

SCHOLASTIC

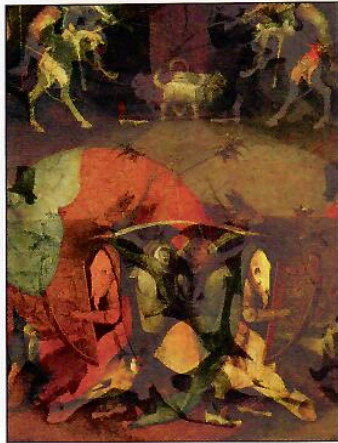
ART

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Narrative Art featuring Hieronimus Bosch

SCHOLASTIC



COVER: Hieronymus Bosch (1450-1516). *Temptation of St. Anthony* (detail). Photo Art Resource.

SCHOLASTIC ART

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THE VISIONS OF Hieronymus Bosch



What is going on in the painting on this month's cover? A number of strange creatures are emerging from a hollow, red, tomato-like vegetable the size of a truck. The largest one, with the skull of a horse, plays a lute; it rides on a goose which wears shoes and appears to have the head of a sheep. In the upper left, a figure walks a small dragon and a pair of dogs in suits of armor. Have you ever seen sights like these? Maybe you have, but perhaps only on tv, in a horror film, or in an especially scary nightmare.

The face of the figure on the right in the painting above is believed to be that of the artist Hieronymus Bosch.

Temptation of St. Anthony (detail). c.1498.
National Museum of Ancient Art, Lisbon.
Photo Art Resource.

Would it surprise you to know that this picture (it is a detail of a larger painting) was done nearly 500 years ago? It and other works that are just as unusual were done during the 15th century by a Dutch artist named Hieronymus (Heer-ON-a-mus) Bosch. He lived and worked toward the end of the Middle Ages and the beginning of a period known as the Renaissance (last-

ing from around the year 1450 until the mid 1500s).

Bosch was born around 1450 and lived in the small Dutch city of Hertogenbosch (from which he got his name). He probably received his artistic training from his father or grandfather. Not much is known about Bosch's life; he left no diaries or letters, so any dates and facts have been taken from the municipal records of the time. Bosch's name first appears as a member of the Brotherhood of Our Lady, a Catholic group devoted to preserving the memory of the Virgin Mary. Many of his painting commissions came from the Brotherhood. In 1481, the artist married the daughter of a wealthy family so after that time he wasn't as dependent on commissions for his income.

Altogether, Bosch painted nearly 30 pictures (that we know of) and did a small group of drawings. Well over half of these are devoted to traditional Christian subjects, telling visual stories about the lives of the saints and the life of Christ. The work on the left is about Saint Anthony (see pages 6-7) and contains one of Bosch's few self-portraits. The painting on the right called *Death and the Miser*, retells a popular story of the time and also contains a symbolic message about good and evil. As the figure of death waits at the door, the old man in the bed still can't choose between the angel behind him who points toward heaven and the devil below who tempts him with a bag of money. The story is repeated in a "flash-back" at the bottom of the painting. The old man is shown again at the foot of the bed bending over his money chest, rosary beads in one hand and gold coins in the other. Even in this relatively ordinary painting, Bosch has included his characteristic touches—the nightmarish figure of death and the monsters and devils in every corner of the picture.

Most of Bosch's images are unique; different in many ways from any ever done before. As you'll see later in the issue, Bosch is known for the fantastic, bizarre visual language he invented, and the completely original world of dreams and nightmares that he created over five centuries ago.

What kind of artist would produce images like these?

How many stories do you think are being told in the painting shown on the right?

Death and the Miser, c.1490.
National Gallery of Art, Washington D.C.



A Sacred Story

During the Middle Ages and the Renaissance, the Catholic Church was one of the most powerful and influential forces in European society. During this time artists worked mainly for the Church, creating works such as giant altarpieces and elaborate religious scenes. And the most important source for the visual stories retold in these paintings was the Bible.



Hieronymus Bosch saw a very different world than other artists of his time.

The painting above retells an ancient Biblical story.

Benvenuto di Giovanni (1436-c.1518),
Christ Carrying the Cross, c. 1490.
National Gallery of Art, Washington DC.

Through the years, certain Bible passages were told over and over and guidelines were set up for the artists who painted pictures based on these religious stories. The title of both works on these pages, *Christ Carrying the Cross*, refers to one of the most important stories in the Christian religion—Christ's last journey after being condemned to death. Christ is usually shown carrying the huge cross on which He will be crucified, and surrounded by a number of people including Roman soldiers and several holy women. Both of these paintings tell this story and both were painted around the same time—the end of the fifteenth century. But when you look at these two versions, do they seem at all similar?

