



# art & man

Dec. 1987/Jan. 1988, Vol. 18, No. 3, ISSN 0004-3052 Published  
by Scholastic under the direction of the National Gallery of Art

## ARTISTS OF THE ICE AGE

### WORKING WITH SCULPTURE



SCHOLASTIC



# THE FIRST PEOPLE

*What might it have been like to live at the very beginning of human life?*

**H**ave you ever gone camping and lived for a few days without modern conveniences like running water, telephones, and electric lights? Now try to imagine camping without a tent, sleeping bag, cooking utensils, or even matches. This is, in fact, how the first humans lived in **prehistoric** times.

What do you picture when you read the word *prehistoric*? (**Prehistory** is considered to be everything that came before the invention of writing, around 5000 years ago.) Do you see huge dinosaurs chasing apelike people wearing skins and carrying clubs? Up until now, this has been the usual image of “cave people.” But as new discoveries are made, another picture is emerging. Objects of art as fine as any ever created have been found dating back to this period. It seems that long before there were cities and writing, people were — in a sense — civilized.

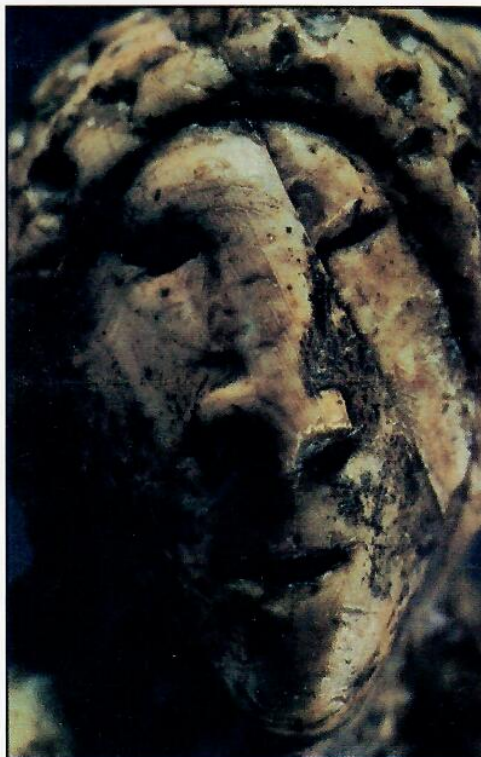
The oldest art object known, an ivory horse (shown above and on the chart, below right), was created 32,000 years ago. Thirty-two thousand does not seem like a big number in an age when we talk about space probes traveling millions of miles, or gross national products amounting to trillions of dollars. But the record of humankind on this earth comes in comparatively small numbers. The oldest human bones date back only 35,000 or 40,000 years.

As you can see from the sculpture on the right, the people who created the first art looked something like we do. These first people lived during a period of time geologists call the **Pleistocene**, or Ice Age, and anthropologists call the **Palaeolithic**, or Old Stone Age. It was a time when vast sheets of ice were advancing and retreating across the Northern Hemisphere, and when people had reached the stage of making many special-

ized stone tools. We now know that these people, called **Cro-Magnons** (after the location in France where the first record of their existence was found) were creative and inventive. They were perhaps the most successful group ever to exist in nature, before or since. They lived, not in caves, but shelters (something like the museum reconstruction shown above, right) made of stones, wood, skins, and bones. They wore clothing stitched with bone needles and decorated with delicately carved beads. Only half of their many different tools were made of stone, the rest were crafted of bone which was the plastic of their time. Cro-Magnon people had figured out that bone was less brittle than stone and stronger and longer-lasting than wood.

As early as 32,000 years ago, Cro-Magnons had mastered their harsh environment to the point where they had time to create. With their improved tools, particularly the chisel, they were able to cut into hard surfaces to create intricate patterns and details. Based on what we know about how they dressed, it seems that some Cro-Magnon art was decorative or indicated social rank. But other pieces, such as the sculpted figures and cave paintings shown on the following pages, served spiritual purposes. When you look at these pieces, you sense their creators knew that their efforts would have consequences or impact on the world. This attitude could be compared to modern artists' expecting their art to give revelations, insights, and a new angle on reality.

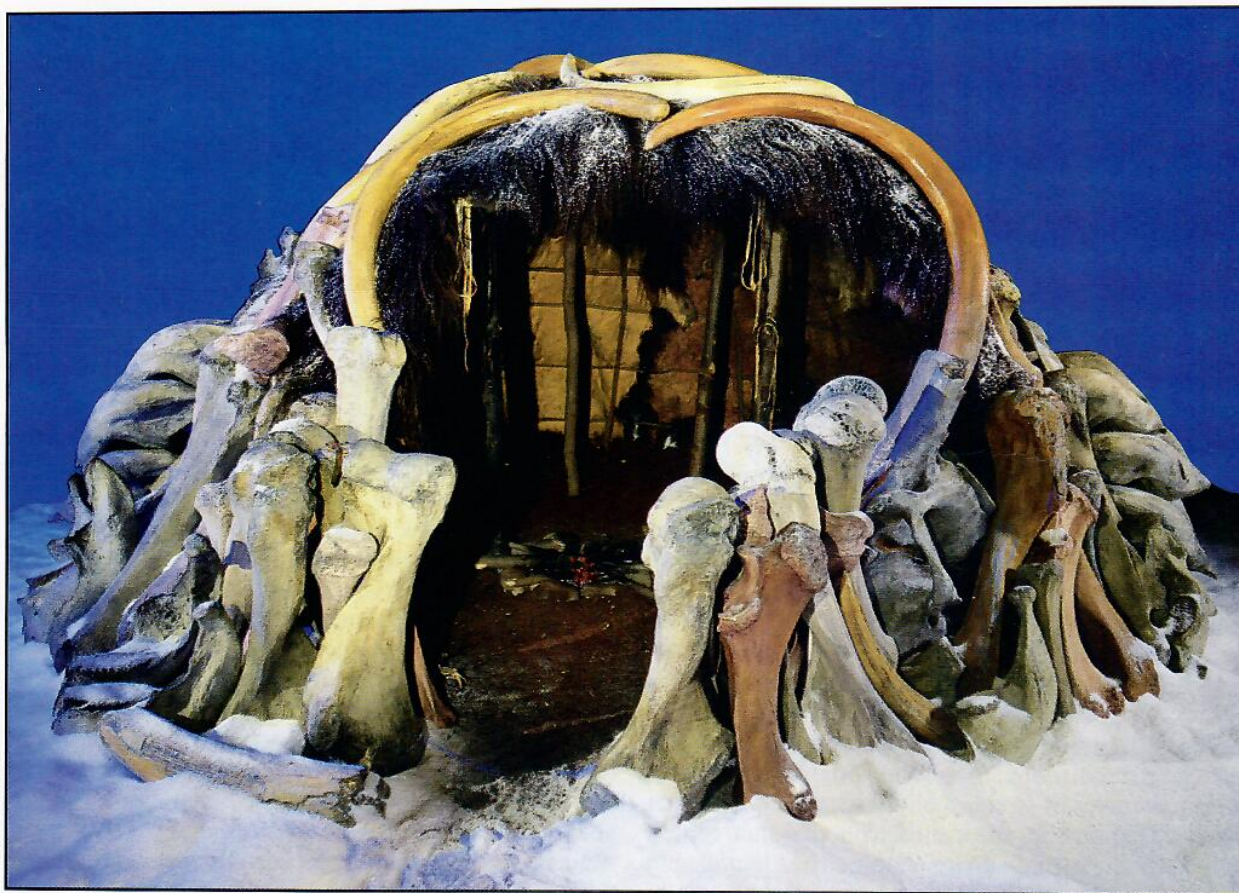
This Cro-Magnon art does not appear to be ornamental. It seems to be the expression of an urge to create in order to explore the consequences. Because they believed in the power of their art, it must have taken courage for these people



