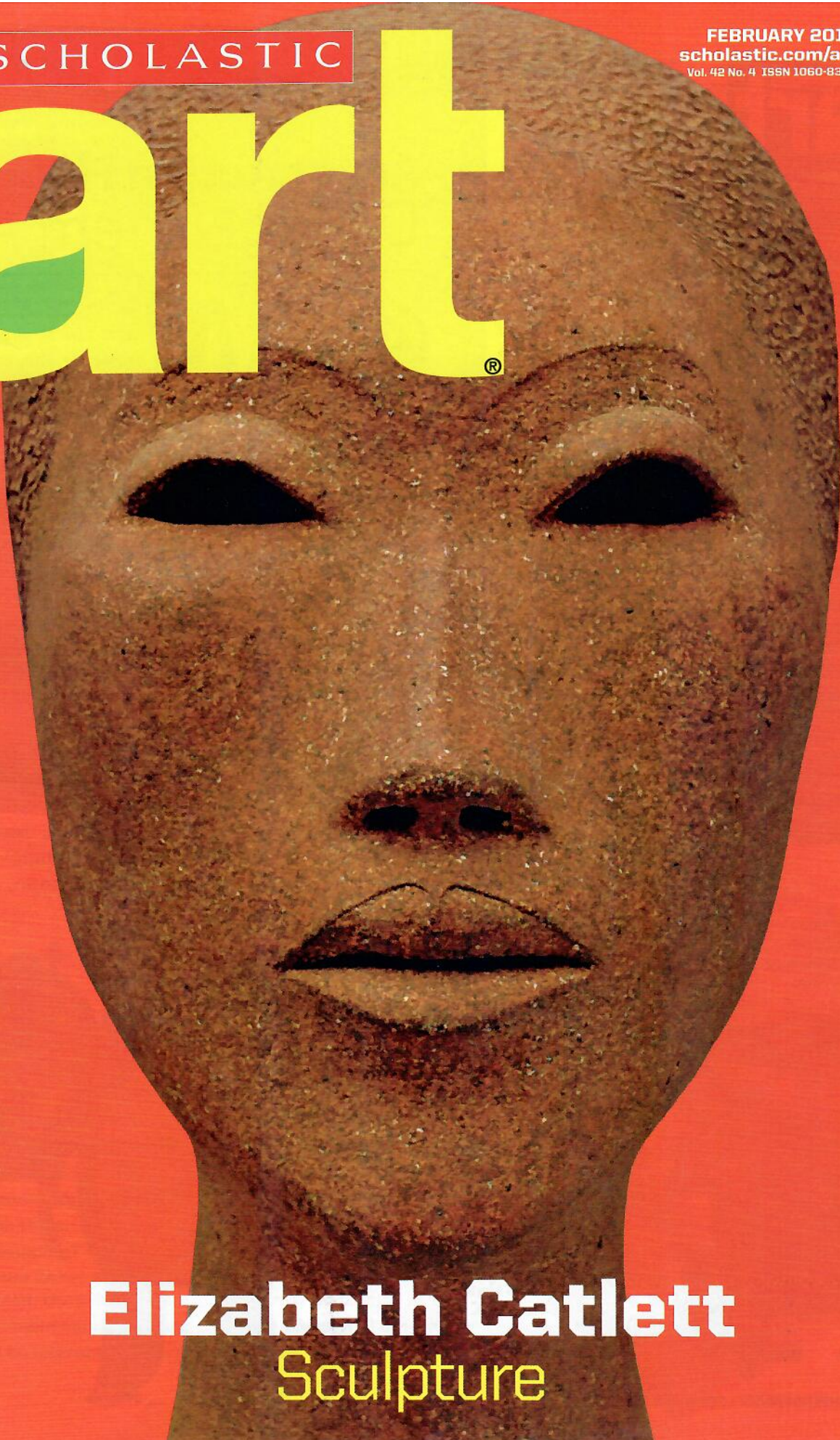


 SCHOLASTIC

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# art<sup>®</sup>



**Elizabeth Catlett**  
Sculpture



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Cover: Elizabeth Catlett (b. 1915), *Flora*, 1957, Terracotta, 15 3/4 x 8 1/4 x 11 1/4 in. (full view), Private Collection. Photo: Courtesy of June Kelly Gallery, NY. Art © Elizabeth Catlett / Licensed by VAGA, New York, NY.

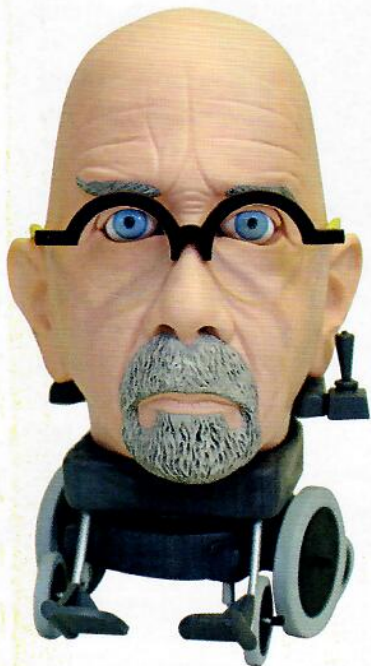
# Artist Action Figures: Collect Them All!

**W**atch out, X-Men, there are some new superheroes on the scene. They're called *The Art Army*. When they're not fighting crime, they're busy making world-class works of art.

Contemporary sculptor Michael Leavitt creates action figures of the world's most famous artists. He's made more than 300 figures of art-world superstars such as (clockwise from left) Kara Walker, Jasper Johns, Takashi Murakami, and Chuck Close.

Leavitt creates each artists' figure in the style of his or her own art. Murakami looks like one of the artist's anime characters, and Close has a realistic, oversize head in the style of his early paintings. Kara Walker, known for her paper cutouts, is holding scissors, and Jasper Johns is wearing one of his famous flags.

In creating these toys, Leavitt is turning the artists into art.



