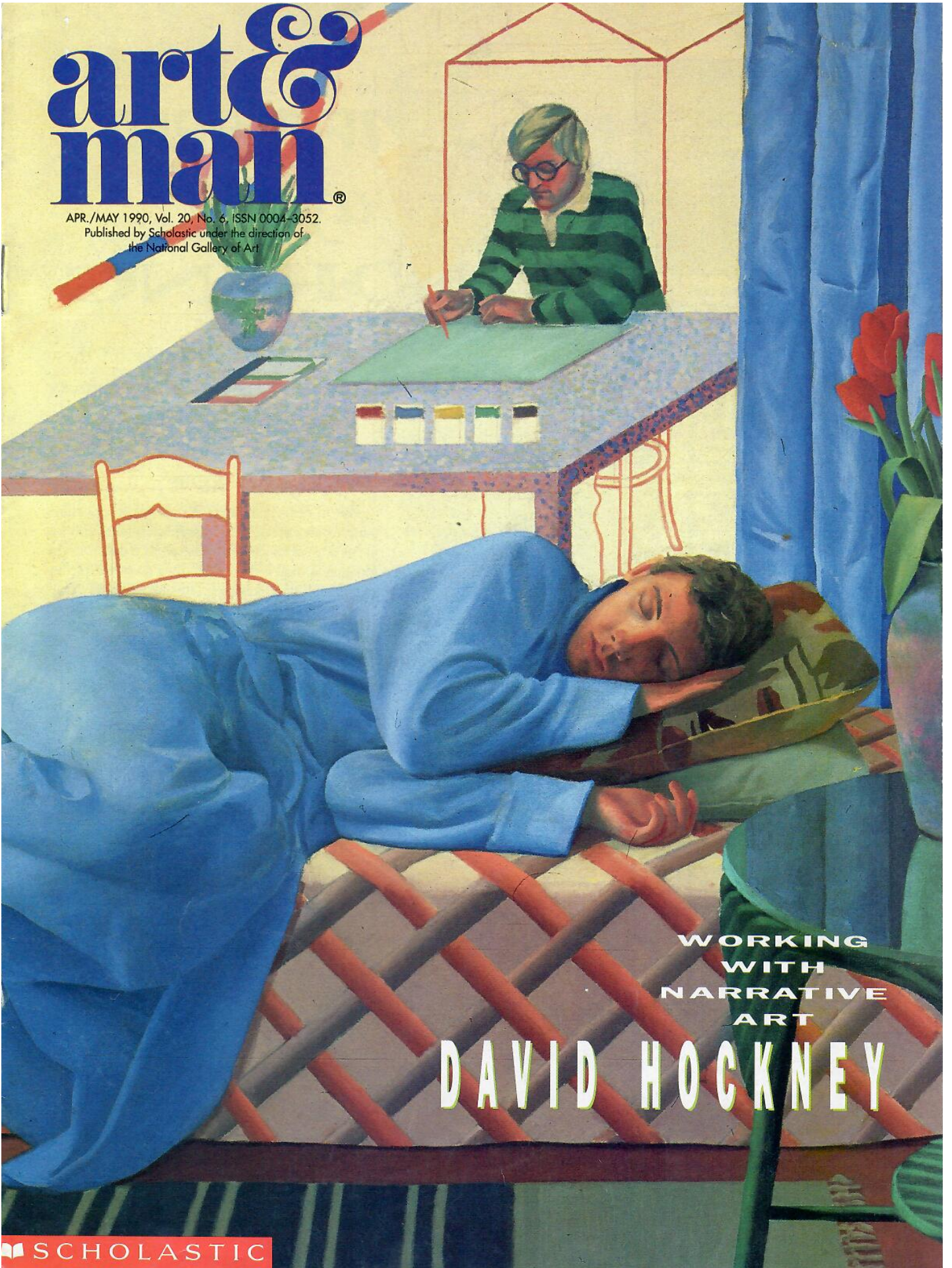


art & man[®]

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WORKING
WITH
NARRATIVE
ART

DAVID HOCKNEY



COVER: David Hockney (b. 1937).
Model with Unfinished Self-Portrait, 1977. Oil.
 60" x 60" © David Hockney.

**art &
 man**®

Maurice R. Robinson, founder of
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a Different way of LOOKING

Look at the three pictures on these
 pages. Do they look like portraits, or
 does each of these paintings by con-
 temporary British artist David Hock-
 ney tell a different story?

The work on the cover is a detail of Hockney's
 painting above, left. The artist shows himself drawing
 at his desk while his model sits on a couch in the
 foreground. But, is there something about the picture
 that seems very strange? The model looks "real"
 whereas the artist in back, who appears fairly solid

**"People don't communicate just
 by talking. When you've been
 married 45 years — like my
 parents — you can tell by the
 face, the actions, what each one
 means." — David Hockney**

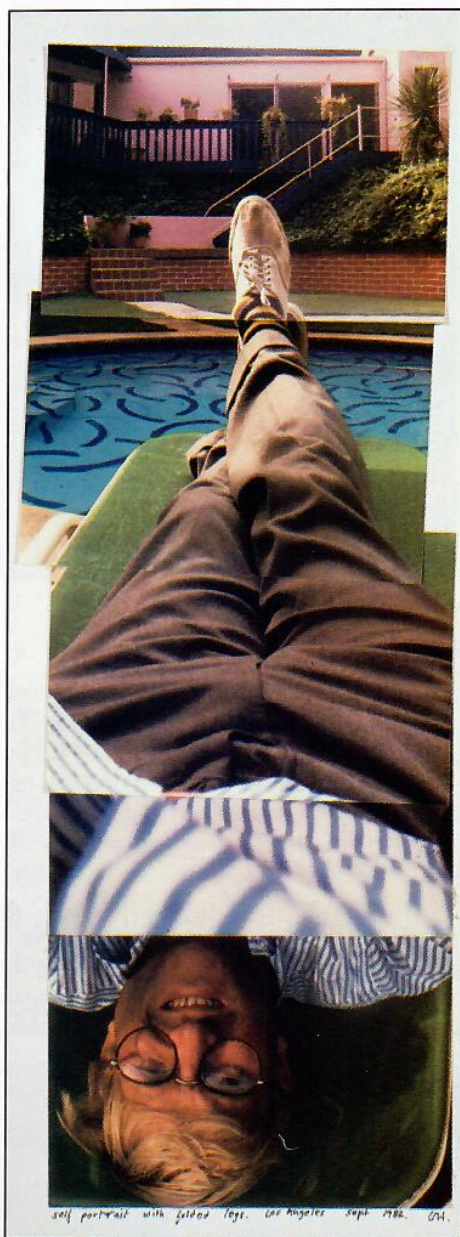
My Parents, 1977. Oil. 72" x 72" © David
 Hockney.