This three-inch sculpture is one of the very first representations of a human face ever created.

IVORY REPRESENTATION OF HUMAN FACE, c. 17,000 B.C. 3" HIGH.

HUT OF MAMMOTH BONES. PHOTO BY HANK MORGAN.



A mammoth was an enormous prehistoric elephantlike animal with long, shaggy hair and huge, curved tusks. Ice Age people built huts like the one above (a museum reconstruction) out of mammoth bones.

to create it. Perhaps they got this courage through their mastery of a challenging environment. Long considered "primitive" or undeveloped, this art is now thought to be strong, simple, elegant — almost modern in concept. In an article on Cro-Magnon art, Tom Prideaux of *Life* magazine concluded that it displays "a freedom and confidence that would not be seen again in the West until the 20th century."

In this issue, you'll see more of the surprising art of the Ice Age people. You'll then discover some contemporary artists who work with the same energy and insight as the first artists. And finally, you'll create your own piece of "Ice Age" sculpture.



## THE ICE AGE

2-3 million years ago.....	The first toolmakers
100,000 .....	Neanderthal
40,000 .....	Cro-Magnon
32,000 .....	First sculptures
29,000 .....	Cave art
27,000 .....	Sewing needle
14,000 .....	Weapons (spear, bow and arrow)
11,000 .....	Ice Age ends (glaciers retreat)

IVORY HORSE, c. 34,000 B.C. 2 1/2" LONG. PHOTO BY HANK MORGAN.

**Maurice R. Robinson, Founder of Scholastic Inc., 1895-1982.** For the National Gallery of Art: J. Carter Brown, Director; Ruth Perlin, Head, Department of Extension Programs. For Scholastic Inc.: Richard Robinson, President, Chief Executive Officer, Chairman of the Board, and Publisher; Margaret Howlett, Editor; Joanne Slattery, Art Director; Janet Soderberg, Associate Editor; Suzanne Bilyeu, Production Editor; James G. Brownell, Director, Product Production; Gay Siccardi, Manager, Production Operations; Will Kefauver, Editorial Design Director; Richard Walsh, Editorial Production Manager; David Hendrickson, Systems Manager; Roz Sohnen, Photo Research. Text by Penny Parsekian. **ART & MAN ADVISORY BOARD:** Monte De Graw, Curriculum Consultant for Art Education, San Diego City Schools. Carla Kenney, Nichols Middle School, Evanston (IL) School District #65. Dr. Beverly Heinle, Curriculum Specialist in Art, Fairfax County Schools, Falls Church, VA. Ned J. Nesti, Jr., Morrison Jr. High School, Morrison, IL.

**ART & MAN** (ISSN 0004-3052; in Canada, 2-c no. 9360) is published six times during the school year, Sept./Oct., Nov., Dec./Jan., Feb., Mar., Apr./May, by Scholastic Inc., 730 Broadway, New York, NY 10003-9538 for \$5.25 each per school year, for 10 or more subscriptions to the same address. 1-9 subscriptions, each: \$10.50 student, \$19.00 Teachers' Edition, per school year. Single copy: \$1.75 student, \$3.50 Teachers'. (For Canadian pricing, write our Canadian office, address below.) Second-class postage paid at Monroe, OH 45050-9998 and at additional mailing offices. Postmasters: Send address changes to Office of Publication, **ART & MAN**, 351 Garver Rd., Box 2700, Monroe, OH 45050-2700. Communications relating to subscriptions should be addressed to **ART & MAN**, P.O. Box 644, Lyndhurst, NJ 07071-9985. Canadian address: Scholastic-Tab Publications, Ltd., 123 Newkirk Rd., Richmond Hill, Ontario L4C 3G5. Available on microfilm through Xerox University Microfilms, Inc., 300 N. Zeeb Rd., Ann Arbor, MI 48106. Also available on microfiche through Bell & Howell Micro Photo Division, Old Mansfield Rd., Wooster, OH 44691. Printed in U.S.A. Copyright © 1987 by Scholastic Inc. All Rights Reserved. **Material in this issue may not be reproduced in whole or in part in any form or format without special permission from the publisher.**



# ANCIENT ANIMALS

*Do any of these animal sculptures look one hundred and fifty centuries old?*

**D**o you wish you could play a musical instrument perfectly without going through years of practice, or create a great work of art in one sitting without having to master a skill over a long period of time? One of the startling things about Cro-Magnon art is its sudden appearance in the form of accomplished works. The **compositions** are strong, the **forms** and **colors** are bold, the **proportions** are accurate, the **techniques** are assured and skillful. In the layers of time that preceded the emergence of this art, archaeologists have found little that shows a gradual building up of experience and skill.

The earliest known works of art were carved sculptures like the bison, shown above, right. Perhaps the stones themselves were the teachers of these first artists. That is, they happened to notice that certain stones resembled animals or people. Then they began to try to improve upon the resemblance. And finally they arrived at the idea of making objects from scratch. Evidence for this theory comes from some early pieces in which part of the stone was left unfinished. Later, Cro-Magnon artists incorporated the contours of cave walls into their paintings, or the twists of antlers into their sculptures.

Much of the first art was portable, since these early Cro-Magnons were hunter-gatherers who followed

migrating herds and moved with the growing season. Their belongings had to be small and light enough to carry. This might explain the miniature size of these objects, most of which are only a few inches long.