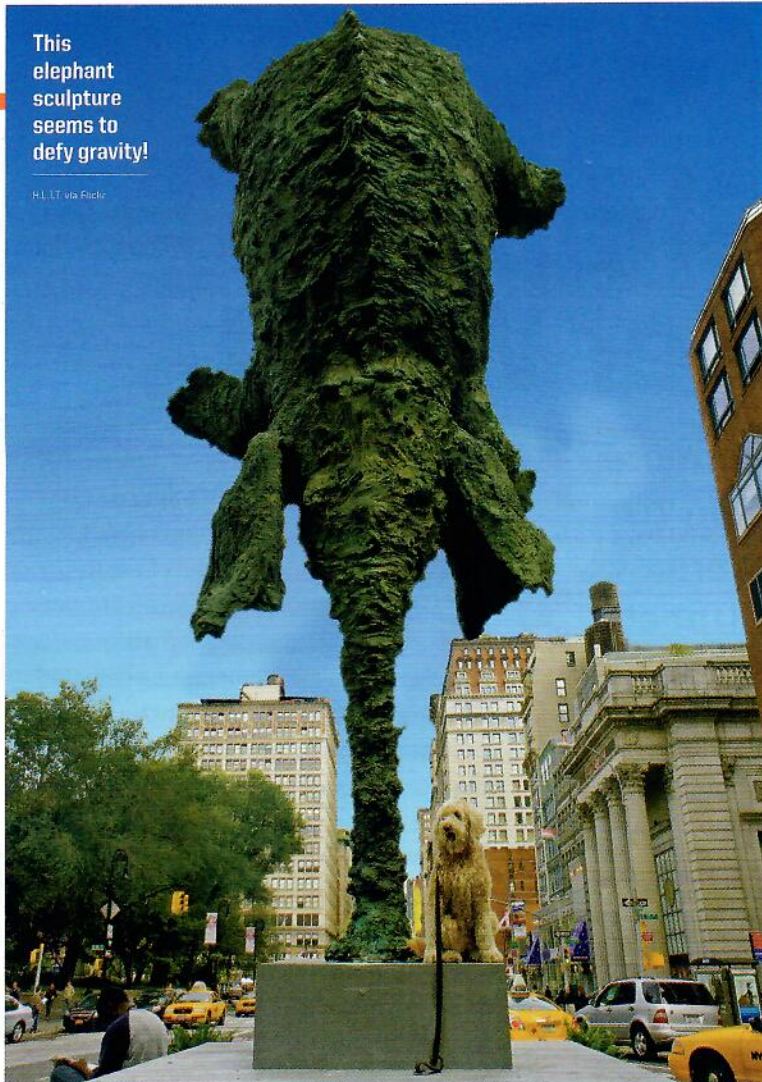
Clockwise from left: Kara Walker, Jasper Johns, Takashi Murakami, Chuck Close.

©Michael Leavitt (4)



This elephant sculpture seems to defy gravity!

H.L.L.T. via Flickr



## TRUNK STAND

**H**ow do you get a giant bronze elephant sculpture from Spain to New York City? Pack it in a *trunk*! This 26-foot-tall, 5-ton work of public art is currently on display near New York City's Union Square Park. Spanish artist Miguel Barceló cast the work in bronze in Spain, then shipped it by boat to the U.S.

Barceló's playful pachyderm balances on its trunk as its textured skin and floppy ears seem to be pulled toward the ground. The elephant looks like it might tip over, but don't worry. The artist worked with engineers to make sure it was secure.

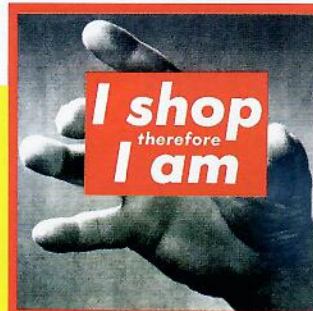
Barceló calls this weighty work a self-portrait. "It's like an artist in difficult times," he says. "We're always balancing on our trunks." What do you think he means? The elephant is on view through May 2012.

## Just a Game?

**A**merican contemporary artist Barbara Kruger is best known for combining images with words to make powerful statements. Look at the poster above, right. What do you think the artist is saying about shopping?

Kruger's latest work moves from the printed word to the audible one. The artist created an interactive

chessboard (below, right) and placed tiny speakers in it. When a player moves a chess piece, an audio phrase such as "Are you sure you want to do that?" plays. With *Untitled (Do you feel comfortable losing?)*, Kruger explores games and people's need to win them. It is currently on display at the World Chess Hall of Fame in St. Louis, Missouri.



Contemporary artist Barbara Kruger challenges you to a game of chess!

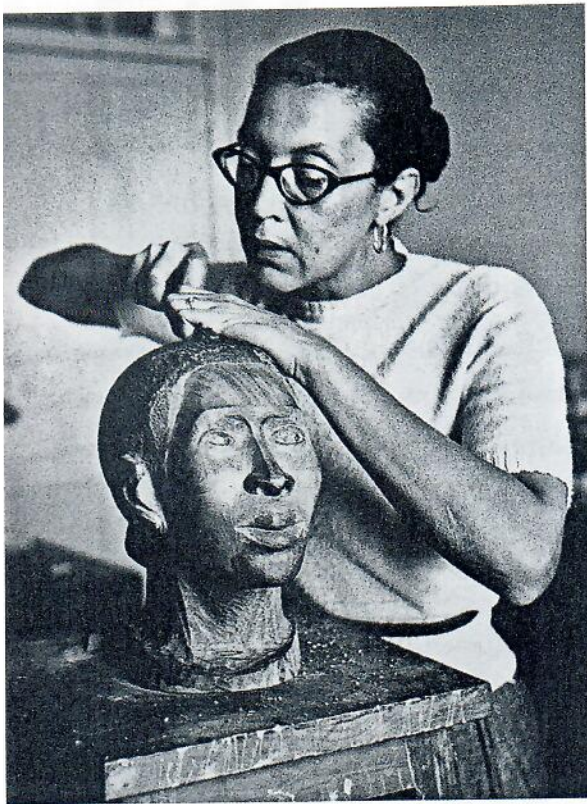
Barbara Kruger (b. 1945), *Untitled (I shop therefore I am)*, 1987, Photographic silkscreen (vinyl), 111 x 112 in. Photo: Courtesy of Mary Boone Gallery, NY. ©Barbara Kruger. Artist Chess Board by Barbara Kruger. *Untitled (Do You Feel Comfortable Losing?)*, 2006. Corian, electronic components, speakers, 10 x 41 x 41 in. ©Barbara Kruger.