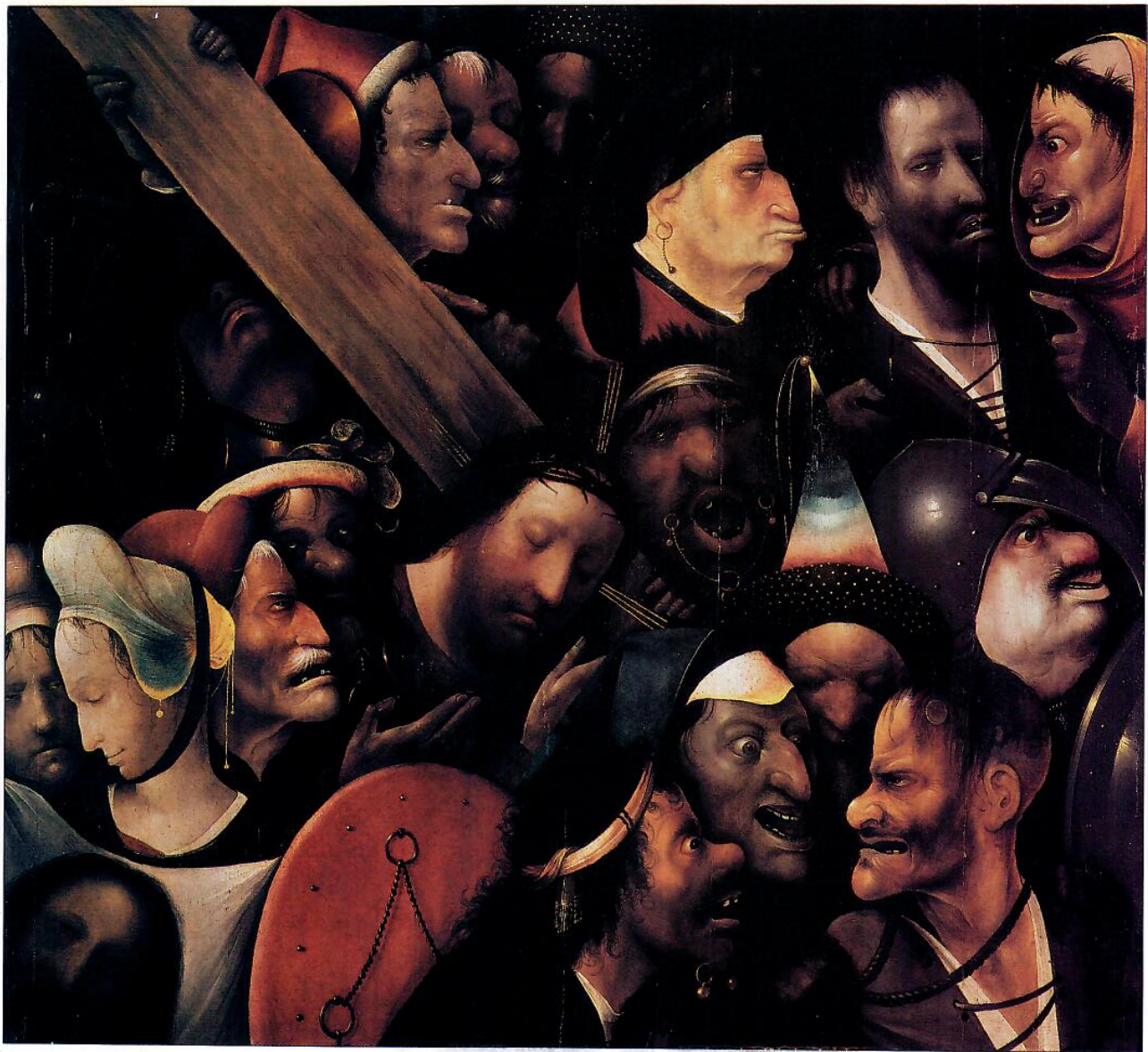
The painting on the left was done by an Italian Renaissance artist. He has presented a relatively realistic scene which features three-dimensional figures set in a grassy, tree-filled landscape. The *perspective*, or sense of deep space, is life-like and the painting seems to have a calm, reasonable quality. Even the violence taking place in the center seems less threatening than it really is because the artist has placed it in the context of a recognizable and reasonable world.

Now look at the painting above right, *Christ Carrying the Cross*, by Hieronymus Bosch. The figure of Christ in the center is still the **focal point** and He is surrounded by soldiers and others. But are you able to find anything else that is similar in the two paintings? Would you describe the world depicted in this painting as recognizable and reasonable?

In his version, Bosch has drawn attention to the faces in the story by moving the **horizon line** up out of the picture and **cropping in** on the crowd. The heads are seen from different

Retold

How do these two versions of the same famous story differ?



points-of-view within the same picture, giving a feeling of anxiety and chaos. All but two of the faces are grotesque and deformed with hatred and evil.

Follow the **diagonal line** of the cross in the upper left-hand corner down to the center of the picture. Can you find the serene face of Christ, aloof and withdrawn in the middle of all these angry people? Can you find the other “good” face in this painting? In the Biblical

story, when Saint Veronica (lower left) used her veil to wipe Christ’s face, the cloth took on His image. The miraculous face of Christ in the lower left hand corner of the painting—below Saint Veronica—is the only one that seems to look directly at us.

This painting, with its clear **contrasts**, visually *symbolizes* a theme of late medieval and early Renaissance society, the constant conflict between good and evil.

Compare this painting by Hieronymus Bosch with the work on the left.

Christ Carrying the Cross, c.1515.
Ghent Art Museum, Photo Art Resource.

Monstrous

MASTERPIECE
OF THE MONTH



Messages



Can you imagine what it must have been like to live at the end of the Middle Ages? In northern Europe where Bosch lived, the winters were long, dark, and cold. There

Can you find a thistle-headed man and a tree-woman who rides a giant rat in the painting shown on pages 8-9?

was little heat, no plumbing, electricity, transportation, or medical care. It was a world of extreme contrasts and violent cruelty. A few rich, often corrupt people controlled the rest, most of whom lived in extreme poverty.

There was little communication in this world—no TV, radio, newspapers, and very few books. Artists working for the Church created visual images mainly to teach people the difference between good and evil. The pictures had to be instructive, entertaining, filled with details, and contain symbols or messages

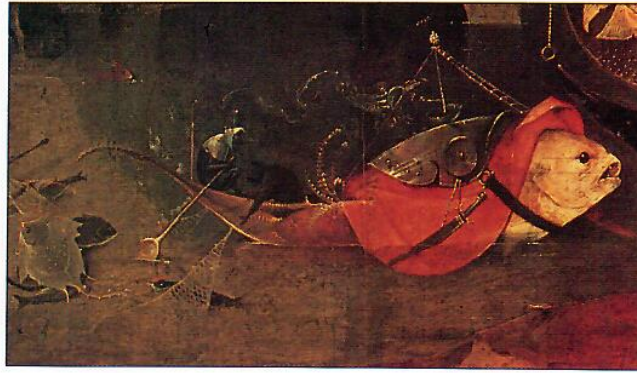


that could be “read” like a book. In these paintings, heaven was a fantastic, wonderful place while Hell was horrible, filled with monsters, tortures, and pain—worse even than life on earth for most people at that time.