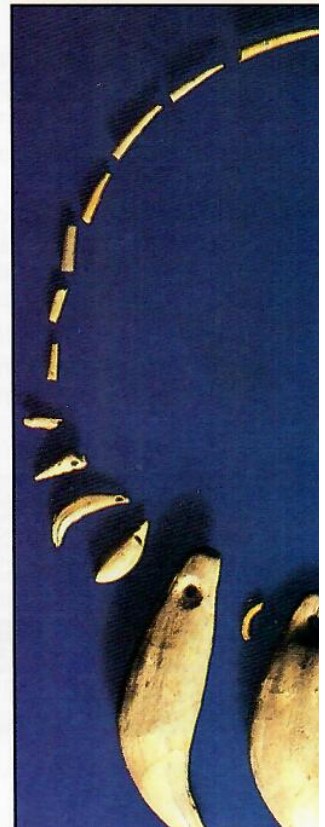
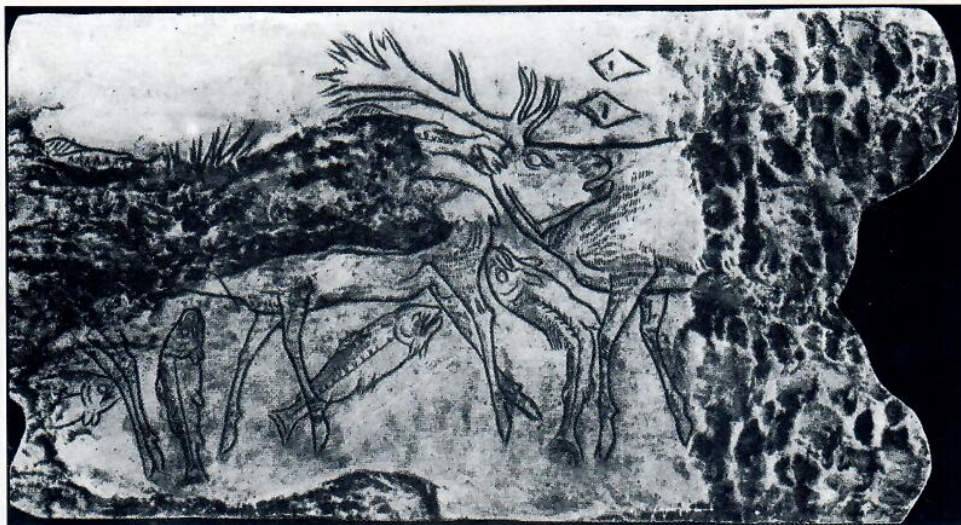
The bison, above, is done using the most basic sculptural technique — it is **carved** (the surface is cut away). To cut into such hard materials, Cro-Magnons were able to pick from a wide variety of tools they had developed; the average Cro-Magnon “tool kit” had over a hundred specialized instruments in it, including stone saws and whittling knives. One of the most important tools was the chisel, which allowed artists to work with the more readily available materials — bone, ivory, and especially antler. (Because stags dropped their antlers at a certain time of the year, a large supply was available and there was no need to hunt or kill to get it.) In this work, even though only the barest of details are included, the artist has captured the **important characteristics** of the animal. The sculptor has also worked with the shape of the antler, **simplifying** the animal’s form by turning its head back on its body. This **stylization**, or reduction to essentials, gives these Ice Age sculptures a very “modern” look.

The precision of the im-

No one knows how Ice Age artists were able to draw and incise animals (like the fish and deer below) so accurately without any knowledge of proportion or perspective. It has been suggested that since the reindeer’s mouth is open, it may be calling to its calf.

NECKLACE OF PIERCED TEETH AND SHELLS, LOGAN MUSEUM  
BELOIT COLLEGE. PHOTO BY R. WHITE.

REINDEER AND SALMON, LORTHET, HAUTES-PYRENEES.





proved Cro-Magnon tools is evident in their **incised** art. The reindeer

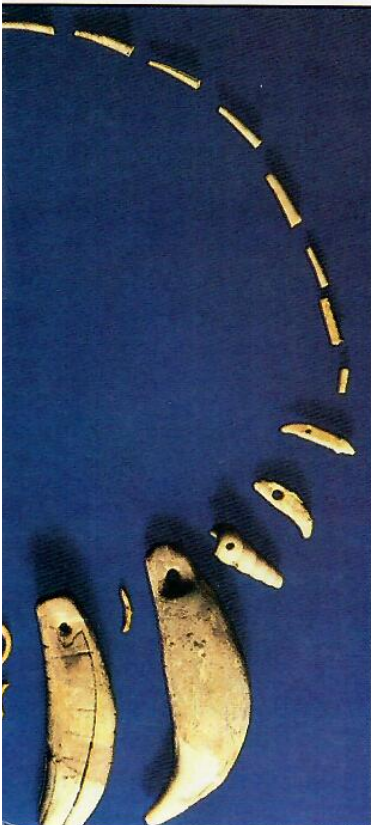
and fish (below, left) were cut into a flat surface of a piece of reindeer antler. Cro-Magnon artists were able to achieve such fine detailing by using razor-sharp pieces of flint secured to handles of bone or ivory. The artist's knowledge of the deer and fish is evident in the extraordinarily realistic way they are drawn. But there also seems to be a touch of fantasy in this etching. The overlapping of the fish and deer and the floating quality of the deer's hooves are both unnatural and curious.

Also among the earliest types of art are those made of natural objects grouped together or attached. Individually selected or sculpted pieces made of shells and pierced ivory were combined as an **assemblage**. Many items of jewelry, like the necklace (below, center) have been found in graves which suggests that they were highly valued. Since this kind of jewelry was also found at dwelling sites, experts have concluded that they were a measure of social status.

This small carved sculpture of a bison (above) was probably intended as a holder for a spear.

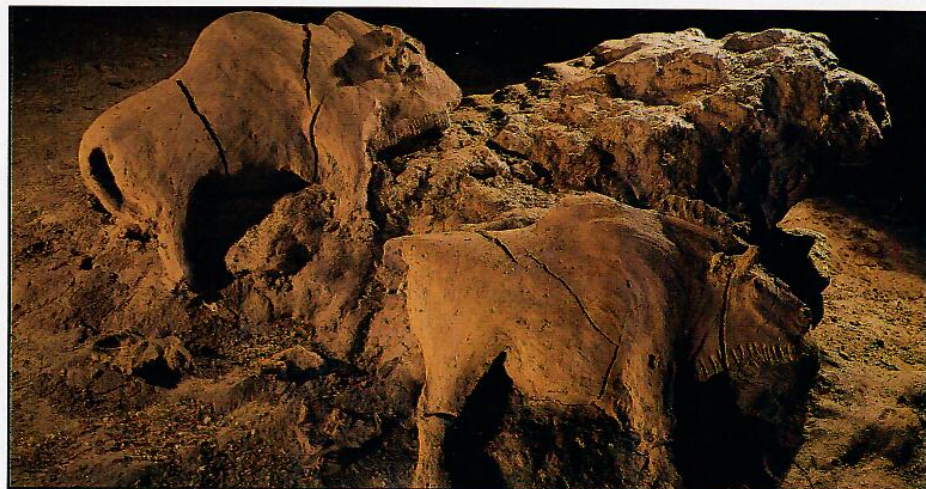
When you look at the sculpture of the two bison (below, right) you might find it difficult to believe that they were done 15,000 years ago. They were **modeled** (the surface is built up) out of clay. Thousands of years before the invention of pottery, the Cro-Magnons probably made many sculptures out of this material, mixing natural clay with bone-ash (so that it would heat evenly) and firing it in simple kilns. But even fired clay doesn't last very long, and these two bison are among the few clay items ever recovered from the Ice Age. They were found in a remote chamber of a cave a mile underground, probably preserved by the completely undisturbed environment. Your attention goes immediately to the two **focal points** of the sculpture (the heads), which are more detailed than the other parts of the body. Do the massive shapes of these great prehistoric animals remind you of pictures you've seen of American buffalo, or bulls you may have seen yourself on a farm or in a zoo? These lifelike animals, created such a long time ago, seem to emerge from the rock floor almost like a modern sculpture — purposely unfinished.