**WEB LINK:**  
Watch video about  
Elizabeth Catlett:  
[scholastic.com/art](http://scholastic.com/art)



Catlett carving a sculpture in her studio, around 1947

# Shaping Her World

For more than 70 years, Elizabeth Catlett has carved her own path—in her life and her art

**A**merican sculptor and printmaker Elizabeth Catlett has been making powerful, arresting works of art for more than 70 years. As an African-American woman artist before the civil rights movement, she struggled to be taken seriously. She fought against prejudice and racism, creating art that stands for equality and justice.

## Talented Teen

Catlett was born in 1915 in Washington, D.C., the granddaughter of former slaves. As a child, she loved **modeling** and shaping clay. In high school, she **carved** her first sculpture—an elephant—out of Ivory soap!



## WRITE ABOUT ART

Study the sculpture on the left. Write down a list of words describing it. What is it a sculpture of? What does it look like? How would it feel to touch it? What emotions does it bring out in you? Use your list to write a short description of this piece.

**How does Catlett's *Elvira* change when viewed from different angles?**

Elizabeth Catlett, *Elvira*, 1997. Terracotta, 15 3/4 x 8 1/4 x 11 1/2 in. (full view). Private Collection. Photo: Courtesy of June Kelly Gallery, NY. Art © Elizabeth Catlett / Licensed by VAGA, New York, NY; Elizabeth Catlett, *Elvira*, 1997. Terracotta, 15 3/4 x 8 1/4 x 11 1/2 in. (3/4 view). Private Collection. Courtesy of June Kelly Gallery, NY. Art © Elizabeth Catlett / Licensed by VAGA, New York, NY.

Photograph by Bernice Kolko, courtesy of Elizabeth Catlett; © Elizabeth Catlett / Licensed by VAGA, New York, NY.



Catlett earned a scholarship to what is now Carnegie Mellon University. But when the school found out she was African-American, it refused to let her attend. At the time, many universities admitted only white students. So she went to Howard University, a historically black college.

### Advice From a Great Artist

Later, in graduate school, Catlett studied with American painter Grant Wood. He told her to choose the subject she knew best. Catlett explains, "I picked the African-American woman because I am one, and this is what I know and what I wanted to do." African-American women are the subject of a lot of Catlett's art. "I want to show black women with all their strength, beauty, and power," she says, "and all their problems, and how they overcome them."

### Strong Sculptor

Catlett's artistic style is influenced by her love of African art. Her sculpture *Elvira*, on the cover and at left, has **simplified** facial features that are **symmetrical** (the same on both sides). It looks similar to designs seen in ceremonial masks from many African cultures. To make the piece, Catlett used a coil-building technique, rolling and stacking long coils of clay and then smoothing them. This is an **additive method** of sculpture because material is added together to create the form. The terra-cotta clay gives *Elvira* its warm, brown color and grainy texture.

### Passionate Printmaker

In 1946, Catlett traveled to Mexico. She wanted to learn about **linoleum-cut**, or linocut, printmaking. A linocut is a **relief print** made by carving a reverse image into linoleum, then inking and pressing the image onto paper. In Mexico's tradition, linocuts often address social issues.

Catlett quickly mastered the technique. *Sharecropper* (above right) is one of the

artist's most famous prints. It features an African-American farmworker. Despite her humble clothing, she looks proud and strong. The carved lines follow the shape of the figure, giving it a sculptural, **three-dimensional** quality.

In Mexico, Catlett met and married her husband, painter Francisco Moya (he died in 2002). She decided to stay there permanently. Now 96, Catlett still lives and works in Mexico, but frequently travels to the United States.

**In what ways is a linocut print similar to a sculpture? In what ways is it different?**

Elizabeth Catlett, *Sharecropper*, 1952, printed 1970. Color linocut on cream Japanese paper, 544 x 513 mm. Restricted gift of Mr. and Mrs. Robert S. Hartman, 1992.182, The Art Institute of Chicago. Photo: The Art Institute of Chicago. © Elizabeth Catlett / Licensed by VAGA, New York, NY.



**“I have always wanted my art to service my people—to reflect us, to stimulate us, to make us aware of our potential.”**

**—Elizabeth Catlett**



# Mastering the Media



Elizabeth Catlett sculpts using a wide variety of materials, styles, and techniques

Why do you think Elizabeth Catlett titled this sculpture *Singing Head*? What title would you give it?

Elizabeth Catlett, *Singing Head*, 1980. Black Mexican Marble, 16 x 9 1/2 x 12 in. Smithsonian American Art Museum, Washington, DC. Photo: Smithsonian American Art Museum, Washington, DC / Art Resource, NY. Art © Elizabeth Catlett / Licensed by VAGA, New York, NY.

**O**ften, sculptors find a material they enjoy working with, such as wood, stone, or metal, and stick with it. Not Elizabeth Catlett. She enjoys the challenge of working in a variety of media. Sometimes, she'll even create a series featuring the same sculpture in several materials. She is interested in how using different materials changes the form.



**“You have to know your materials—what they’ll do and not do.”**

**—Elizabeth Catlett**

## Making Stone Sing

*Singing Head* (below left) is one such piece. Catlett has also created the **abstract** head in bronze, mahogany, and orange onyx. How might the shiny black-marble version shown here look different in the rich, warm hues of mahogany wood?

In this sculpture, the face seems to emerge from the stone—as if Catlett had uncovered something that was always within it. But it took a lot of planning to create. First, the artist sketched out her idea. She then carved a plaster **maquette** (small-scale model). Following the pattern of the stone, she chipped away at the heavy, solid mass of the marble. She carved the **convex** (curving outward) and **concave** (curving inward) areas. This is a **subtractive method** of sculpture because material is removed (or subtracted) to create the form. When she was finished, she polished the stone to make it “sing.”

## Art for All

Catlett wants all people—not just museum visitors and art collectors—to have access to her work. That’s why she has created several works of **public art**. “Art belongs to everyone,” she says.