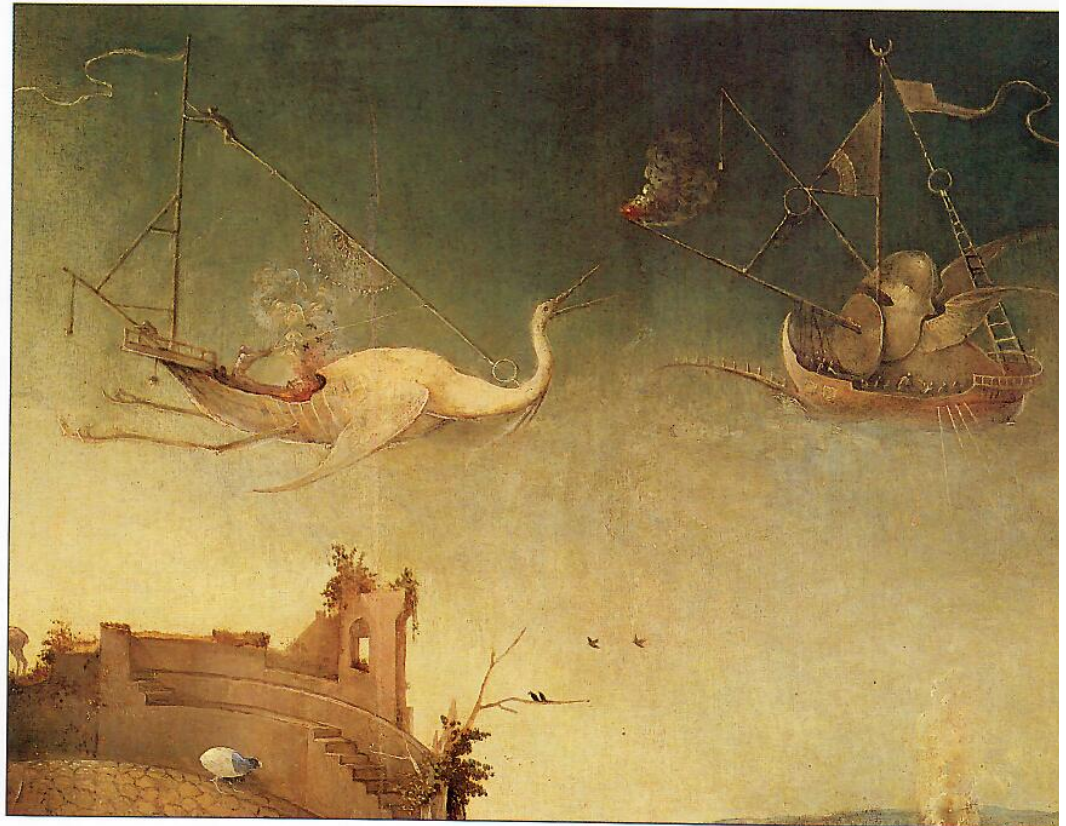
The strange beings shown here and on the cover are details from the large painting on pages 8-9, called **The Temptation of St. Anthony.**

According to legend, Anthony was a holy man who the devil tried to corrupt. Saint Anthony can be seen in the detail above, resisting food and wine offered to him. His gaze is steady and his hand is raised in blessing, echoing the gesture of Christ who can be seen in the painting on pages 8-9,

Why did Bosch paint creatures like these and what do they mean?



Each of the details shown on these two pages (like the fish-boats on the left) can be found in the painting on pages 8-9.



Saint Anthony, the main character in the painting on pages 8-9, is surrounded by evil people in the detail shown above.

standing in the doorway above Anthony. Below St. Anthony, a priest preaches (see pages 8-9)—his corruption symbolized by his decaying body—while evil spirits surround the saint on all sides. In the painting, giant fish (which symbolize the destruction of the soul) fly through the sky while fish-boats swim in the murky water below, slowly eating the bodies of the men trapped inside them.

To make sure the viewer follows every detail the composition of this work is **circular**, radiating around the **focal point**, St. Anthony.

The artist moves the eye around by **repeating** yet **varying** his inventive figures.

The intense reds and greens Bosch used **contrast** with the muted blues, grays, and browns found in the background. These **bright color accents** help to move the viewer's eye through the story from left to right.

Churches of the time were filled with images designed to remind people of the power of evil and to instill in them the fear of Hell. Bosch probably got some of his ideas from the stone gargoyles above church entrances, the monsters carved into many wooden church decorations, and the beasts that illustrated medieval manuscripts. Bosch transformed and combined all these images to invent his own unique new visual language.

Medieval attitudes and feelings were often expressed through fearsome, illogical creatures like the huge flying boat-birds shown above.

All details: *Temptation of St. Anthony*, c.1498. National Museum of Ancient Art, Lisbon. Photo Art Resource.



Hieronymus Bosch (1450-1516).
Temptation of St. Anthony (central panel of
triptych), c.1498. National Museum of
Ancient Art, Lisbon. Photo Art Resource.

MASTERPIECE OF THE MONTH #2

THE TEMPTATION
OF
ST. ANTHONY

Hieronymus Bosch

Stories from the East

What do you notice first about the painting on the left? Is it the bright colors, the stylized figures, or the inclusion of every detail, no matter how tiny? Possibly you noticed that the entire scene is placed within a frame, along with blocks of handwritten characters.

This work was created around the beginning of the 16th century by a Persian artist. (Persia, a Middle Eastern country, is now known as Iran.) Persian miniatures (most of the original paintings were much smaller than the reproduction shown here) were done to illustrate manuscripts written in Arabic script.

This painting is from *The Book of Kings*, a retelling of the history of the Iranian people. The Feast of Sadeh was said to have been held at the beginning of civilization to celebrate the discovery of fire. In this work, the picture plane is tilted up so the space appears flat. Every person, animal, and object is seen from its most recognizable angle—for example, figures viewed from the side sit on rugs viewed from above. Each flower, leaf, and blade of grass is included in this scene. The trees and bushes appear to burst out of the frame, adding to its atmosphere of mystery and energy.