SPEAR THROWER WITH BISON, REINDEER ANTLER, 10.5 CM. LONG. LA MADELEINE, FRANCE. MUSÉE DES ANTIQUITÉS NATIONALES.



Necklace (left) assembled from teeth and various shells. The four large teeth are bear and lion.

These bison modeled out of clay (below) might have been used in some kind of ceremonial rites.



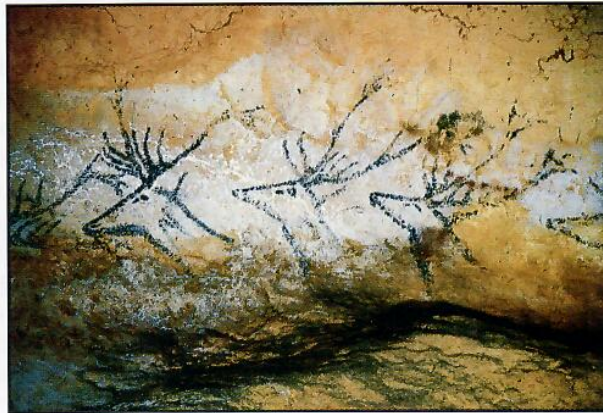
BISON MODELED IN CLAY, c. 17,000 B.C. LE TUC D'AUDOUBERT CAVE, FRANCE. PHOTO BY JEAN VERTUT.

# MASTERPIECE OF THE MONTH: PREVIEW CREATING A WORLD UNDERGROUND



*These images from ancient cave walls are certainly old — are they also great works of art?*

**C**an you imagine yourself, day after day, leaving behind the sunshine of the outdoors and crawling through a narrow tunnel into an immense, dark, underground cave? There, in the dim and flickering light of a burning “lamp” (below), you create paintings on the rough, uneven stone walls. This is, in fact, what the first artists were doing around 29,000 years ago, and we have not yet figured out why.



Cave artists used the stone as part of their paintings. These reindeer look as though they are behind a rocky ridge.

Since the end of the last century, 41 such painted caves have been discovered in France and Spain alone. The subjects of these paintings are not the rolling tundra landscape interrupted by stands of alder trees, hazelnut bushes, or pine forests that Cro-Magnon people might have seen from ledge dwellings. And these artists didn't seem to be interested in doing portraits of their fellow hunters, without whom they could not have overcome giant mammoths or huge horned auroch (a kind of prehistoric cattle). Almost all of these paintings are of animals — usually the large, swift, and graceful ones rather than birds or fish. Auroch, bison, and horses were most frequently represented. To assume that the animals were painted in order to assure success in the hunt is questionable, because these animals were not the most popular food. In fact red meat was only part of a diet which included seeds, bulbs, roots, berries, and grains, as well as fish and birds.

Among the objects found in the caves were flat stones (like the one shown above far right) covered with scratchmarks. In the jumble of lines, perhaps you can find some outlines of animals. Can



Caves were painted by the light of stone lamps which worked something like a candle. A wick of moss or bark burned the animal fat in the center hollow.

you solve the riddle of these prehistoric doodles? Some of the outlines scratched on these stones were similar to animal shapes painted on nearby walls. This suggests that such stones were used as sketch pads to rough out a shape. After transferring the shape to the wall, a Cro-Magnon artist might have covered the stone with a watery layer of mud to “erase” the etching.

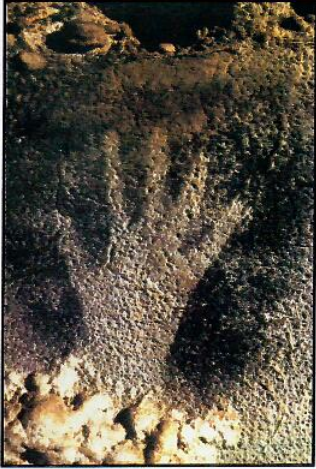
Most of the animals found on cave walls were engraved or painted in outline and then filled in with color. To apply the color, artists used brushes of frayed sticks, moss, and fur. Sometimes they blew powdered pigments through hollow bone pipes creating a soft, feathering effect. They made their paints by reducing common minerals to powder and then mixing them with such liquids as animal fat, vegetable juices, and egg white. What do you notice about the colors in the photographs on these pages? The predominance of reds and yellows and browns is because of the mineral iron, which was in the clay the Ice Age artists used. Because minerals don't break down over time, you can still see the same colors that were used on these walls more than 150 centuries ago.

The large painting on the next pages (in Lascaux [La-SKOW] France) was done before the Egyptians built the pyramids or the Greeks and Romans built temples, long before the cathedrals or anything in recorded history. This painting would be amazing no matter what it looked like, just because it is so old. But what is it about this long, narrow frieze that makes it a work of art?

CAVE PAINTING AT LASCAUX, FRANCE (DETAIL OF REINDEER). PHOTO BY SHOSTAL, N.Y.

LAMP OF RED SANDSTONE, 22.3 CM. LONG X 10.7 CM WIDE. LASCAUX, FRANCE. MUSÉE DES ANTIQUITÉS NATIONALES.

MAGDALENIAN HUMAN HANDPRINTS. PECH-MERLE, FRANCE. PHOTO BY J. VERTUT.



This shape was made by blowing paint over a hand then using the negative image in the painting.

Why does your eye follow these galloping stags, horses, bulls, mammoths, and antelope across the rocks? Would this painting be as exciting if, for example, all the animals were the same size and were going in the same direction?