She created the bronze **low-relief** public sculpture *People of Atlanta* (above), to be installed in Atlanta’s City Hall. A low-relief sculpture is two-dimensional, with images raised slightly from the background. To make it, Catlett carved each panel in





**Catlett created this low-relief bronze sculpture on a monumental scale.**

Elizabeth Catlett, *People of Atlanta*, 1989-1990. Atlanta City Hall, 55 Trinity Avenue, Atlanta, GA. The City of Atlanta. © Elizabeth Catlett / Licensed by VAGA, New York, NY; Spectator: iStockphoto.com

**The positive shape in Catlett's "invisible" man, is the area that has been cut-away.**

Elizabeth Catlett, *Ralph Ellison*, 2001-2003. Bronze and granite, 15 x 7 1/2 ft. Public sculpture in Riverside Park, NYC. © Elizabeth Catlett / Licensed by VAGA, New York, NY.

plaster, made a **mold** of it, and **cast** it in bronze.

Catlett wanted this **monumental** (very large-scale) sculpture to reflect the diversity of the people of Atlanta. It features dozens of **overlapping** figures against a cityscape background. Catlett says these people represent "young, old, black, white, Asian, Latin, men, women, children."

### **Invisible Man**

One of Catlett's public art sculptures has special meaning for the artist. It is a monument to American novelist Ralph Ellison. He wrote the 1952 book *Invisible Man*. The narrator of the book is an African-American man who feels invisible in a world that favors white people. He says, "When they [white people] approach me they see only my surroundings . . . everything and anything except me."

In this **flat-plane** sculpture, Catlett cleverly interprets this passage by **juxtaposing positive** and **negative space**. Visitors look through the cutout silhouette of a man and view the New York City park where the piece stands, but not the man himself—he's invisible. Catlett says she wanted to create the piece because "all of us feel invisible at one time or another." Do you agree with her statement? Have you ever felt invisible? Catlett has. She says, "As a black woman sculptor, I have also been invisible."





In this realistic modeled sculpture, Catlett depicts a tender moment between a mother and baby.

Elizabeth Catlett, *Mother and Child*, 1956. Terracotta, 11 ¼ x 7 x 7 in. Gift of The Friends of Education of The Museum of Modern Art, Modern Women's Fund, and Dr. Alfred Gold (by exchange). The Museum of Modern Art, New York, NY. Digital Image ©The Museum of Modern Art / Licensed by SCALA / Art Resource, NY. MOMA. Art © Elizabeth Catlett / Licensed by VAGA, New York, NY.



# A Universal Theme

Elizabeth Catlett uses different forms to explore a single subject—the bond between mother and child

**A**lthough each of the Elizabeth Catlett sculptures on these pages is unique in form, style and material, they are about the same subject: mother and child. This theme is a favorite of Catlett's. "Many of my sculptures deal with motherhood, for I am a mother and a grandmother," she explains.

## Model of Realism

Catlett created the **realistic** terra-cotta *Mother and Child*, left, in 1956, after her third son was born. It shows a seated woman holding a sleeping child on her lap. The woman's pose is **asymmetrical** (not the same on both sides). One leg and knee dip below the other.

In many of Catlett's other figures, the faces are turned upward to make them appear proud and strong. Here the woman's head is tilted downward, toward the sleeping baby. Does this position make her look more or less powerful? Why do you think so?



“The idea of a mother and child crosses racial and ethnic boundaries.”

—Elizabeth Catlett



### Simple and Strong

In the highly simplified *Mother and Child* from 1971, above, Catlett carved the figures from a single block of cedar. The child is completely enfolded in the mother's arms—we cannot tell where one begins and the other ends. The mother's face is turned upward, and her bent arm helps frame the sculpture's two **focal points**—the circular heads. Catlett has eliminated facial features and other details.

After completing this sculpture, Catlett polished the wood to a high shine. She says, “I like to finish a sculpture to the maximum beauty attainable from its material.” The warmth of the polish and the wood enhance the implied bond between the pair.



### Abstracted Artistry

Catlett's orange-onyx *Mother and Child* from 2001, above right, is the artist's most abstract interpretation of motherhood. In this piece, a carved head in profile sits atop a U-shaped body with an open space below the chest. Within this space sits a child with outstretched arms.

Catlett carved the removable figure of the child separately. According to the artist, this is **symbolic** as children separate from their mothers and mothers have to let them go.

Catlett originally created this composition in terra-cotta in 1978. She has made other versions in black marble, mahogany, and bronze.

**ABOVE LEFT:** The carved wooden sculpture is highly simplified, but still conveys the idea of a mother and child.

Elizabeth Catlett, *Mother and Child*, 1971. Wood, 26 1/4 x 17 x 9 in. Signed and dated. Courtesy of Jonathan Boos Gallery and the Kalamazoo Institute of Arts. Photo: Brian Mosher. Art © Elizabeth Catlett / Licensed by VAGA, New York, NY.

**ABOVE RIGHT:** How would the orange onyx mother and child change if the figure of the child were removed?

Elizabeth Catlett, *Mother and Child*, 2001. Orange onyx. The Grant Hill Collection of African American Art. © Elizabeth Catlett / Licensed by VAGA, New York, NY.



# 5 Things to Know About Elizabeth Catlett

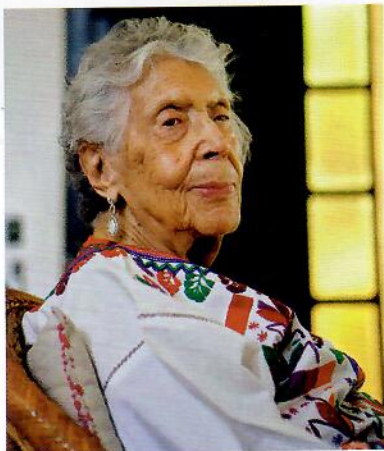
## 1 LIVES IN MEXICO

In 1940, Elizabeth Catlett won a grant to study printmaking and sculpture in Mexico City. There she met her husband and they raised three children. Today, the artist divides her time between Cuernavaca, Mexico, and New York City. "I love New York, but I also love to return to Mexico," she says. "It's quieter, calmer, and I work better."



## 2 STILL WORKING AT 96

Although she can't lift some of the heavy machinery that she once used to carve blocks of wood, Catlett is still sculpting. When she needs a hand, her sons are eager and willing to help.



▲ Elizabeth Catlett

Elizabeth Catlett: @Adriana Zehbrauskas / The New York Times via Redux.

## 3 SCULPTS SERIES

Catlett often recreates the same piece in several different media. In *Pensive*, the warm, polished wood (near right) lends the figure an air of optimism, while the dull, rough cast bronze version (far right) with a slightly tilted head, appears somewhat somber.