and realistic, sits on a chair drawn in “line” inside a small enclosure made of lines. By using two contrasting ways of painting in one work, David Hockney seems to be questioning reality. When you look at a reproduction of the whole painting (top, left), perhaps you can see that the real model is sleeping in front of an unfinished *painting* of the artist that hangs on the wall in back. So the two figures—artist and model—don’t occupy the same *space*. One is *flat* while the other appears to be *solid and three-dimensional*. Do you think Hockney might be commenting on how distant the artists can sometimes feel from real life?

David Hockney is known for the *visual stories* he tells and for the variety and range of the *techniques* he uses to tell them. The artist was born in 1937 into a “working class” family in a northern industrial section of England. David and his three brothers and a sister went to the local school in the small town of Bradford. Hockney later wrote, “At the age of eleven I’d decided that I wanted to be an artist, but the meaning of the word ‘artist’ was very vague. The man who made Christmas cards was an artist. The men who painted posters or did lettering for signs were artists.” At 16, he went to the Bradford School of art. He says, “It was thrilling, after being at the Grammar School, to be at a school where I knew I would enjoy everything they asked me to do.”

Hockney went to the Royal College of Art and, in 1961, made his first trip to the United States. He felt right at home and, when he went to the West Coast two years later, he began to document the “California life-style” he saw around him. He used bright colors and a very realistic style to tell the story of the people and places in his life. His double-portraits, like the one of his parents (left), don’t just show how the subjects *look*, but document the way they relate to each other and to the artist. In this painting, his mother looks out of the canvas directly, giving her son her undivided at-



self-portrait with folded legs. Los Angeles Sept 1982. Oil.

ention, while his father withdraws and reads.

In 1982, four years after he had moved to California, Hockney began to make pictures that included *space* and *time*. He would take photos of a place or an event, then reassemble them in order to *re-create* the feeling of the original experience. In the photo self-portrait above, Hockney places himself upside down in front of his blue pool and pink house. We can see his delighted expression, as he surrounds himself with the material possessions he loves.

In this issue you’ll see more works by painter, stage designer, print-maker, photographer David Hockney. You’ll meet other artists who tell visual stories, and in the workshop, you’ll use one of David Hockney’s newest techniques to tell your own visual story.

“The smallest event can become a story if you tell it in the right way.”

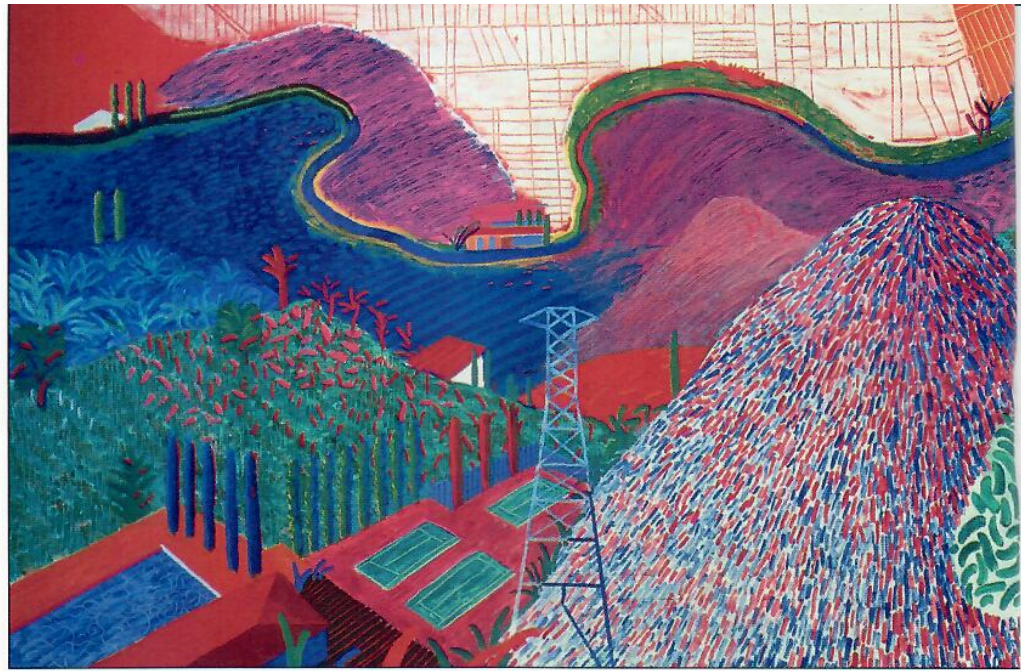
—DAVID HOCKNEY

“Your personal feelings about space totally affect the way you see the world.”—David Hockney

Self-portrait with Folded Legs, L.A., Sept. 1982. Photo collage. 24" x 11" © David Hockney.

“Each time I look at a scene, I see it in a different way.”