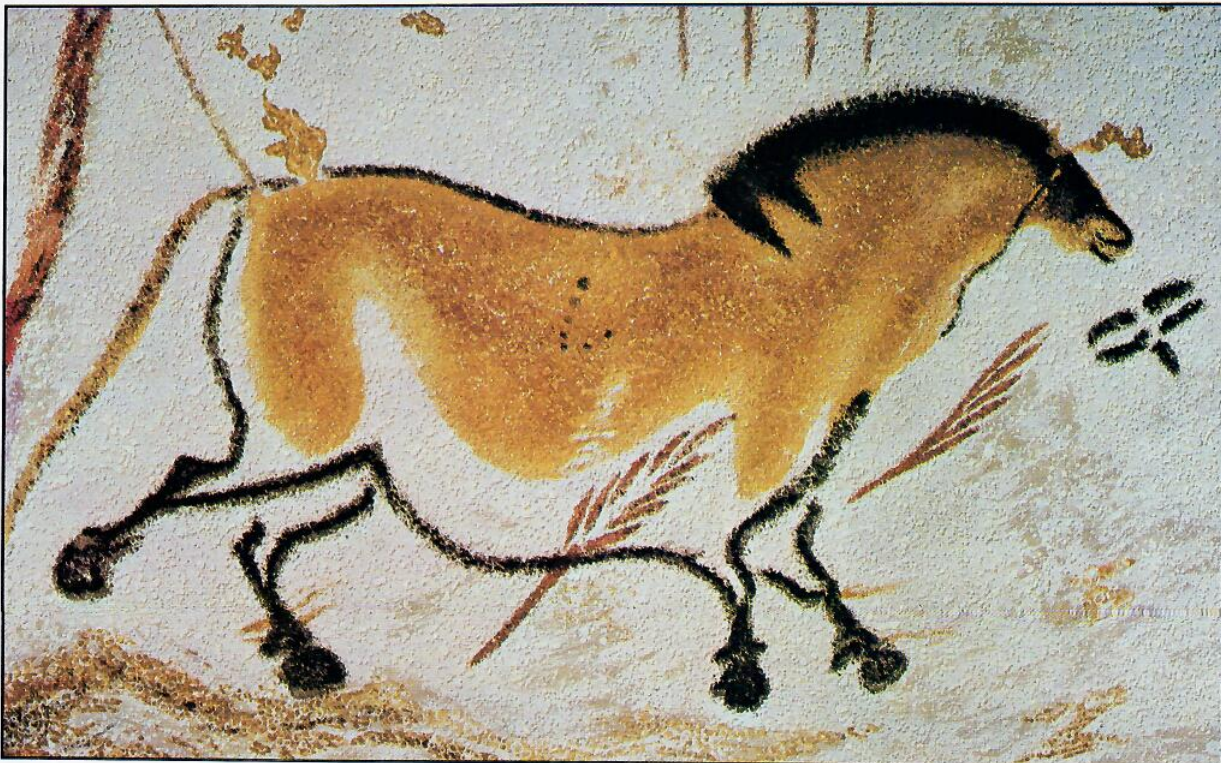
Notice how the many small, dark, overlapping shapes on the left balance the single large, linear bull-like animal on the right. Other small positive shapes blend into and help form its large negative shape. The artist uses variations in line quality (thin/wide, long/short, curved/straight) to give each figure

a different emphasis. Compositionally, the lines and shapes of the figures create a rhythm that carries the eye into the middle of the composition and brings the viewer's attention to the focal point, the small group of reindeer in the middle.

Today, the differences between sculpture and painting are disappearing. Artists are creating shaped, three-dimensional paintings and doing brilliantly colored sculptures. How did these artists use the three-dimensional texture of the rock as part of their mural? The bumps and lumps of the cave have been turned into animals, while the spaces and smooth portions have become landscape and other creatures. All the close earth colors — tans, browns, yellows, oranges — give unity to the work. Can you find other similarities between "cave art" and any recent sculptures and paintings you may have seen? Why are all these lines on top of each other? Can you find a horse, a cat, or a deer?



This detail from the caves at Lascaux is known as the Yellow Horse. Its mane shows the soft effect achieved by blowing powdered pigments through hollow bone pipes. The barbed objects may represent spears.



CAVE PAINTING AT USCAUX, FRANCE (DETAIL OF YELLOW HORSE). PHOTO BY SHOSTAL, N.Y.

STONE USED FOR SKETCHING. COLLECTION MUSEE DE L'HOMME.



art  
m

*“Caves are a natural breeding ground for magic. To  
visit a cave is to feel an aura of mystery in the bulging walls and ceiling.”*

# THE CAVE PAINTING MASTERPIECE OF

8 ART & MAN

CAVE PAINTING AT LASCAUX, FRANCE (THE GREAT FRIEZE), c. 15,000 B.C.





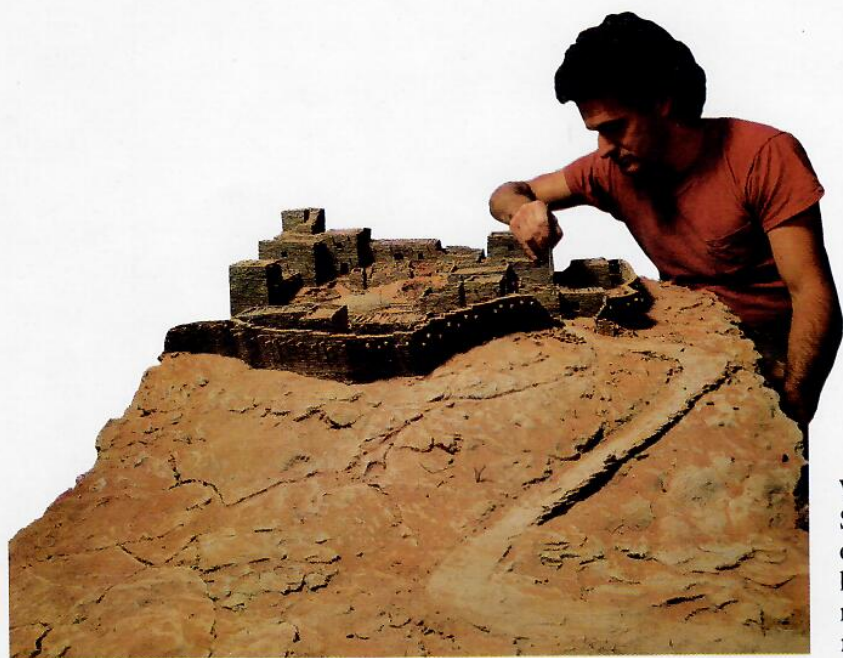
*penetrate more than a few steps into a prehistoric  
caves and the dark, looming recesses.” —Tom Prideaux, Life magazine*

# INGS OF LASCAUX

F T H E M O N T H # 3

# BACK TO BASICS

Meet three modern sculptors who work with natural materials  
in the same basic ways as the first artists.



## CITIES IN CLAY

Have you ever been on vacation and visited any historical landmarks — the ruins of ancient Pueblo Indian towns in the West, or old Spanish forts in the South? Can you imagine the kind of people who lived in these cities hundreds of years ago? Contemporary American sculptor Charles Simonds not only wonders what life was like long ago; he recreates it. Simonds (left) constructs tiny versions of ancient civilizations (below, left) for an imaginary early race he calls the “Little People.” He **models or builds up** his **geometric forms** — houses, towers, walls — and **curved, organic spaces** — underground tunnels and caves — out of tiny clay bricks. These are held together with a “mortar” of Elmer’s Glue and covered with clay dust to give a feeling of age. Simonds builds his cities wherever he can find a space — on window ledges, under loading platforms, in vacant lots — and like the art and architecture of ancient peoples, his creations are soon destroyed by time.