▲ These two sculptures are similar. But the materials used to create them gives each a different feeling.

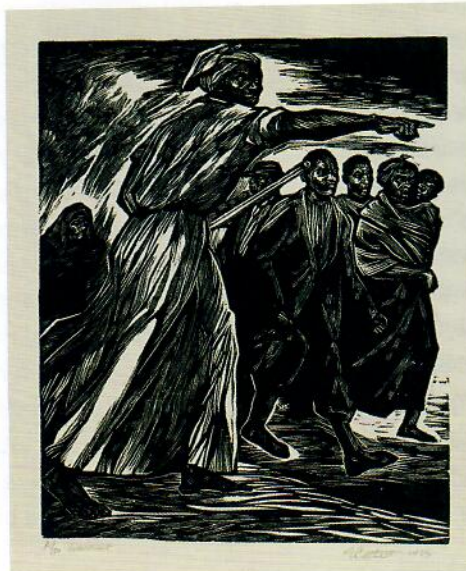
Elizabeth Catlett, *Pensive*, 1963. Cedar, 18 1/4 x 13 x 18 in. Private Collection. Photo: Courtesy of June Kelly Gallery, NY. Art © Elizabeth Catlett / Licensed by VAGA, New York, NY; Elizabeth Catlett, *Pensive Figure*, 1968. Bronze, 18 x 12 x 17 in. Sheldon Museum of Art, University of Nebraska-Lincoln, UNL-F.M. Hall Collection. Photo: ©Sheldon Museum of Art. Art © Elizabeth Catlett / Licensed by VAGA, New York, NY.

## 4 ARTIST FOR SOCIAL JUSTICE

Catlett's work often celebrates everyday heroes, such as mothers, but other pieces promote social causes or honor the heroes of African-American history. In the 1975 linocut print on the right, Catlett depicts Harriet Tubman leading a group of slaves to freedom along the Underground Railroad.

► Catlett celebrates Harriet Tubman, an American hero who stood up for justice.

*Harriet*, 1975. Linocut, composition, 12 7/16 x 10 1/8 in. Ralph E. Shikes Fund. (S45.1994) The Museum of Modern Art, New York, NY. Digital Image: ©The Museum of Modern Art / Licensed by SCALA / Art Resource, NY. Art © Elizabeth Catlett / Licensed by VAGA, New York, NY.



## 5 INSPIRES POETRY

In *Elizabeth Catlett: Grace Against Gravity*, poet Bobbie Wallace Wright describes Catlett's creative inspiration:

**"It comes of clay, wood and stone, carried, refined, molded somehow into one great moment that never stops talking. . . ."**



## CONNECTION ALISON SAAR

Creating a small model helped Saar envision the larger monument.

Alison Saar, Maquette for *Swing Low*. Photo: Courtesy L.A. Louver, Venice, CA.

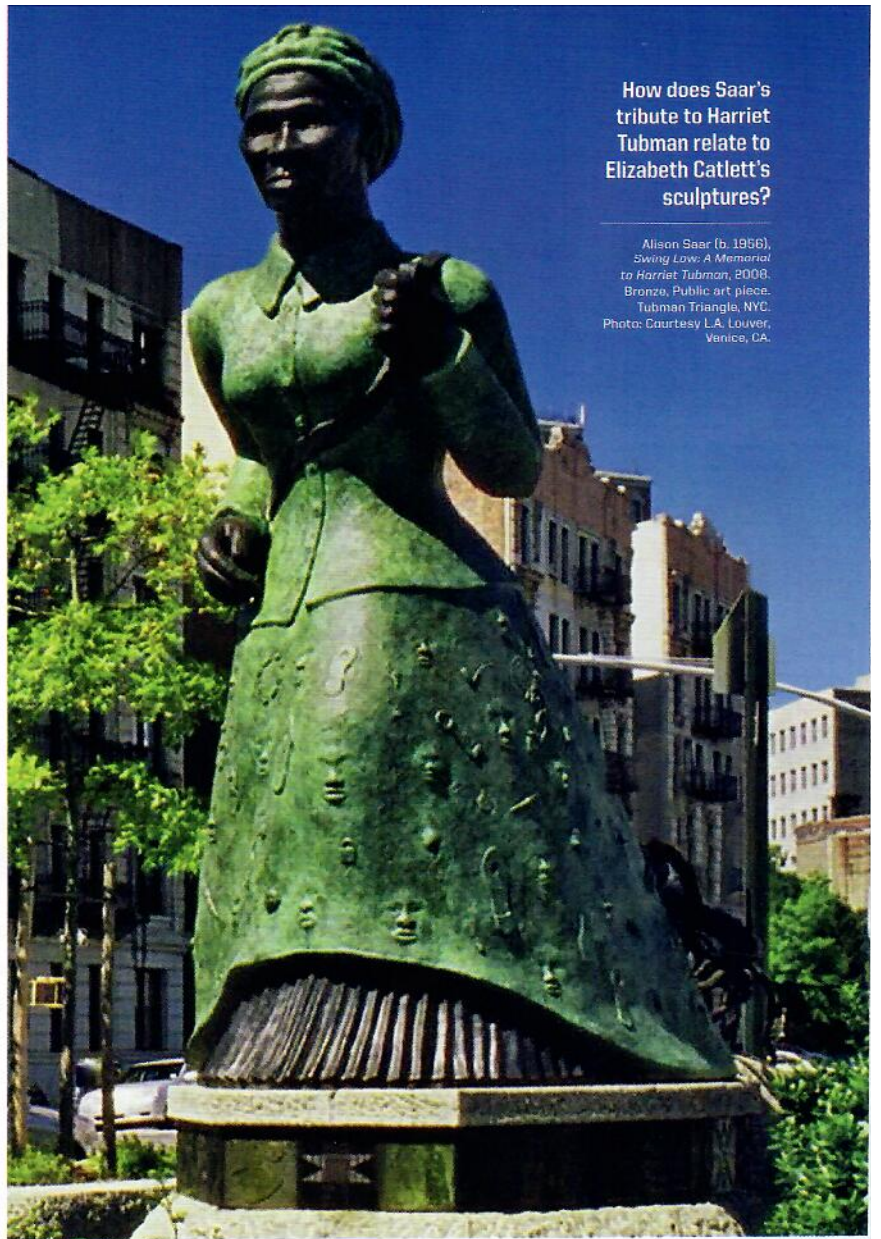


# Casting the Past

Alison Saar honors an important figure in African-American history with a sculpture

American contemporary sculptor Alison Saar is known for using human figures to explore African-American identity. Saar's *Swing Low: A Memorial to Harriet Tubman* depicts Harriet Tubman, who escaped slavery and then helped more than 70 others to freedom on the Underground Railroad. This "railroad" was made up of secret routes from slave states in the South to free states in the North.