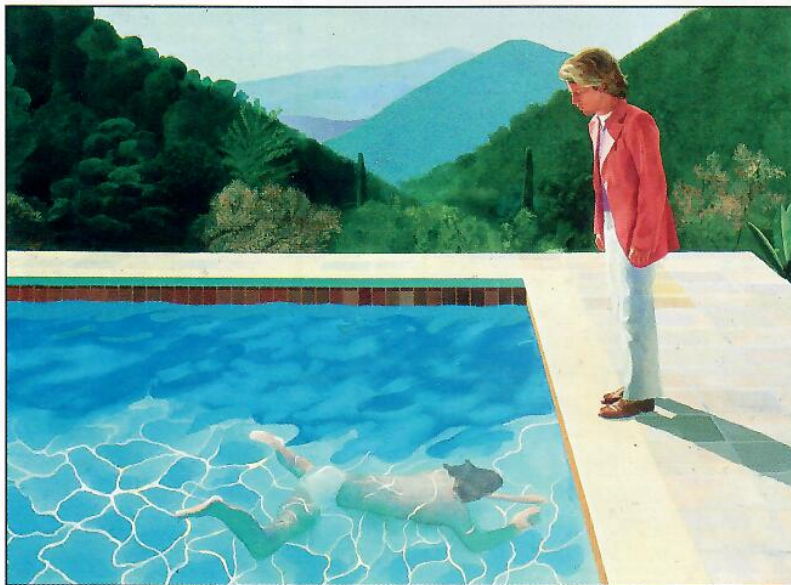
—DAVID HOCKNEY



THE California STORY

Does the picture below capture a fantasy image of California—young, athletic people at a sunny pool that overlooks the Hollywood hills?

Portrait of an Artist (Pool with Two Figures), 1971. Acrylic. 84" x 120"
© David Hockney.



When David Hockney first saw Los Angeles in 1963, he immediately noticed the brightness and intensity of the *light*. He had been used to the rain and fog of England, so California

seemed like a tropical paradise filled with sun-drenched houses, palm trees, and bright-blue swimming pools. He was also struck by the sense of *space* in this sprawling, “horizontal” city. And all these qualities became part of the paintings he did from then on. “At that time, there were no paintings of Los Angeles. People then didn’t even know what it looked like. They were still finishing up some of the big freeways. I saw a freeway ramp going into the air, and I suddenly thought: ‘This place needs its artist, so here I am.’”

Even if you don’t live in California or have never been there, you’ve probably seen movies or television shows filmed in Los Angeles. Look at each of the three examples of David Hockney’s “California paintings” shown on these pages. Which best captures your feelings about that state? Hockney did the work (far right) called *California Art Collector* in 1964. The **simplified, flat, stylized** figure of a woman perches on a chair surrounded by works of art inside a boxlike enclosure. The sculpture on the right—made up of three rocks—bears a resem-



David Hockney said, “Los Angeles is designed to be seen at 40 miles an hour.” How does the picture on the left show this?

Mulholland Drive, The Road to the Studio, 1980. Acrylic. 6' x 20'
© 1980 David Hockney.

blance to her body, while her head is echoed and overshadowed by the dark, sculpted head behind it. A rainbowlike shape grows out of the chair, leading the viewer’s eye to the swimming pool and palm trees outside.

What kind of story is Hockney telling in this painting? The person and all the objects are abstracted shapes—symbols of the way of life he saw around him. Hockney has left out most of the scene, selecting to include only a few shapes. Does the artist think that the “California art collector,” inside her box surrounded by status symbols—her designer chair, her fluffy carpet, her swimming pool, and her fashionable sculptures—is a serious lover of art?

David Hockney uses many styles and techniques to tell his stories. What idea of California do you get from the painting of the two figures at the swimming pool, shown below on the left? This work is very representational—the kind of frozen moment in time you might see in most photographs. But do you think that a single photograph could capture all the elements working together as they do in this painting? The hills in the background are seen at eye level while the pool is seen from above. The lines, shapes, colors, and textures in the pool are slightly stylized to capture the effect of sunlight on moving water.

Nine years after he did the painting of the pool, Hockney painted the large canvas shown at the top. Does it look as though the same artist did both works? Mulholland Drive is a road that runs along the top of the Hollywood Hills and overlooks Los Angeles. How does Hockney represent this road in his painting?

How does he show the streets of Los Angeles; lush gardens; tennis courts; the Pacific Ocean? In this work, Hockney uses a curved line to join landscape fragments. Each fragment is seen from a different point of view and scale. The effect of moving down a winding road and glimpsing bits of scenery is heightened by the quickly painted individual brushstrokes. The bright reds, oranges, purples, and blues the artist uses are colors that are closely related and reflect the brilliant sunsets in this area.

What feelings about California might the artist be expressing in the work shown below?

California Art Collector, 1964. Acrylic. 60" x 72" © David Hockney.