کز آبا و کردن جبه شایان کرد
جاسینے بر سینه از ما بود

بدان یزدی ماه و فستجیان
وزیشان زید و زیشان پیس
چو سنجاب و فاقتم زروباه
جیشید کتر و نور و سپرد
بگشت از برش بخت سال چل

زنجبیر کور و کوزن میان
می خویش تن تاج را پروید
چام هم کورست کش نوی کرم
برفت و جزاز نام سیکه بزد
پراز کوشش نغز و پرادا اول

جد اکا رکا و خج و کوفند
ز پونید کان هر چو پیش کورست
برین کانه از چسپه و پونید کان
سلسه نغز بر و اندران و کاکا
چو پشیل شش و کاکا رسه

بورزا و زید آخچ پم سو مند
بگشت و ز سپه شان آنجیت پوتا
بیشید بالای کوبین مکان
بافون و اندیش بی شمار
ازوم در می اند بخت می

What kind of story is being told in this fantastic painting?

Firdousi (active 975-1010). *The Feast of Sadeh* from *The Book of Kings*.
The Metropolitan Museum of Art, NY

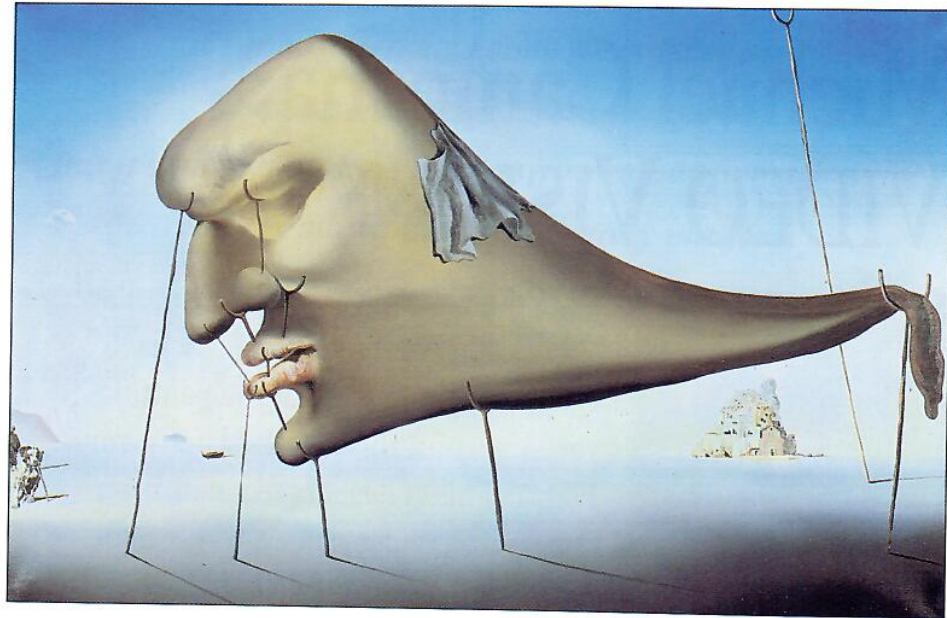
Modern Nightmares

In the early part of the twentieth century, a group of European artists called *Surrealists* began drawing upon dreams, feelings, and memories as a source of visual inspiration. In his painting *Sleep* (right), Spanish surrealist Salvador Dali painted a realistic-looking landscape dominated by a giant Bosch-like monster. In this work, a gruesome and gigantic green head made out of some rubber-like material rests on thin crutches. Its eyes are closed or perhaps missing altogether so it is unable to see, and its “ear” is covered so it can’t hear. The figures in the background on the left and the city on the right not only give a sense of *scale*, but also serve to *balance* the composition.

In this nightmarish scene, Dali brings up feelings of confusion and fear by *reversing natural laws*. This head has no body, it has been *transformed* into rubber, grown to *enormous* size and *floats* above the landscape like a huge balloon. For Salvador Dali, was sleep something to look forward to or something to dread?

What kind of a world do we enter when we go to bed at night?

Salvador Dali (1904-1989). *Sleep*, 1937. Private Collection.



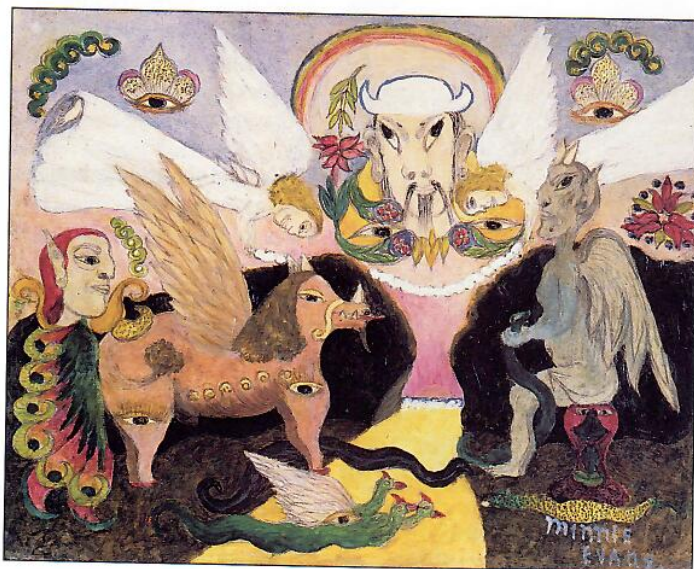
ART SPOTLIGHT

DREAMS OF HEAVEN AND HELL: Three artists who created visual stories inspired by dreams

A Personal Vision

“My art is as strange to me
as it is to others.” – MINNIE EVANS

Minnie Evans (1892-1987). *Untitled*. 1966. Luise Ross Gallery, NY.