CHARLES SIMONDS (b. 1946). PHOTO BY HOWARD BARASH.



CHARLES SIMONDS (b. 1946). DWELLINGS, 1981. MUSEUM OF CONTEMPORARY ART, CHICAGO, ILL.



### FIGURES IN STONE

Look back at some of the carved sculptures in this issue — the ivory horse on pages 2 and 3; the bison spear-grip on page 5; and especially the small stone face on page 2. Then com-

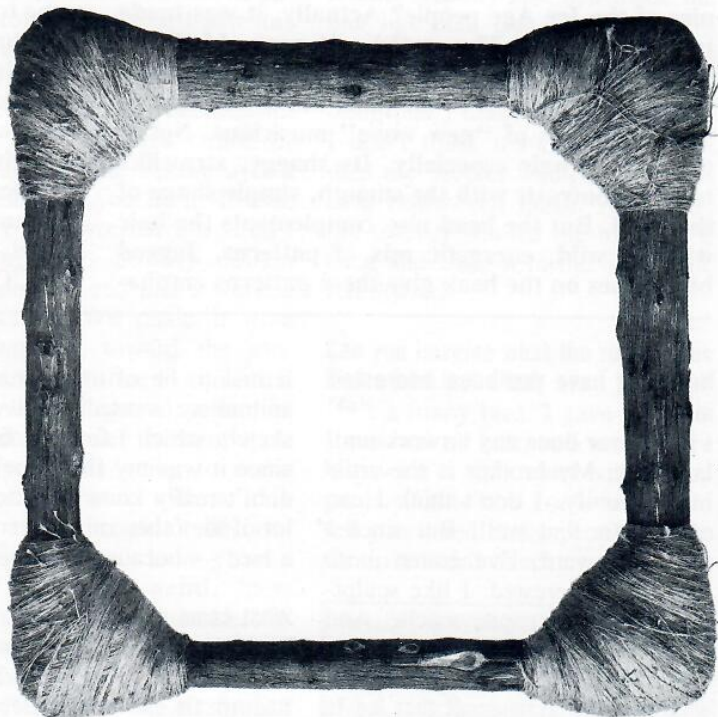
pare them with this stone figure (above), done by 20th-century English sculptor Henry Moore. Although all these sculptures were carved at such different times, can you find similarities? Are any of them completely realistic? That is, is every detail included and do the

works look exactly like the animals they are supposed to represent? Each sculptor has emphasized the essential characteristics of his/her subject — the horse arches its neck; the bison turns to chase a fly; and, left, a human figure reclines, a tiny eye staring out of its small head. Like the artists of the Ice Age, Henry Moore worked only with **basic**, natural materials — wood, bone, stone. He used the shapes and textures of fragments he found as the starting point for many of his sculptures. Moore has **abstracted** his *Reclining Figure*, including only what he considers to be the **essential features** of a human form — legs, upper body, head, and one curious eye. And, like the sculptures of the Ice Age artists, this powerful shape has a timeless, elemental quality. Its massive, **blocky form** and **rough texture** couldn't have been carved in any material other than stone.

HENRY MOORE (1898-1986). UNESCO RECLINING FIGURE, 1957-58. MARBLE, 200" LONG. UNESCO, PARIS.

### SQUARES OF WOOD

When you try to build something, what materials do you look for — wood, hammer, and nails? But what if you didn't have a hammer and nails and you had to build some sort of shelter? Maybe you could find some sticks and vines or rope and tie something together. This is probably how people living in the Ice Age built shelters to protect themselves from the elements. In her sculptures, like *Bound Square* (right), contemporary American artist Jackie Winsor has taken the most basic building unit and made it into a work of art. Winsor grew up in a village in Newfoundland, Canada, where "there was no electricity or telephone. The people were self-sustaining; they kept cattle, grew vegetables, fished, hunted, and stored their food in underground cellars." So Winsor's work is contemporary and **non-representational**, but also expresses a concern with the basic survival skills found in real life. She works with only two materials — wood and hemp, a ropelike fiber — which are among the same materials the first sculptors used. The artist **assembles** her sculptures,



wrapping the **architectural shapes** of her building units to create **interior spaces** that are as "quiet and hidden" as the inside of a cave.

# PATTY CHANTHACHONE



## NEW WAVE BIRD MASK

**W**as this strange, wild-looking mask found in some prehistoric cave? Was it used in some secret ceremonies of the Ice Age people? Actually, it was made just last year. The artist, 16-year-old Patty Chanthachone (CHAN-tha-chon), found her inspiration not in nature or the past, but in the bizarre hair and dress of “new wave” musicians. Notice the mask’s hair especially. Its shaggy, strawlike texture contrasts with the smooth, simple shape of the head. But the head also complements the hair with its wild, energetic mix of patterns. Jagged black lines on the beak give these patterns empha-

sis. The long, funny-looking tail, or braid, adds to the “wild” quality of this sculpture.

Patty Chanthachone, who was born in Laos and came to this country when she was six, now lives in Houston. This bird mask (done last year at Grantham Middle School) was her first project in the first art class she had ever taken. Later, this mask went on to win a medal in the Scholastic Art Awards. We visited Patty — currently a freshman at MacArthur High School — to find out just how she made this mask. In her spare time she enjoys sports, weight lifting, and listening to rock groups like CC Catch and Modern Talking.

---

### How long have you been interested in art?

I had never done any artwork until last year. My brother is the artist in the family. I don’t think I can even draw that well. But since I won the award, I’ve gotten more and more interested. I like sculpting in clay and papier-mâché. And I like working with my hands.

### What was the assignment that led to this mask?

We each had to make a mask, using papier-mâché and magazines.

It had to be of an animal — any animal we wanted. First we did a sketch, which I found a little hard since it was my first time in art. I didn’t really know how to draw a lot of the other animals, so I chose a bird — because it was easier.