**MASTERPIECE
OF THE MONTH**

Preview

**"I want to duplicate
experience—the way the human
eye builds a picture out of
smaller movements."**

*The Scrabble Game, Jan. 1, 1983. Photo
Collage. 39" x 58" © David Hockney.*

**"I want to
re-create the
experience of
seeing."**

—DAVID HOCKNEY

THE **W**HOLE *Story*



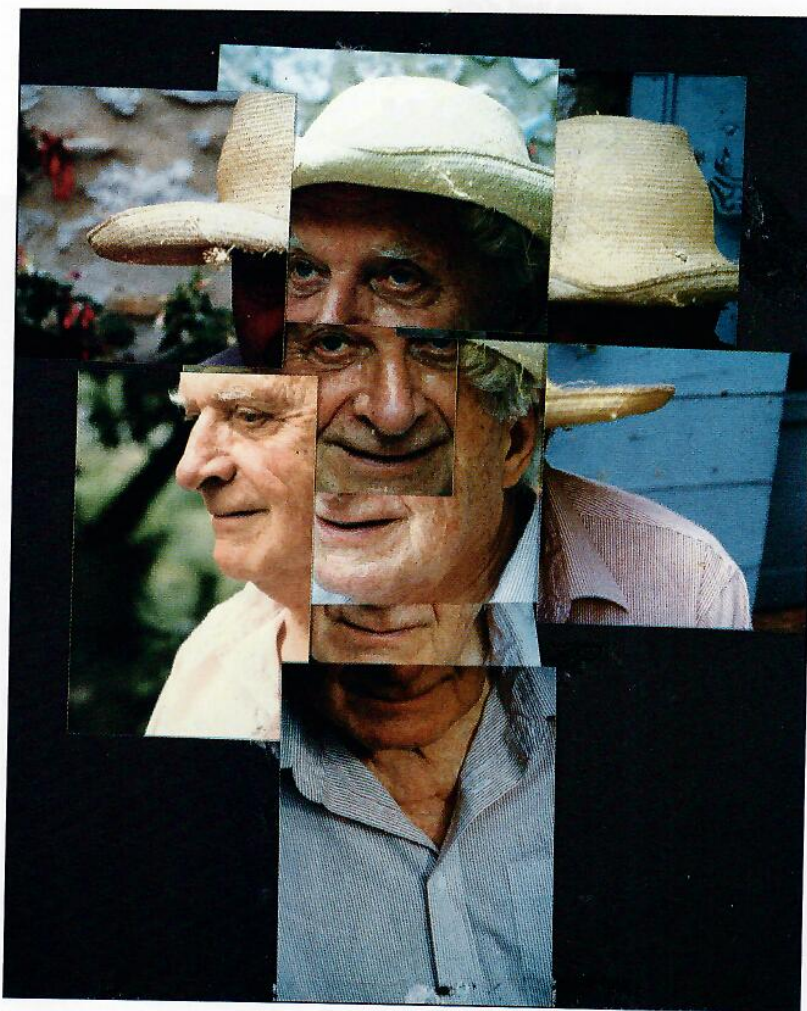
One day in February 1982, David Hockney was taking Polaroid pictures of some of his paintings. He had some extra rolls he wanted to use up so he walked around his house, taking photographs as

he went. While he was looking through all the prints, he began to reassemble them. Suddenly the artist discovered he was getting the sensation of actually wandering through the rooms in his home. From then on, he decided to work with photography, but in a way no other artist had before.

"When I first took photos, I took them like anybody takes snaps—just as a record. I didn't even bother composing any of them. A single photograph is hard to look at for more than 30 seconds because it is essentially a glance. A photograph takes an instant to make. Drawings and paintings have time in them. I wanted to see what would happen if I made more elaborate pictures where I joined separate photographs together. I did, and you could look at the results for quite a while because they had *time and movement* in them."

David Hockney has also said, "Visual experience is made up of shifting views, selected through feeling and memory." Think about this statement as you look at Hockney's "joiner" photo (left) called *The Scrabble Game*. Everyone Hockney uses in his paintings or photos is either a relative or a friend, so he knows them well enough to be able to say things visually about their personalities. He does this by **selecting and emphasizing** their expressions, actions, and gestures in his art.

This photographic collage shows the artist



playing Scrabble with his mother and two friends. Each player's features and body language change as the game goes on. Can you pick out the ways Hockney alters and combines his images to show the *passage of time*? Where does he **repeat the same image; change the scale; use dense layers of images; juxtapose contrasting images; change the angle; use forward/backward progression; and use the space between photos** to guide the eye to the **focal point** of the picture? How has he shown that even the cat is watching the game? And whose hand and Scrabble letters can you see in the foreground?

Hockney doesn't use elaborate equipment to create his "joiners." It's the *idea* and *capturing the sensation of movement through time* that's important. He uses an automatic 35mm camera so he can take a number of pictures in rapid succession. He shoots his photo collages like a movie—focusing on some areas and leaving out others. He then has the photos developed quickly at the one-hour photomat, spreads the prints out on the floor and "relives the experience" to create the finished photo collage.

What facial feature did David Hockney choose to emphasize in this "joiner" portrait of the English poet Stephen Spender?

Stephen Spender, Mas St. Jerome II, 1985. Photo collage. 20" x 20" © David Hockney.

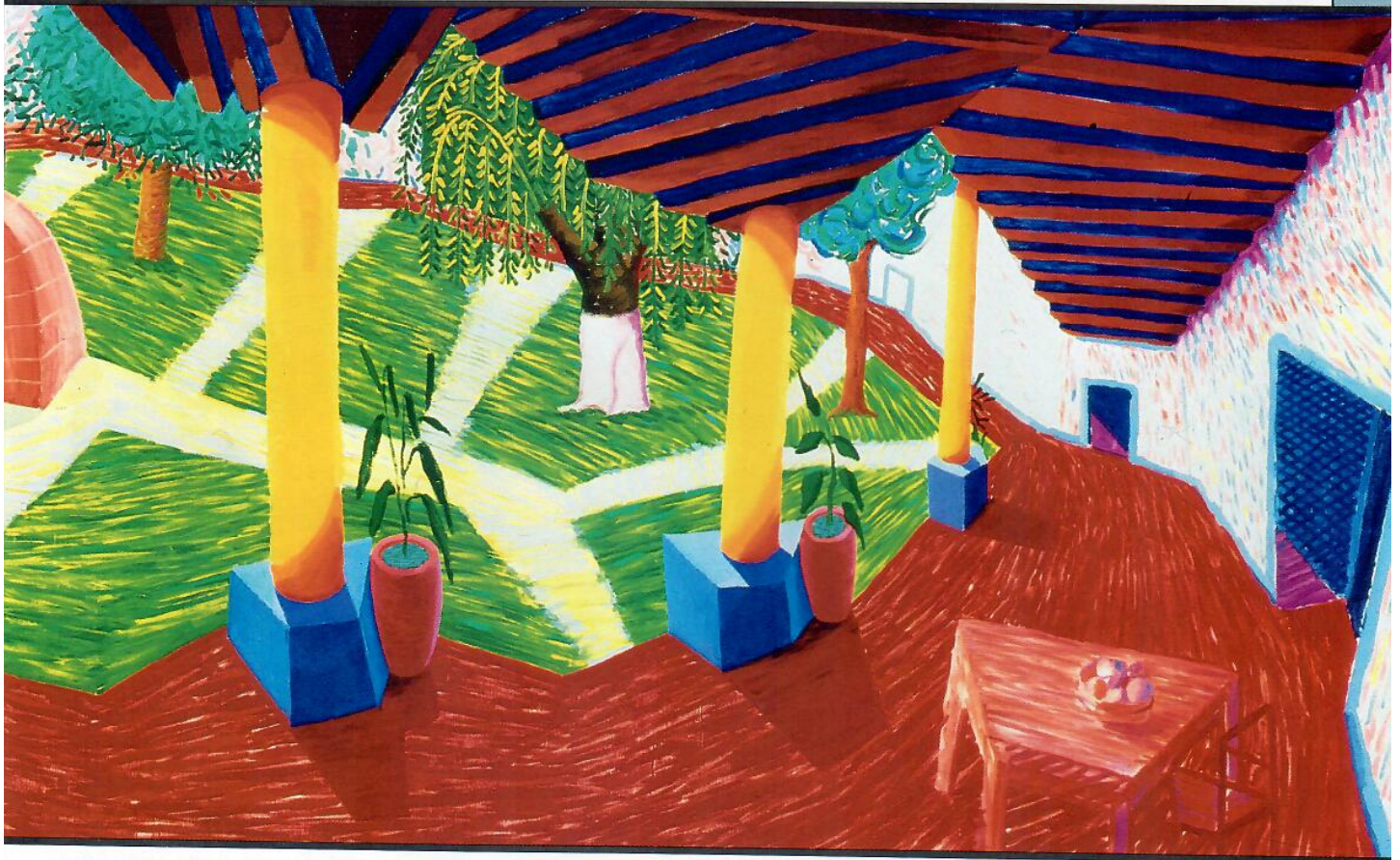
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MASTERPIECE
OF THE MONTH #6