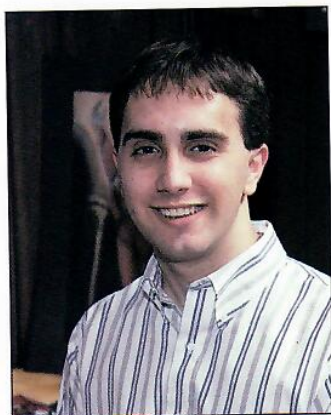
Twentieth century African-American artist Minnie Evans was a very religious person, and she created her drawings and paintings as a way of communicating with God. The drawing on the left is filled with images based on one of the artist’s dreams. Like Bosch’s paintings, this work seems to depict heaven and hell. But unlike Bosch, Evans’ concept of the underworld was optimistic and playful. Compare the snakes, devils and monsters in this work with those you saw earlier in the issue. Which are more threatening?

The self-taught artist got many of her ideas

from Bible stories, but she also included images from magazines and her favorite movies. (The face in the center is from a popular film of the time.) Angels and heavenly eyes radiate out from the face which forms the focal point of the picture.

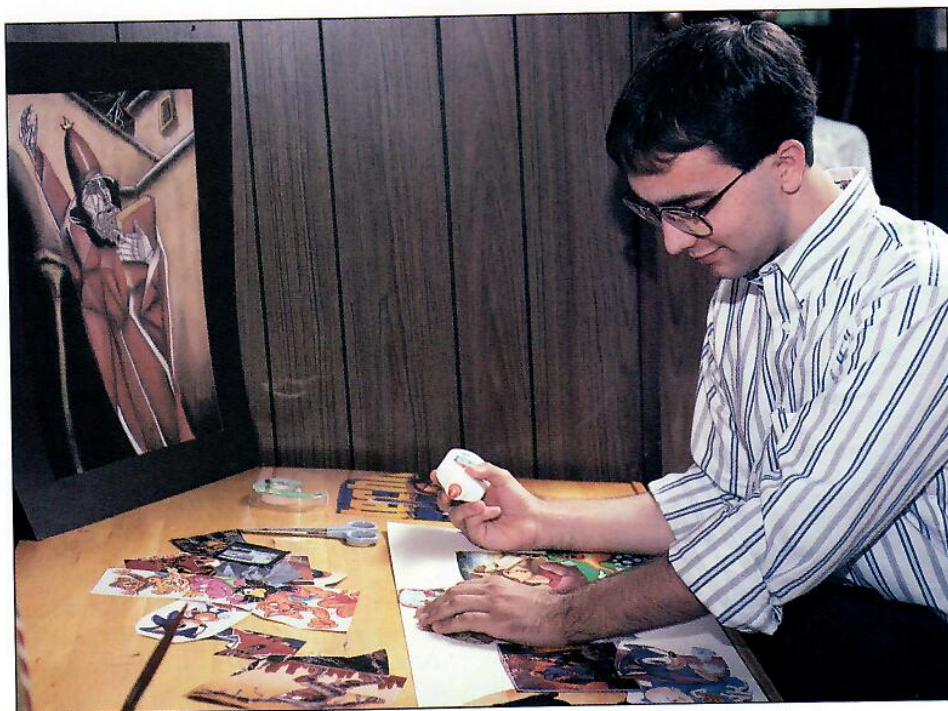
Above, in the area that symbolizes heaven, angels and pairs of eyes have been *balanced* so that they are nearly the same on each side), evoking a feeling of calm. Below, in the realm of the underworld, devils and beasts and snakes are arranged *asymmetrically* (they are different, but visually equal). The change of *scale* within the dark, cloud-like shapes gives a feeling of chaos and unrest. The *diagonals* created by the clouds and the angels serve to tie the composition together.

Michael Campana: VIDEO VISIONS



Does the fantastic and intricate collage (right) done by 17-year-old Michael Campana remind you of the paintings you've seen in this issue by Hieronymus Bosch? This collage, based mainly on images from video games, won a Scholastic Art Award last year. Michael created it when he was a junior at Poland Spring (Ohio) Seminary High School.

In addition to art Michael likes golf, writing short stories, and—of course—video games. After he graduates, he plans to major in art at either Case Western Reserve or Ohio State University.



After graduating from college, Michael Campana's career plans include illustrating books or short stories, animating films, or working in advertising.

■ **How old were you when you started creating art?**

I started drawing as soon as I could hold a pencil. The first things I drew were dinosaurs. I loved to watch cartoons and then draw dinosaurs, lizards and stuff. Drawing fascinated me because I could make things up. I could make my dinosaurs look any way I wanted.

When I entered high school, I took my first art classes and that's when I got really serious about art.

■ **Where did you get the idea for this collage?**

It was a class assignment. We had to do an oil-rub collage based on a certain subject. This is a technique where you do a collage, then you rub it with oil paint and put turpentine on top. The paint stains the picture, then the turpentine fades it and makes it so you can see through the images a little bit.

■ **What about your subject? What did you choose and why?**

I chose video game characters. I love to play video games—especially the ones that have characters from medieval times—and I thought they'd make an interesting picture. There are so many different kinds of images to choose from and they're all done in a variety of drawing styles.

■ **How did you actually begin to work on the piece?**

Once we knew what subject we were going to do, I looked through video game magazines. I cut out pictures from old issues that I had. I looked mostly for variety. I looked for monsters, people, cartoons. I cut out over a hundred pictures—different shapes and sizes—much more than I needed. Then I decided which ones I wanted to get in. The rest I threw away.

Photos by Frank Guzman



■ **How did you proceed?**

I tried to arrange what I wanted to use by size. I placed big images in certain areas, and in other areas I put bunches of smaller pictures together to balance the large images. I arranged some of the pictures so they looked like they were interacting or reacting to each other. Then others I put together because they contrasted or were opposites.

■ **Then what did you do?**

First I arranged the biggest pictures on poster board and rubber cemented them down. Then I added on, arranging, rearranging, then cementing the images down, big to little. The goal was to cover every square inch, fill all the white areas with images.