### What came next?

First we made a paper model. Then we did it in posterboard. It had to fit, so we used our own heads as a guide. I made a simple bird shape with a really long beak. We used glue and newspapers [pa-

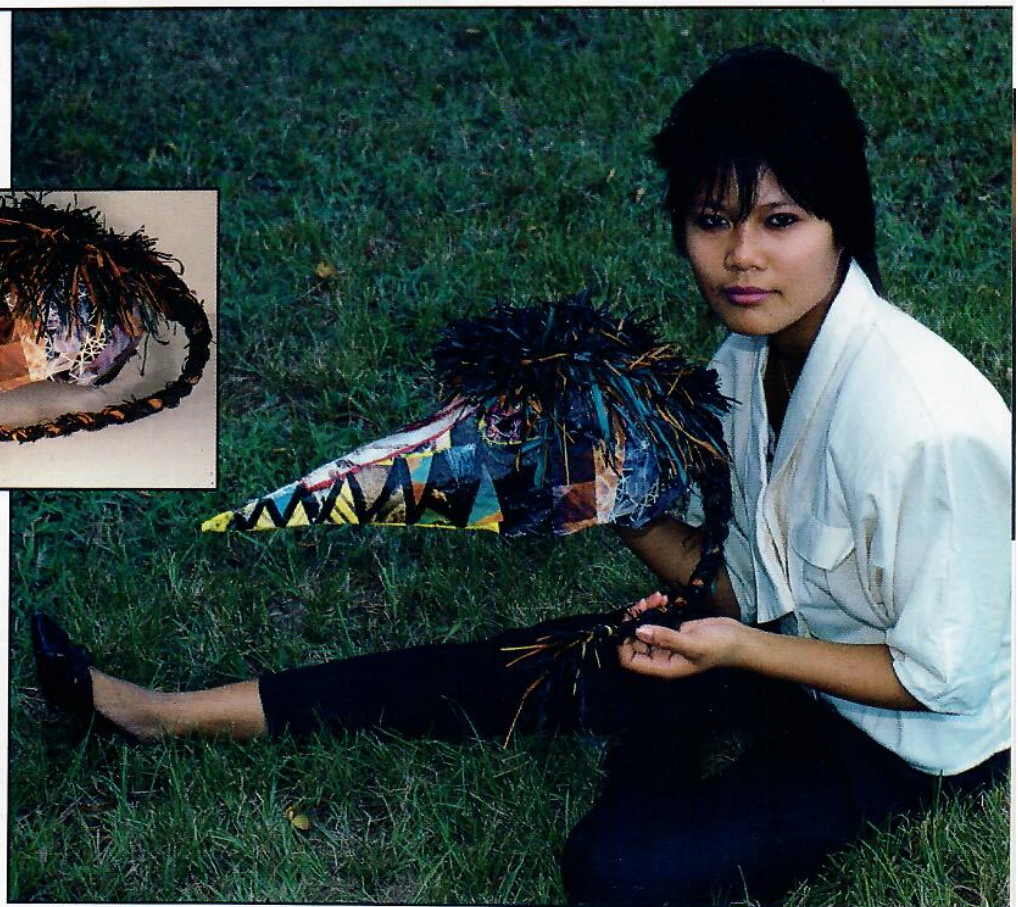
pier-mâché] to build up the shape. After it dried, we painted it white. Then we were supposed to cover it with designs we cut out of magazines — no letters or words. I was going to use only black patterns with shiny parts, maybe stars. But I couldn’t find what I wanted, so finally I just cut out things that would fit and look good.

### How did you decide what shapes to cut out?

Part of the assignment was to make the mask the same shape and



**“He’s a funny bird. I gave him this ‘new wave’ hair, so I would have him wear a tight shirt with baggy pants. If this bird could talk, he’d tell jokes and make people laugh. Or do a weird dance.”**



color on each side [symmetrical]. So I started at the tip of the beak and worked back. I used triangles. This shape seemed to work the best. (Maybe because the beak itself is a kind of triangle.) The designs came from all sorts of things — a merry-go-round, a volcano, a rug, a cave. Afterwards, I had to put a strip at the top of the beak to fill in the space. I used more strips on the head because it was bigger and I couldn’t find designs big enough to use on both sides. After I finished the whole head I put thin, black strips over the places where the designs ran together. I wanted the designs in the beak to really stand out.

I was going to make the eye longer and sharper to give it a Chinese look, but the design I wanted to use wasn’t that long. The other eye is black. He’s a black-eyed bird!

**The hair really adds a lot to the mask. How did you make it?**

I wanted it to look very different. I

was going to make hair out of paper and roll it. But then I saw this haylike material [rafi] in the art room. My teacher showed me how to make a wig using needlepoint netting. You pull each strand of the hay through the netting with a needle and then you tie it. It took so long I was worried I wouldn’t finish in time. So my cousin worked on one end and I worked on the other. We made it in a circle, working toward the top. But there wasn’t time to finish the top, so when I got to school, I glued a design over the bare spot. Originally, I was going to make the hair a Mohawk with a long tail, but now I couldn’t because the top was bare. Last year a friend of mine had a weird, “new wave” hairstyle, so I decided to spray it and give it a spiky look.

**What did you think of the mask when you finished it?**

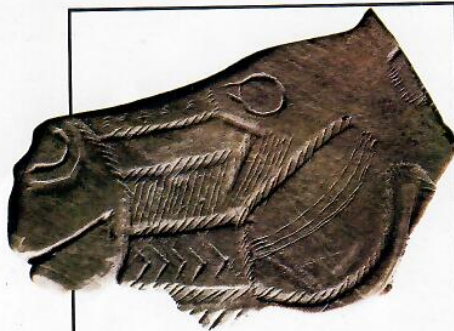
I was surprised. People said it looked cool because it was so dif-

ferent. Nobody else had made the hair like that. But when I brought it home I was going to throw it away. I usually do that with everything that I make or draw because I don’t think it’s that good. But then my brother wanted to wear it as a Halloween mask. And later, my teacher wanted me to bring it back and enter it in the Scholastic Art Awards.

**Can you imagine what the rest of this bird would look like?**

He’s a funny bird. I gave him this “new wave” hair, so I would have him wear a tight shirt with baggy pants. If this bird could talk, he’d tell jokes and make people laugh. Or do a weird dance.

Would you like to see your own work featured on these pages? We select our Artist of the Month from students who have won medals in the Scholastic Art Awards Program. To enter, ask your teacher to write to the Scholastic Art Awards, 730 Broadway, New York, NY 10003 for entry deadlines and rules book.



Does the "plaque" above look as though it's 30,000 years old? This horse's head was *carved* out of a flat piece of bone by an artist of the Ice Age. The *incised* lines define eyes, nostril, mouth, mane, and coat while the wider, shallow lines, punctuated with deep diagonals, look very much like a modern bridle.

# CREATING A "CAVE" SCULPTURE

Sculpt a modern wall plaque with the power and strength of Ice Age art.

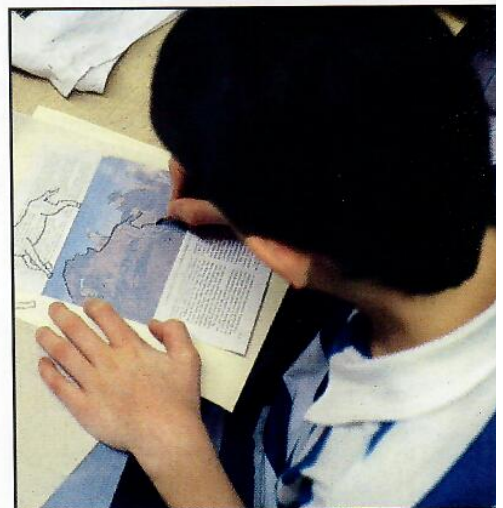
As you looked through this issue, you saw how the first artists **stylized** their representations of animals and people in order to capture their **essential characteristics**. They **simplified** the forms and emphasized only the most important features. Here, you'll be using three of the basic sculptural techniques that were used by Ice Age artists — **modeling, carving, and incising** — to create a contemporary-looking sculpture you can hang on your wall.