Saar emphasizes Tubman's important role in history through the sculpture's monumental scale. Tubman is shown leaning forward, creating the illusion of movement. The figure's shape looks almost like that of a train chugging forward. On the skirt, Saar included reliefs of faces to honor the people Tubman



How does Saar's tribute to Harriet Tubman relate to Elizabeth Catlett's sculptures?

Alison Saar (b. 1956), *Swing Low: A Memorial to Harriet Tubman*, 2008. Bronze, Public art piece. Tubman Triangle, NYC. Photo: Courtesy L.A. Louver, Venice, CA.

helped. So Tubman is symbolically depicted as a train on the Underground Railroad carrying people to freedom.

*Swing Low* is 13 feet tall, but the clay maquette that Saar originally made in her studio was much smaller. Sculptors often begin working small, then scale up to a larger model. To ensure that the proportions remain correct, they must measure carefully. To create this piece, Saar cast a small model in bronze (above left), then worked with a foundry to cast the final monument.

*Swing Low* is a public sculpture that many people see every day in New York City. Are there public sculptures where you live?



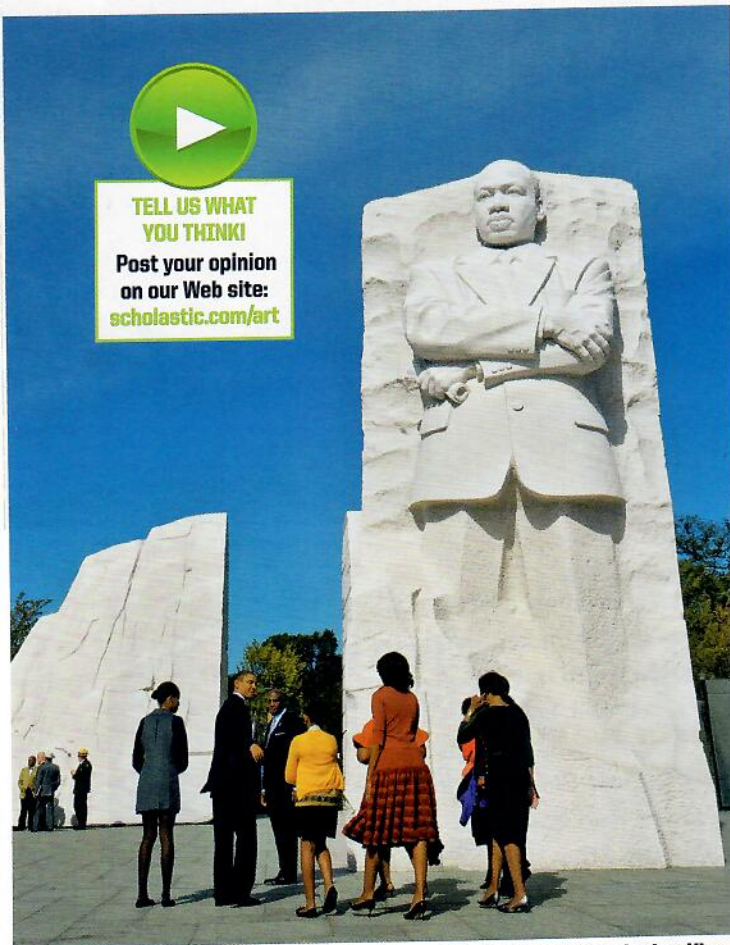
Alison Saar

Alison Saar: @The San Diego Union-Tribune via Corbis.



# Do Words Matter?

Did the creators of the King Memorial take too much artistic license with his famous words?



President Obama and his family pay tribute to Dr. Martin Luther King Jr. at the new memorial honoring him in Washington, D.C.

I WAS A DRUM MAJOR FOR JUSTICE,  
PEACE AND RIGHTEOUSNESS

Was it OK for the memorial creators to edit Dr. King's words?

Civil rights leader Dr. Martin Luther King Jr. is known for delivering rousing speeches that inspired people to action. In 1968, King spoke about how he wanted to be remembered. He said, "If you want to say that I was a drum major, say that I was a drum major for justice, say that I was a drum major for peace. I was a drum major for righteousness. And all of the other shallow things will not matter."

The creators of the new King Memorial in Washington, D.C., wanted to honor his words. They carved quotes from King's speeches into the granite surrounding a 30-foot-tall statue of King. To fit the quote above into the available space, they paraphrased it to read, "I was a drum major for justice, peace and righteousness."

The shortened quote has caused controversy. Critics like Maya Angelou, a famous poet and close friend of King, say the new quote changes the meaning of King's words. Angelou says it makes him sound arrogant instead of humble.

Angelou and others say the quote on the memorial is wrong and should be corrected. The memorial creators say shortening the quote was a fair solution to fit it in the space available. What do you think? Should the memorial creators correct the quote?

YES

**The King Memorial creators should correct the quote. Here's why:**

- ▶ The shortened version changes the meaning of the original quote.
- ▶ The quote is misleading; Dr. King did not say those words in exactly that way.
- ▶ This is a permanent memorial to a humble hero. It's important to get it right, no matter what it costs to fix it.

NO

**The King Memorial creators should not correct the quote. Here's why:**

- ▶ The original quote was too long; it works better as is. It's OK to edit if it works with the design.
- ▶ The key phrase is still there. The meaning of the original quote has not been changed.
- ▶ The memorial is a work of art. It is OK to take liberties for the sake of the design.