A Walk Around the **HOTEL** **COURTYARD**

David Hockney does paintings that capture the same sense of space and movement. He says, "When I was in Mexico, my car broke down in a wonderful space in it. I walked into it and time seemed to stand right and straight lines became curves. I made that into a painting—actually moving around in it."



David Hockney (b. 1937). *A Walk Around the Hotel Courtyard, Acatlan*, 1985. Oil. 6' x 20' © David Hockney.

by David Hockney

sense of time and space as his photo collages.
down and I found this little, cheap hotel. But it had a
med to stand still—I simply moved my head from left to
e painting 20 feet long, so you feel like you are in the

Visual Storytellers: These three artists tell stories in completely different ways.



Three Stories in One

How many people are there in the painting on the left? Even though it looks as if there are four different figures (five if you count the *centaur*—the half-man, half-horse creature in the upper right-hand corner), there are really only two characters in this narrative work by 15th-century Italian painter Sassetta. Early Italian painters were more interested in telling a story than creating the illusion of depth and space. In this painting, *The Meeting of Saint Anthony and Saint Paul*, Sassetta—like David Hockney—wishes to suggest the passage of time.

According to the legend, Saint Anthony set out to find his friend Saint Paul, who had spent much of his life living alone in a cave. Sassetta shows Saint Anthony, in the upper left-hand corner, starting on his journey. A little later, he gets directions from the centaur and, sometime after that, meets Saint Paul outside his cave in the lower right-hand corner. The repetition of Anthony's figure is echoed by the repetition of the same curved shape found in the hill, the cave, and the two embracing figures.

The narrative painting on the left, done over 500 years ago, includes the element of time.

Sassetta (c. 1392-1450). *The Meeting of Saint Anthony and Saint Paul*, c. 1440. Oil on wood. 18" x 13" The National Gallery of Art, Washington, DC.



Picture Stories

Faith Ringgold, a contemporary American sculptor, painter, and fabric artist, uses her art to tell stories about her life as a black female artist. In her series of "story quilts," called *The Bitter Nest*, the artist has made up a long, involved tale about a father, a mother, and their daughter. *Harlem Renaissance Party* (one of the quilts in this series, left) shows her characters at a dinner party given for many of the artists and writers who lived and worked in Harlem (a section in New York City) during the 1920s. The artist sees herself as two of her characters. She first appears as a little girl, sitting in the lower left corner, dreaming of being at the dinner party with all these famous guests. She is then seen as an adult artist, standing

in the lower right corner wearing one of the African gowns she has designed. The white borders on either side of the quilt contain the text of her story. Her **flat, simplified** style and her materials suggest American folk paintings and quilts. The **tie-dyed patterns** and **geometric shapes** Ringgold uses echo those found in ancient African fabrics and weaves. The **combination** of materials makes this a very modern mixed-media work that could only have been created in the 20th century.

What kind of story is being told in the quilt on the left?

Faith Ringgold (b. 1930). *Bitter Nest Part II: Harlem Renaissance Party*. 1988. Acrylic on canvas, fabric, printed, tie-dyed, pieced. 94" x 82" Photo courtesy of the artist.