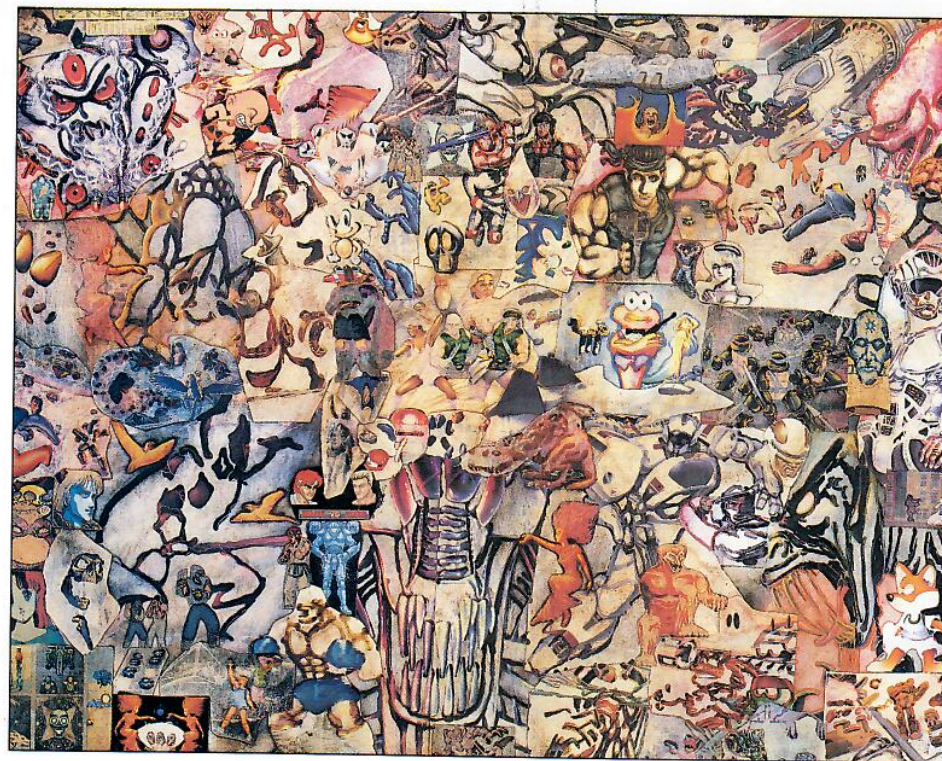
Once the pictures were pasted down, I dripped Elmer's glue over parts, tracing some images, smearing others. The idea was to get a lumpy three-dimensional effect. After the glue dried, I rubbed turpentine and oil paint on the collage. This faded the magazine pictures and made them look old.

■ **Is it hard to do a collage?**

I didn't think it would be until I did this one. It seems like it would be easy but when you actually put shapes on a page and try and fit them together, it's not so easy. Finding the right shapes and sizes to lock together and look good is tricky. But it was fun to do.

■ **Is there any one focal point in this collage?**

Yes, the face of the alien at the bottom in the center of the collage is the focal point. I put him there deliberately. Even though he's a character in a video game, he's most famous for his role in the *Alien* movies. Because of this, I thought that he would



draw attention to the picture. Also, he's a very scary image.

■ **Were you pleased with the finished product?**

I was. I liked the mix of the different images. Most of my friends liked it too. Especially if they liked to play video games. Then they recognized the characters right away.

■ **What does art mean to you?**

I love art. You can create whatever you want. You're in control. If other people don't like it, it doesn't really matter. It's nice when everyone likes your art because that makes you feel good. But it's not crucial. As

It's nice when everyone likes your art

because that makes you feel good.

But it's not crucial. As long as you're happy with what you create, nothing else really matters.

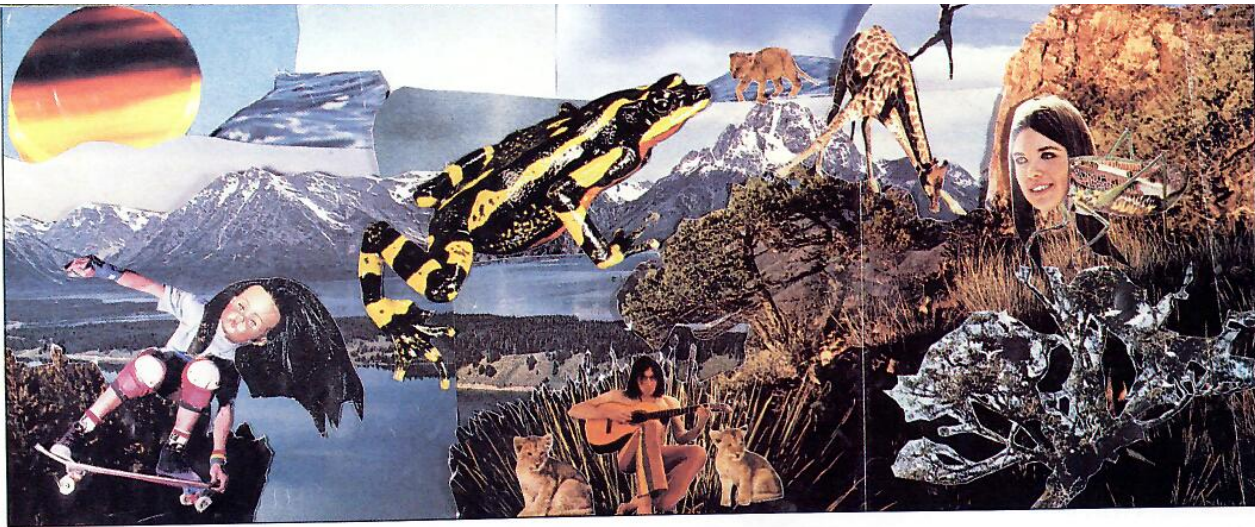
long as you're happy with what you create, nothing else really matters.

■ **Do you have any advice about art?**

Don't quit. If you know art is what you want to do, don't let anybody alter your choice of career. Stick with it.

