yarn
- Other found objects



Clara O. searches for magazine photos to use in her collage. She created a fantastical rabbit-in-a-business-suit image from collaged book pages.

**BELOW:** Eunice used magazine images of people to create a portrait. She set up a feeling of incongruity by placing two sets of eyes on the face.



## STEP 1 Brainstorm & Sketch

Make a list of ideas for your large image. Do you want your smaller images to form a portrait or an image of something else, like an animal or an object? Jot down all of your ideas. Choose four of them to explore. Think about how you would execute each one. What would the finished image look like? What materials would you need? Create several thumbnail sketches for each idea. Explore different compositions, color schemes, and materials.

**TIP:** Let your imagination run wild. Try out lots of ideas.

## STEP 2 Select & Gather Your Materials

Choose your favorite idea and scale up your thumbnail sketch onto a large sheet of paper. Make a list of all the materials you will need. You can use conventional collage materials, such as images cut from magazines and newspapers and/or personal



**LEFT:** Julie used a bike chain to form a head in silhouette. She filled the bottom part with nails and the top with old electrical components.

**BELOW:** Clara L. formed a portrait from food wrappers and photos of children and juxtaposed it against comics, arranged to resemble the American flag.



photos. Or you can use unconventional materials, such as food wrappers, dried beans, coins, nuts and bolts, or scrap fabric. Gather together all of your materials. **TIP: Be realistic. Limit your materials to those that are low-cost or free and easily available.**

### STEP 3 Create Your Collage

Arrange your materials over your large-scale sketch. Try out several different compositions. You can create visual interest by juxtaposing materials of contrasting texture, pattern, or color. If you are creating a representational collage, you can assign numbers (1-5) to tonal values in your image. Use a different material for each number. When you are happy with your composition, glue down your materials. You can embellish the finished piece with paint and/or colored pencils. **TIP: Craftsmanship matters. Take care when gluing your materials.**



Celina used beans to create her portrait. She worked from a photo and assigned a tonal value (and variety of bean) to each area of the face.

Prepared by Wook Choi and Justin Rhee, Oogle Art, New York City ([www.oogleart.com](http://www.oogleart.com)). Artwork by: Clara Olishansky, Eunice Oh, Julie Shin, Clara Lu, Celina Greene



**WEB LINK:**  
See more images from this project on our Web site: [scholastic.com/art](http://scholastic.com/art)

# This Job Is a Real Score!

David Rutter talks about helping create the most popular sports video game in the world

**SCHOLASTIC ART: What is your job?**

**DAVID RUTTER:** I am the line producer for *FIFA*, an award-winning soccer video game. I set the creative vision for the game—what features it includes, how it looks, and how you play it. I manage a team of about 60 people, who actually make the game.

**SA: How did you get this job?**

**DR:** I started as a quality-assurance tester. It's probably the lowest, but hardest, job in the field. Then I worked my way up—from testing to design to product management.

**SA: How do you re-create famous soccer players in the game?**

**DR:** We take pictures of each player's head from different angles. Then we create a 3-D animation of it. For movement, we film soccer players in a motion-capture studio. A software program allows us to draw lines that represent the players' bones. We call that line drawing an animation rig. In the video game, a 3-D animated body is placed over the rig and moves with it, the way a human moves.



David Rutter scored his dream job as the producer of the *FIFA Soccer* video game series.



**SA: What's the next big thing in video games?**

**DR:** The connection between gaming devices will be taken to a new level. You'll be able to start a game on your console at home and continue playing that same game on your phone, wherever you are.

**SA: What skills do you need to succeed at your job?**

**DR:** You have to be able to set priorities, communicate effectively, and be persuasive. Also, to create a sports video game, you need to have a deep knowledge of the sport and the culture that goes with it.

**SA: What is the best part of your job?**

**DR:** My work combines my two passions—soccer and video games. I truly have a dream job. The only thing that would have been better is if I had actually become a professional soccer player. But this is the next best thing!



**CAREER PROFILE**

**VIDEO GAME PRODUCER**

**Salary:** First-year video game producers make an average of \$43,000, depending on location, project, and experience.

**Education:** Most video game producers have a bachelor's degree in liberal arts, gaming, or animation.

**Getting Started:**

- ▶ Play video games! Familiarize yourself with different types of games.
- ▶ Read video game magazines. Learn about the latest video game innovations.
- ▶ Explore 3-D. Play around with software animation programs.

Photos courtesy of EA Sports.