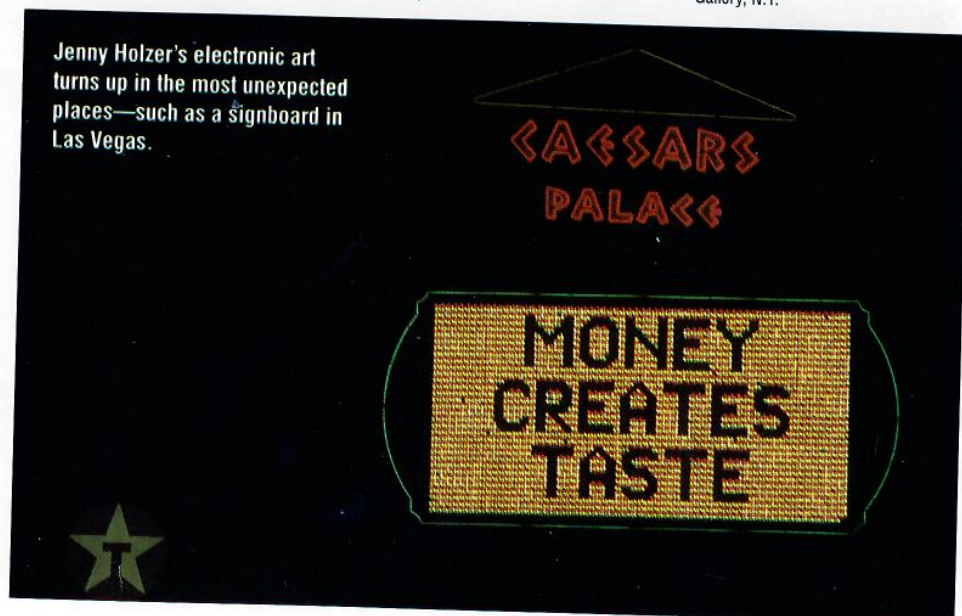
Stories in Words

Contemporary American artist Jenny Holzer's stories are usually not seen in art galleries or museums. Her messages are more likely to be found just about anywhere else—on stone benches, telephone booths, T-shirts, marble tombstones, or flashing above the city on a giant electronic signboard. Holzer feels very strongly about many contemporary issues—the environment; the power of big business; AIDS; the poor—and she doesn't think the printed page is powerful enough to comment on these subjects. She uses public media in order to communicate her "alternative public-service messages." The artist says, "You only have a few seconds to catch people's attention, so you can't make long sentences." Her "Holzergrams" are short and immediately catch your attention, like advertising slogans or electronic news bulletins. But how would you feel if you looked up at a

building and saw a huge signboard blinking slogans like these? **IF YOU'RE CONSIDERED USELESS, NO ONE WILL FEED YOU ANYMORE. • YOU ARE TRAPPED ON THE EARTH SO YOU WILL EXPLODE. • I DO**

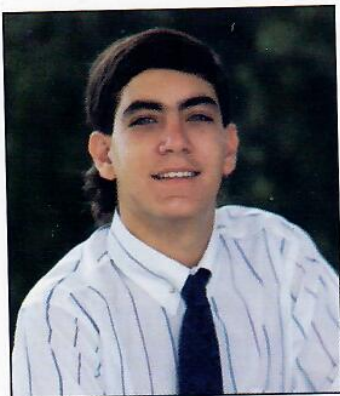
NOT WANT TO BE LEFT TO BE EATEN. Jenny Holzer poses questions about how words affect and control us. What are the messages the artist is sending in these slogans, and how do they affect you?

Jenny Holzer (b. 1950). *Truisms*, 1986. Electronic Sign Board, Caesar's Palace, Las Vegas, NV. Barbara Gladstone Gallery, N.Y.



Jenny Holzer's electronic art turns up in the most unexpected places—such as a signboard in Las Vegas.

Allen Mozingo: STORIES OF SPACE AND TIME



Look at the mixed-media work on the right and a detail from it shown below. Can you tell which objects are real and which only appear to be real? What is the man in the window looking at? Does the frame enclose a room, or a theater stage? What do the card, money, and dice mean and why are they all being guarded

by an enormous gun? Is the gun real or not? And, what are the Disney characters doing in this picture?

The artist, 18-year-old Allen Mozingo was a high school senior when he put together this unusual array of objects. Now a freshman at North Carolina State, Allen hasn't yet decided whether he will pursue art as a career (although he is taking a design course this semester). In between his classes and a part-time job, he finds time to play some golf.



"I put the baby Goofy in the hole in the floor."

How long have you been involved in art?

I've been drawing and doing woodwork for a long time. But I never really became serious about art until four years ago, when I took an art course in high school. I took two more the next year. My art teacher and I became very close, and he encouraged me. When I started this mixed-media project, it was with the idea of entering it into the Scholastic Art Awards. But as I became more interested in it and kept adding more objects, the competition became secondary, and I just wanted to please myself.

How did you begin this work?

I started with the gun, which was an assignment. We were to pick out things to draw, perhaps adding real objects, and linking the whole thing together in some way. For a while I was thinking about having a wooden floor and tiny chairs, and the gun would be really big. But then I got an idea out of an old *Art & Man* issue and decided to use Walt Disney cartoon figures. The actual characters came from a coloring book. I cut them out, painted them, and pasted them on. I didn't really plan on the piece turning out the way it did.

Can you describe the way it developed?

As I said, the gun came first. I used *pointillism* [little dots].

I put the key in to unlock the mystery of the picture. I used an old-fashioned skeleton key. It's removable.

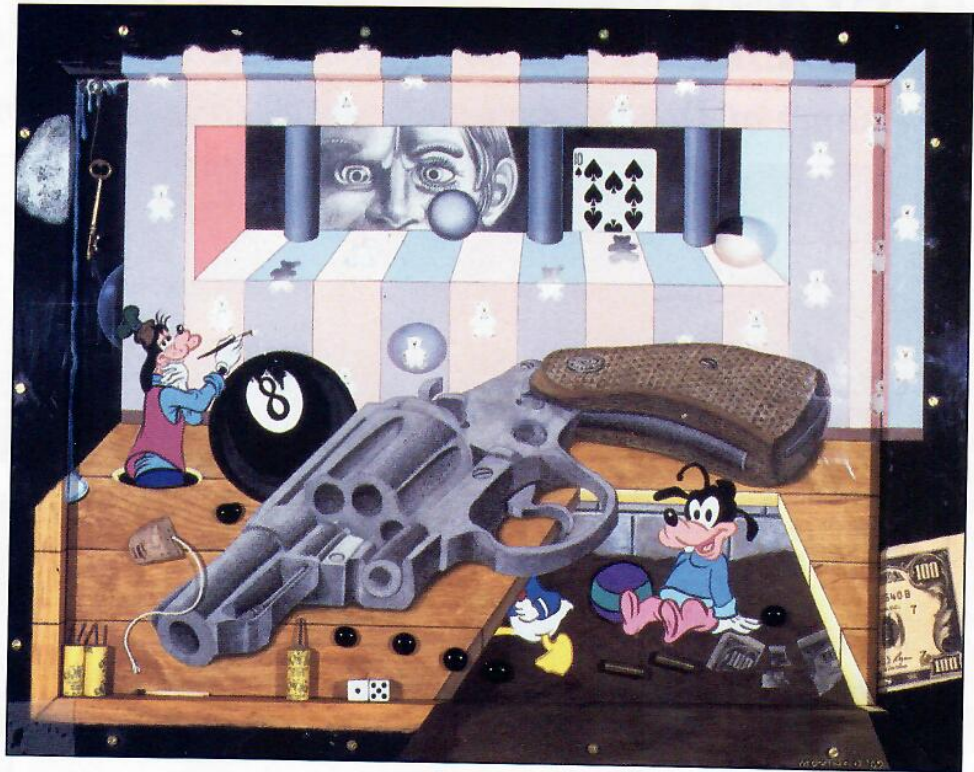
There are no lines or shading. Next came the floor, which is real wood, a product called "birch tape." Then I added the wallpaper with the teddy bears. Next I put the hole in the floor, which led to a whole other dimension . . . like something was going on under the house. In art, things happen that you don't plan on. When I first put the small Disney characters next to the large gun, the painting had a scary feeling. That's why I put the cork in. I wanted people to make up their own minds whether it was a cork gun or a real gun.