But if for some reason art doesn't work out, it helps to have a good academic record to fall back on. I'm in the top ten percent of my class. I want to go to a good art school that also offers strong academics. That way if I don't get an art-related job, I'll be able to do something else. I'll have a good backup.

We select our Artist of the Month from among Scholastic Art Award winners. To enter, ask your teacher to write to the Scholastic Art and Writing Awards, 730 Broadway, New York, NY 10003 for entry deadlines and rules books. **Scholastic Art** magazine does not have a separate competition.



SCHOLASTIC ART WORKSHOP

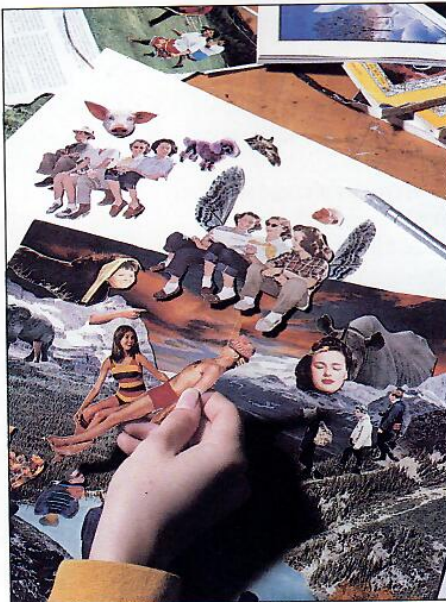
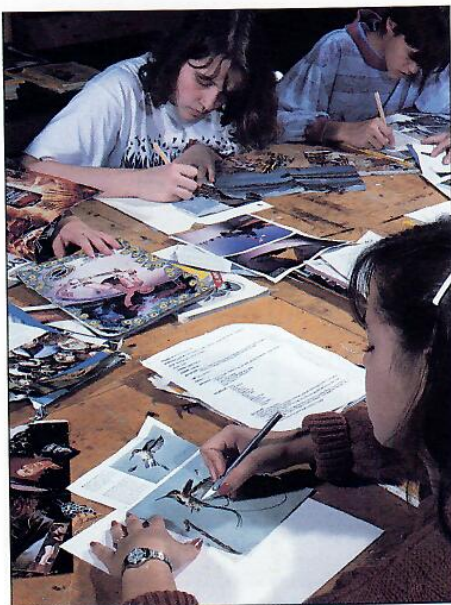
CREATING FANTASTIC STORIES

Use your imagination to tell a visual story.

Hieronymus Bosch and other artists of his time told visual stories about the nature of good and evil. Their elaborate and detailed works of art were often done to influence behavior—to make people want to go to heaven or to fear the punishment waiting for them in hell.

Bosch created an illogical universe peopled with frightening creatures. In Bosch's world, feelings were sometimes expressed through visual transformations: a soldier might become a reptile, a clergyman would take on rodent-like qualities, a

selfish person would be shown with the characteristics of a pig. In this workshop, you'll use transformation to tell a visual story based on a theme that is meaningful for you.



Materials

- Variety of magazines (National Geographic, nature, sports)
- 12" x 18" oak tag paper
- X-Acto knives or single edge razor blades
- Thick cardboard for cutting surface
- Elmer's Glue

Prepared by Ned J. Nesti, Jr., Morrison (IL) High School. Photos by Larry Gregory.

Decide on your theme before you begin collecting magazine images.



Starting Out

Step 1.

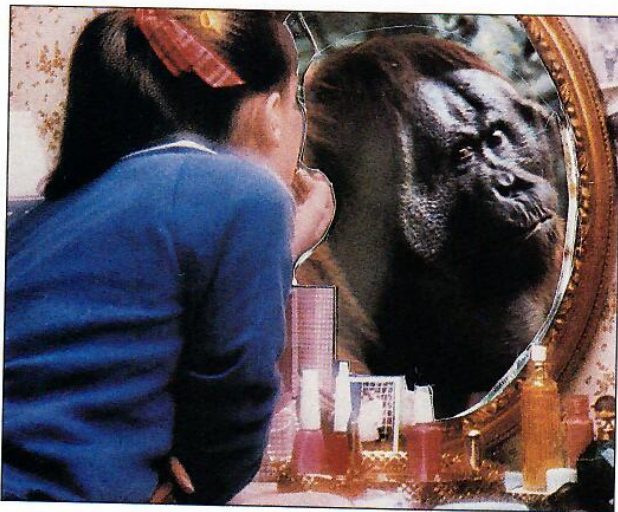
Choose a subject you're interested in: for example, the relationship between people and the environment; the recent political campaign; music or tv personalities. Begin collecting images from magazines after deciding on a theme. Collect *background*, *middleground*, and *foreground* imagery. These areas should eventually seem to "blend" into each other.

Step 2.

Carefully remove entire page containing the image. Will your landscape be logical or *surreal*? Will items appear to float; will everything be a different size; will the objects relate logically to each other? Which human forms will blend with which animal/insect forms? (For example: man with fish head; insect legs on person; goose with sheep's head.) Try making the transition from one form to another visually smooth.

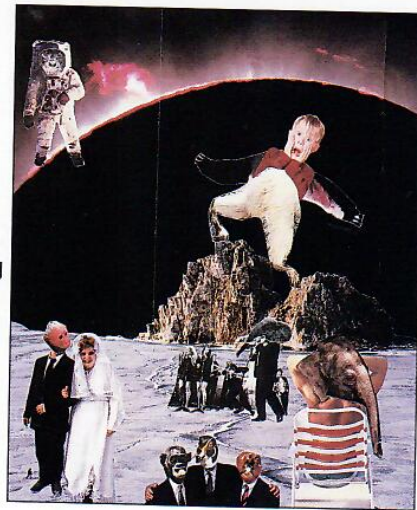
Step 3.