## STUDENT OF THE MONTH

# Thinking in 3-D

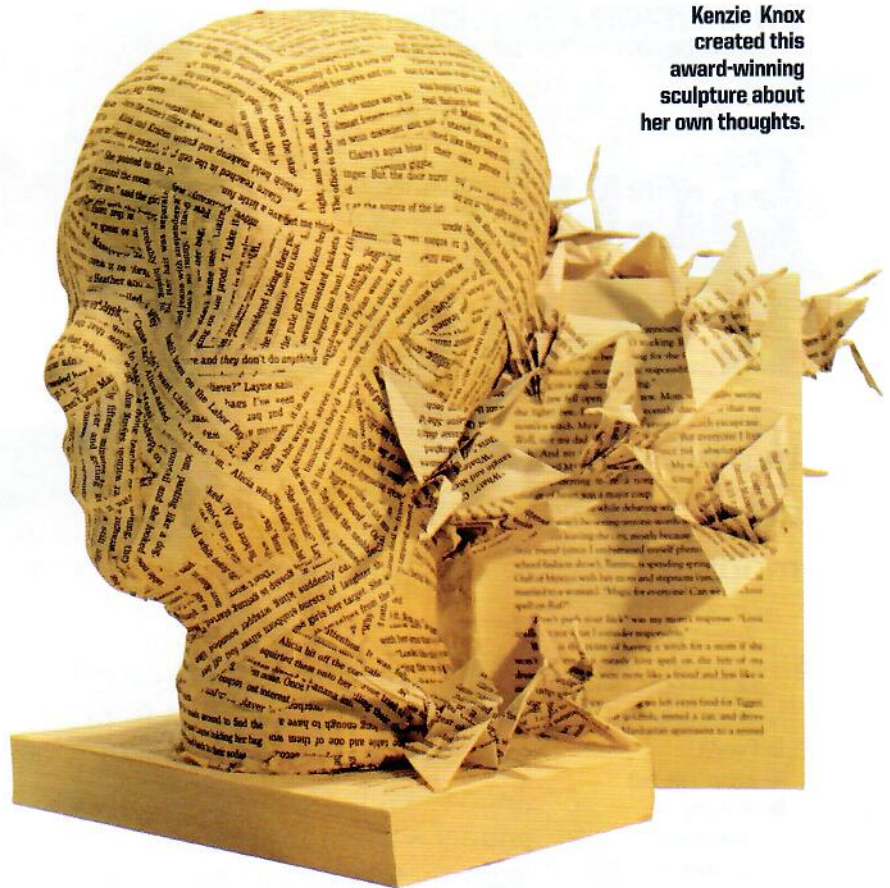
**Kenzie Knox wants you to know what she's thinking. She made a sculpture about it.**

**K**enzie Knox loves sculpture. "I love that it's three-dimensional. You can walk around a sculpture and experience it in different ways," says Kenzie, 18. A freshman art major at Appalachian State University in Boone, North Carolina, Kenzie's dream job is to create sculptures in her own studio someday.

**When did you first get serious about art?** I've done crafty things ever since I was little. But I really got serious when I took Crafts my freshman year in high school. We focused on making small projects in clay, collage, and weaving. I really liked it and wanted to do more.

**What inspired this award-winning piece?** I made a series of head sculptures for AP Studio Art my senior year. I wanted to create sculptures to illustrate what was going on in my head at the time. This piece, featuring paper cranes, is called "Fly Away Thoughts."

**What is the concept of the piece?** I wanted to show how people share their thoughts through writing. The cranes symbolize thoughts. They are flying out of the person's head and into the book.



Kenzie Knox created this award-winning sculpture about her own thoughts.

### How did you create your piece?

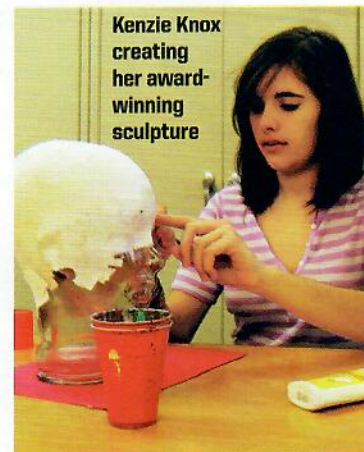
I used a glass head as a mold for a papier-mâché sculpture. I sprayed the head with cooking spray. Then I layered cut up book pages coated in wallpaper glue over it. Once it was dry, I cut a straight line from the top rear of the head to the bottom. I gently pulled the head apart, and lifted it off the mold. Finally, I glued the books and the origami birds onto the head.

### Did you think about how the piece would be viewed "in the round" (from all sides)?

Yes. At first, my piece didn't have birds on the base. I added them later so that you would see the birds from every side.

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

Stick with it. Creating art can be frustrating. Always remember why you love it and keep going.



Kenzie Knox creating her award-winning sculpture

**Scholastic Art & Writing Awards**

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



# Sculpt a Figure

Use what you've learned about form to create a modeled figurative sculpture



**ABOVE:** Erin started by sketching her ideas. She tried to draw her concept from several different angles.

## MATERIALS

- Sketchbook
- Pencil
- Aluminum foil
- Sculpey oven-bake polymer clay
- Clay modeling tools
- Conventional oven
- Acrylic paints
- Paintbrushes
- Water & containers

**Y**ou've seen how Elizabeth Catlett uses sculpture to express her ideas about humanity. In this project, you'll model a clay figure to make a statement about the unique characteristics that make us human.

Prepared by Kara Dobrowolski, Dr. Phillips High School, Orlando, FL. Photos of Erin McCollum. Artwork by Aubrey Johnson, Emily Costello, Joanne Zamora, Syzvaan Pichon, Kamryn Shawron.