Were you trying to tell a story with it?

In a way. But I wanted it to be mysterious too, with a lot of missing pieces. Certain things seemed to go together, though . . . for instance, the dice, the eight-ball, and the money are all related. I also wanted the cartoon figures to appear to be running through the picture, as though they had accidentally gotten involved . . . maybe like a game board. The man looking in may have caused the scene inside. I put the key in to unlock the mystery of the picture. I used an old-fashioned skeleton key. It's removable.

How long did the project take you?

About five months. I had to draw everything out (like the floor and the wallpaper) before putting it on. For example, I would take tracing paper and draw the floor to scale, then print it on the wood so I would know how to cut it out. The hole in the floor is a painted piece of paper. It had to be cut out perfectly. Once I started, I really



got involved in it . . . in fact, I've never been involved in anything like I was with this painting. Sometimes I worked on it after school until midnight.

Did you make many changes?

At first, the painting was going to be flat. Then I began to project things out, like the marbles and Ping-Pong balls, and it turned into something three-dimensional.

How did you know when you were finished?

I knew I had enough objects on it. If I had put anything else on, it would have taken away from the other things. I would leave an object on for a day, then come back and look at it and see if I liked it before gluing it down.

Why do you like working three-dimensionally?

To me it's a lot more interesting than working on a flat surface. You can always add on to it. I like the surrealistic touches too, the odd things that aren't quite realistic. Like the gun and the man's head compared to the cartoon figures.

What can you say about mixed media?

I'd say to keep trying things out. If you find an object you like, don't glue it down until you have other things to coordinate it with. I also like looking through magazines . . . not necessarily art magazines but commercial magazines with advertisements. When a figure or object catches my eye, I cut it out and save it. I must have cut out hundreds of pictures. I also keep a couple of junk drawers that are filled with things like keys and corks. You never know when you'll need them!

We select our Artist of the Month only from among students who have won medals in the current Scholastic Art Awards Program. To enter, ask your teacher to write the Scholastic Art Awards, 730 Broadway, New York, NY 10003 for entry deadlines and rules book.

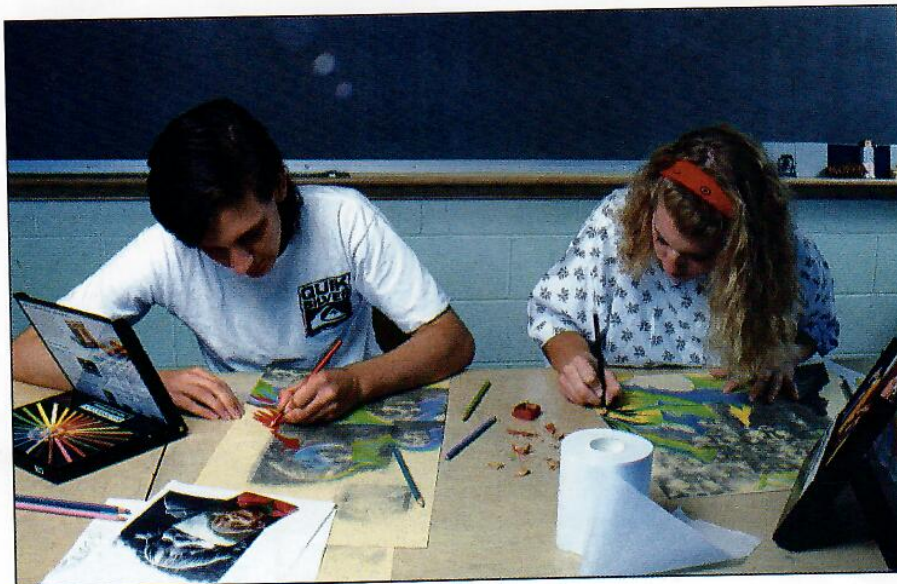
TELLING PERSONAL STORIES

Use some of David Hockney's ideas to create a visual statement.



In this issue, you've seen how David Hockney creates visual stories, some of which include the concepts of *time* and *space*. The artist nearly always populates his narrative works with images of close friends or members of his family. Recently, Hockney has been experimenting with photocopier machines—making a number of quick color prints without getting involved in complicated technical processes. Hockney uses the photocopier not just to reproduce images, but to *create* them. He may put his original through several times on the same paper, perhaps adding copies of real objects (his hand, his shirt), and possibly combining them with hand-drawn or painted images. In this workshop, you'll use some of David Hockney's techniques in order to tell a visual story about someone you know very well—a member of your own family.