After deciding on a theme, accurately cut out specific images. Make smooth transitions; combine different parts of each to create new "hybrid" forms. Arrange images into an organized, balanced landscape composition. **Overlapping** and using **larger objects in the foreground** can help create a smooth transition. Glue down (using tiny dots of glue) only when arrangement is finalized.



You can use a setting as familiar as your own room, or create a fantasy landscape that takes place on another planet.

Kirsten Adami; Josh Graham; Marc Sternberg; Irene E. Feltes.



Some Solutions

You can use a horizontal, vertical or square format. Which of the artists whose collages are shown here have created "real" scenes and which have created surreal landscapes? (In the sur-

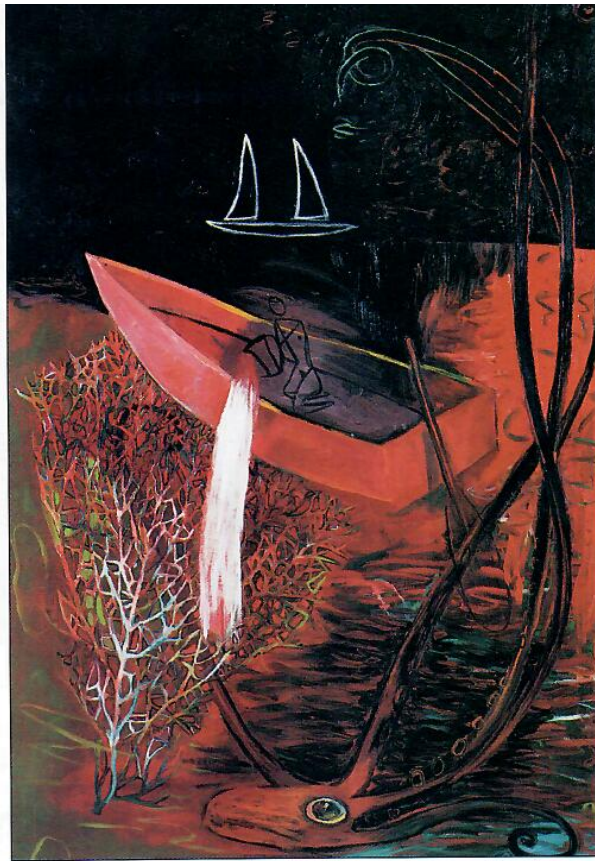
real landscapes, *everything* has changed—**natural laws are reversed**; there are **scale differences**; objects **float**; **incongruous objects are juxtaposed**.) Which collages are asymmetri-

cal? Which collage uses *humor* or *satire* to tell a story? What might be the theme of each of these works? Might any be based on the environment; on politics; on advertising?

ARTS ALIVE



These two contemporary American artists create worlds that Hieronymus Bosch might recognize.



Monsters of the Sea

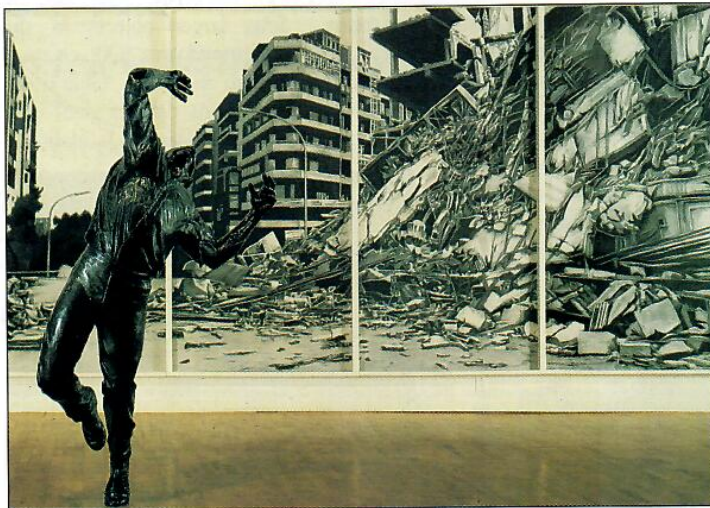
American artist Judith Linhares sees painting as “a language” that she wants to speak in an “increasingly skillful manner.” What is the story the artist seems to be telling in her painting (left) *Red Sea*? A human figure—reduced to an outline—is shown alone in a red boat on a red sea. She bails a white liquid from the bottom of the boat. The liquid seems to enrich the plants growing under the water, while the arms of a giant octopus lying below the figure’s head. A larger white ship either passes by or waits in the background.

As in many of Bosch’s works, the title of this painting *Red Sea* refers to an incident in the Bible. In this story, a body of water the Red Sea, was miraculously divided to create a dry escape route. The meaning of this painting is not clear; it presents a number of questions. Is the figure escaping? Is the octopus attacking or protective? Has the ship in back come to save the figure or is it a threat?

The poetic images in this work are not easy to “read”—the painting’s mysterious message is open to many interpretations. The artist seems to present a magical world that is strange and bizarre but perhaps not threatening.

Compare the monster in the painting above with those created by Hieronymus Bosch.

Judith Linhares, b. 1940.
Red Sea, 1982.
Private Collection.



Urban Anxiety

Contemporary multi-media artist Robert Longo creates visions as nightmarish as those of Hieronymus Bosch. But, unlike Bosch’s fantastic and surreal landscapes, Longo’s frightening scenes are very logical and believable.

In *Now Everybody* (the mixed-media piece shown above), the

huge painting is the size of a wall, while the sculpture of the man in front of it is larger than life. What does this work remind you of? Do you think the man in front is running or dancing or writhing? What force was it—a bomb, an explosion, a tornado—that destroyed the buildings in the background?

One of Robert Longo’s main

themes is the violence he sees in modern life—in war, in everyday urban life, in many sports. Longo is particularly critical of the news media’s focus on violence. In this work, the artist has used only black and white. Perhaps this is to remind us of the newspaper or magazine photos or television images of violence to which we are constantly being exposed.

What kind of story might the work on the left be telling?

Robert Longo, b. 1953.
Now Everybody, 1983. Neue Galerie, Aachen.