## STEP 1 Brainstorm & Sketch

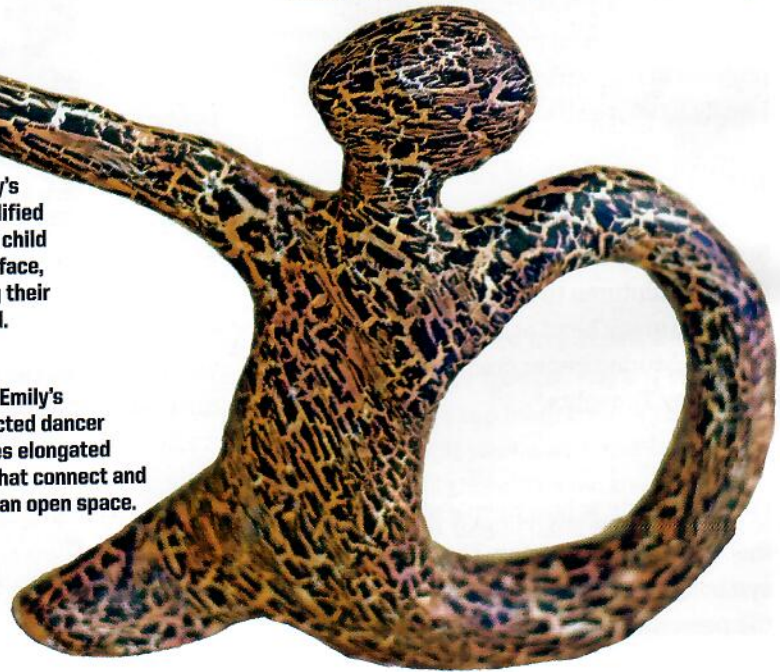
Make a list of ideas for the concept for your sculpture. You might want to explore human relationships, such as parent/child, boyfriend/girlfriend, or friendships. You might focus on a human virtue, such as kindness, justice, or generosity. Or you might want to explore cultural traditions. Think about how you will express your concept in three-dimensional form. Sketch your idea from several angles.

**TIP:** Use visual symbols, such as clasped hands to represent friendship.



**LEFT:** Aubrey's highly simplified mother and child are face-to-face, symbolizing their strong bond.

**RIGHT:** Emily's abstracted dancer features elongated limbs that connect and create an open space.



Photographs: ©Chris McEniry / Getty Images.

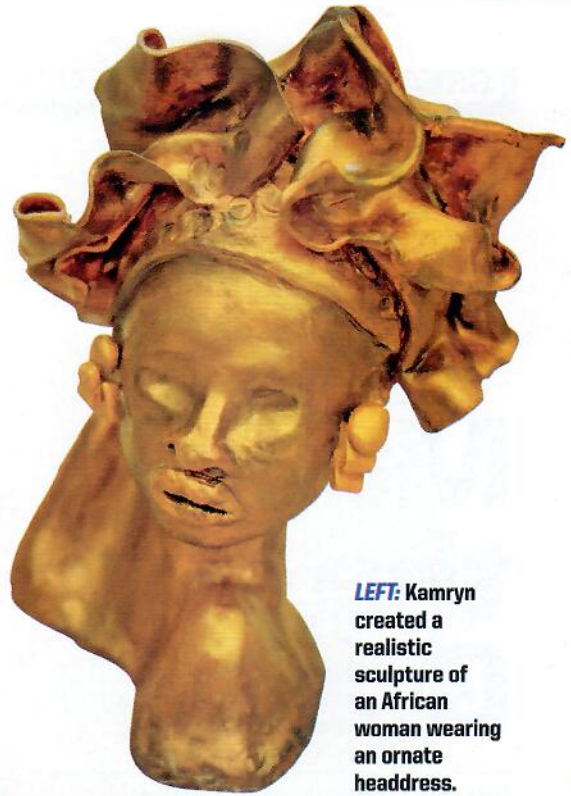




**LEFT:** After creating an aluminum foil maquette, Erin modeled her figure in Sculpey polymer clay.



**WATCH A VIDEO:**  
Learn more about  
this project.  
[scholastic.com/art](http://scholastic.com/art)



**LEFT:** Kamryn created a realistic sculpture of an African woman wearing an ornate headdress.

## STEP 2 Make a Maquette

Use aluminum foil to construct a maquette (small-scale model) for your sculpture. Be sure to consider your piece from all angles. Does your form clearly convey your concept? Is the piece visually balanced? Can it stand upright without tipping? Rework your model until you are satisfied with the design.

**TIP:** Ask your classmates to guess your concept based on your maquette.

## STEP 3 Sculpt Your Figure

Use Sculpey polymer clay to model your final form based on your maquette. Use modeling tools to smooth out surfaces and add texture and details. When you are finished, have your teacher bake your sculpture in the oven. You may choose to paint the finished piece once it has cooled.

**TIP:** Choose colors that reinforce your concept.



**LEFT:** The positive forms of Joanne's figures holding hands create a heart shape in the negative space.



**LEFT:** Syxvaan's elongated figure has hands placed over the heart. It is painted red to symbolize love.



# Making the Grade

Kara Dobrowolski talks about her job as a high school art teacher



Kara Dobrowolski and one of her ceramics classes at Dr. Phillips High School in Orlando, Florida

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

**KARA DOBROWOLSKI:** I am a high school ceramics teacher. Some days, I give demos in class. Other days, I help students work on their projects. I also spend part of my day recycling clay, loading kilns, making glazes, and keeping the studio organized.

**SA: What led you to this career?**

**KD:** My high school art teacher, Mrs. Torrance, introduced me to ceramics and I fell in love with it. I actually went to college for architecture but realized I loved pottery and working with kids more. I changed my major to art education and never looked back!

**SA: What is your goal as a teacher?**

**KD:** In my beginning classes, it's to get my students to fall in love with the medium. In my advanced classes, my goal is to help my students develop their portfolios and get into a notable art school.

**SA: You developed the Elizabeth Catlett hands-on studio project. What was the experience like for your students?**

**KD:** It was fun! Elizabeth Catlett's work reflects her background. My students decided to make sculptures based on their own backgrounds and values. We were really happy with the results!

**SA: What skills do you need in your job?**

**KD:** Organization is key. I teach seven classes, and I have 35 to 40 kids in every class. So I have to be really organized to maintain good classroom management. Also, it's important to be able to relate to the students and have fun with them.

**SA: What do you love about your job?**

**KD:** I love to watch my students transform. Some of them start out thinking that clay is too messy but end up loving it. I get to teach my passion to other people, and that's amazing!

**CAREER PROFILE**

**ART TEACHER**

**Salary:** First-year art teachers make an average of \$39,000, depending on education, location, and size of school.

**Education:** Most art teachers have a bachelor of arts degree (B.A.) or a bachelor of fine arts degree (B.F.A.) in art education.

**Getting Started:**

► Observe! Watch your art teachers. See how they teach and manage their classrooms.

► Ask questions. Interview your art teachers about their career paths and get their advice.

► Assist a teacher. Help one of your teachers or volunteer at an after-school arts program.