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



Materials

- Assorted pieces of 80 lb manila drawing paper.
- Photocopied photographs of immediate family members.
- Access to copy machine that uses powdered toner.
- Turpentine
- Prismacolor pencils/colored pencils
- 12" C-Thru ruler
- X-acto knife or scissors
- Metal spoon
- Toilet paper

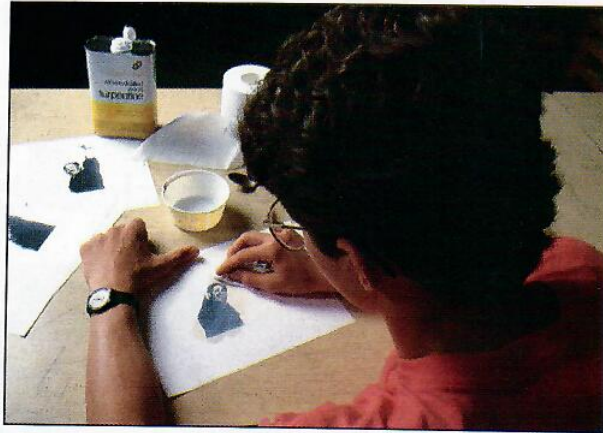
In this mixed-media project, you'll work with a number of materials to create a piece of narrative art.

Starting Out

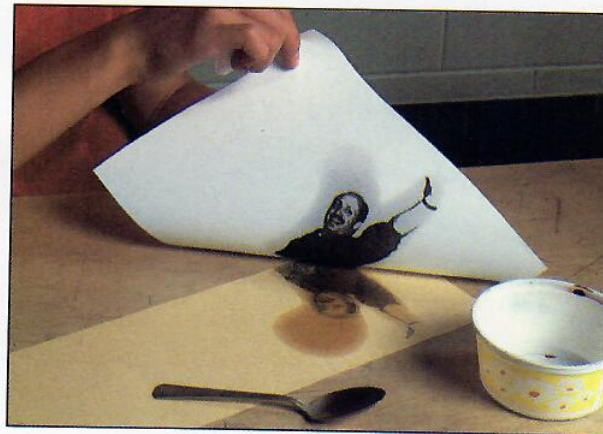
Step 1: Get permission to look through recent family photographs. Select a few photos that reflect each family member's personality or position in the family (don't forget yourself). Use photos with one individual. Candid photos work best. Are photos **visually interesting**? Is the figure **large and clear**? Does the image have good **contrast**? Is the family member **expressing an emotion**?

Step 2.

Use the copy machine to copy several photos. Pick the one that "works" best. Make a number of copies. Enlarge or reduce, if possible. Make darker or lighter. Make copies of your copies. Cut out copies (leave one-inch border for handling). Plan your composition and arrange photocopied images on manila paper.



To create a *transfer image*, rub the back of your photocopied image with turpentine. Then pull the original up.



Step 3.

You are now ready to transfer the photocopied images to the manila paper. Place photocopy face down on paper. Cover the back of the copy with turpentine using a turpentine-soaked piece of toilet paper. (Use caution when working with turpentine!) Use a *very firm* rubbing motion, lifting edge to see how image is transferring. Too much turpentine blurs the image. *The image will be in reverse*. Select colors that reflect the emotion or personality expressed by the photos and—using prismacolor—enhance and develop the photos and backgrounds. Avoid "coloring in," but use color to **repeat shapes or movements, emphasize areas, unify negative space**.



Some Solutions

What kind of relationship or personality do you want to emphasize? Is the family member "the boss," "the favorite," "the clown," or does everyone protect him/her? Is this person outspo-

ken, friendly, shy, moody, active, or funny? Which format would show each of these qualities best—square, vertical, horizontal? In the solutions shown at the top of the opposite page and on the left, which artists have used repetition; progression; scale changes; fragments of the same image; negative images; mirror, rotated, or overlapped images? Which artists have used changes of angle; contrasts of dark and light; negative spaces? How has each artist used color to describe his/her subject? How do each of these devices work to visually express the family member's personality?



Which family members are shown here and what might the artist be saying about each one?

These two contemporary American artists tell two very different stories.



Jacob Lawrence says, "I want to communicate. I want the idea to strike the viewer immediately."

Jacob Lawrence (b. 1917). Harriet Tubman Series, No. 9. 1939-40. Casein. 12" x 18" Hampton University Museum, Va.

Stories of Injustice

Painter Jacob Lawrence tells stories about the lives and struggles of the people he knows best, black Americans. For over 50 years, Lawrence has created narrative paintings dealing with subjects like labor, civil rights, and poverty. Sometimes he will do a series of paintings that narrate the story of a particular person. One of these series is based on the life of Harriet Tubman, an escaped slave who—during the 19th century—freed over 300 slaves through an organization called the Underground Railroad. In the painting on the left, Lawrence has selected one image—the chains around the ankles of three figures—to show how slaves must have felt. The pure, bright colors and patterns of their clothing and the blue sky, symbolize (stand for) freedom and contrast with the sharp, angular, black shapes of the chains. The artist has abstracted his image by isolating one detail and simplifying and flattening his shapes in order to symbolize the horrors of slavery.

Tales of Fantasy

The artist on the right is telling a very different kind of story. What do you think bright-red foxes jumping on top of the tables in a restaurant might mean? Contemporary American photographer Sandy Skoglund creates visual stories in a very unusual way. She builds a sculptural environment that looks very real, then adds one element that is totally out of place. She then photographs the entire scene. The artist has made photographs of rooms filled with bright orange goldfish, glowing green cats, and bouncing purple babies.

Sandy Skoglund is fascinated by the role of the media in today's society—especially the persuasive power of advertising images. In many commercials, a very real-looking world is set up in order to sell a product. When something completely unbelievable happens, no one in the ad seems to notice. In Skoglund's final photograph, an ordinary-looking couple will be seen eating at a restaurant table, completely unaware of the dozens of foxes leaping all around them. Sandy Skoglund's work causes us to question photographic truth.

Artist Sandy Skoglund working on her latest photo-environment called *Fox Games*.

Sandy Skoglund (b. 1945). *Fox Games*, 1989. Photo by Fred Conrad/NYT PIX.