## MATERIALS

- *National Geographic* or other nature magazines
- Tracing paper
- Low fire or self-hardening clay
- Simple clay tools (incising needle)
- Container for holding slip
- Work surface (plywood/plastic)
- Plastic, cloth, sponges, water
- Wooden dowels
- Wire for hook
- Pyrometric cones
- Kiln

## STARTING OUT

1 Select a human, animal or natural form. (Magazine photos can be used as a starting point.) **Abstract** or simplify the form to its basic components (tracing paper overlays will help), but keep proportions believable. Plaque size is 7" x 7" x 1/2". **Place-**



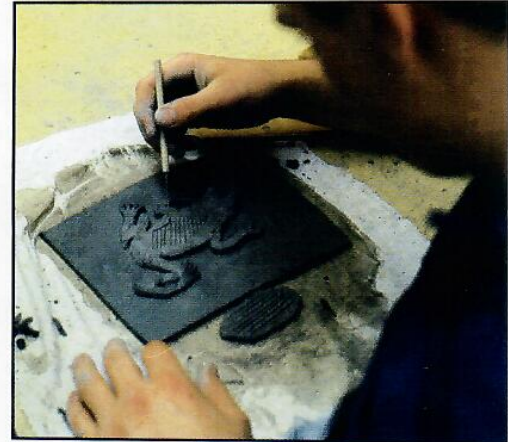
**ment** is important; **background** should **relate** to, but not overpower the form.

INCISED HORSE HEAD, MIDDLE MAGDALENIAN. MUSÉE DES ANTIQUITÉS NATIONALES.

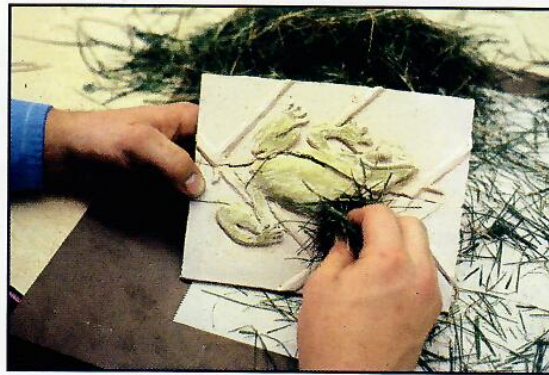


**2** Wedge clay to proper working consistency. Remove air pockets. Roll background slab (no thicker than 1/4"). Finished piece should be no thicker than an inch at any point to prevent cracking during firing.

**3** Carve or model low relief form, and add it to slab background (scratch both parts and coat with slip before joining to insure bonding). **Stamp, incise, take clay away, add texture, change shape** or manipulate surface in any way. Add hook in back to wet clay.



**4** Teacher will fire sculptures when they have dried. You can color your piece "naturally" by rubbing it with vegetable oil (so it will accept stains) then grass, berries, chalk, powdered paint, candle soot, or any material which will adhere to the surface. Color can be **rubbed into** incised areas or **removed from** flat surfaces to give different textures.



#### SOME SOLUTIONS

**W**hat do you want to say about your subject in this sculpture? What is its most im-

portant characteristic — its **shape**; the way it **moves**; its **texture**; does it have one **outstanding feature**? Once you've chosen what aspect you want to emphasize, you can begin to **abstract** your subject.

From what **point of view** do you wish to present it — from the side, the top, the front? How do you make the viewer focus on one **center of attention** — do you **crop** in tightly on one section; do you add **detail** in only one area, or do you carefully define everything **except** that one area? Do you put one area in **low relief**; or emphasize its **color** or **texture**? How will the **background space** work with the figure? And what about the **format**? Does your plaque have to be rigidly square, or can you use shapes and spaces at the edges?



## ARTS ALIVE

Here are two traveling exhibitions that will show you some of  
the oldest sculptures ever done . . . and some of the most recent.

BRONZE ELEPHANT.  
CHINA, SHANG DYNASTY c. 1550-1030 B.C.



### ANCIENT SCULPTURES

Ice Age artists may have been the first to sculpt animals, but they were hardly the last. More than 3,000 years ago, Chinese sculptors were creating works like this highly decorated bronze elephant (left) with a smaller elephant riding on its back. A large exhibition of unusual sculptures — including works like this one as well as life-

sized figures recently discovered in ancient Chinese tombs — from the People's Republic of China is currently traveling across this country. If you live near Philadelphia or Houston, you may have already seen *The Quest for Eternity*. The show will be at the Los Angeles County Museum of Art until Jan. 3, 1988, and then it will go to the Cleveland Museum, Feb. 7-April 17, 1988.

### SCULPTURE OF TODAY

Artists today still create representations of animals, but they do it in unique ways. How did contemporary American Sandy Skoglund manage to sculpt goldfish that can fly? And why does her sculpture *Revenge of the Goldfish* (right) look so realistic? Many artists working today don't restrict themselves to just one discipline such as "painting," "photography," or "sculpture," but combine a number of media in one work. A new show, *Cross References: Sculpture into Photography*, features the work of some contemporary sculptor/photographers who construct environments, then photograph them. The result is a very real-looking fantasy world, like the scene at the right. You will see more of these somewhat hallucinatory images if you can get to the Walker Art Center in Minneapolis before Dec. 13. The exhibition will then travel to the Museum of Contemporary Art, Chicago, Jan. 30-April 3, 1988.

SANDY SKOGLUND (b. 1946)  
REVENGE OF THE GOLDFISH, 1981. CASTELLI PHOTOGRAPHS, NY.



### Statement of Ownership, Management and Circulation of *Scholastic Art and Man* (as required by Title 39, United States Code).

Date of Filing: October 1, 1987.

Title of Publication: *Art and Man*

Frequency of Issue: Six times during the school year, Sept./Oct., Nov., Dec./Jan., Feb., March, Apr./May.

Location of Known Office of Publication: 351 Garver Road, P.O. Box 2700, Monroe, Butler County, OH 45050-2700.

Location of the Headquarters of the Publishers: 730 Broadway, New York, NY 10003-9538.

Publisher: M. Richard Robinson; Editor: Margaret Howlett, (both of 730 Broadway, New York, NY 10003-9538). Owner: Scholastic Inc., 730 Broadway, New York, NY 10003-9538.

Known Stockholders, Mortgagees, and other Security Holders Owning or Holding 1 per cent or more of total amount of Stock, Mortgages, or Other Securities: SI Holdings Inc., 730 Broadway, New York, NY 10003, New York City Industrial Development Agency, 225 Broadway, New York, NY 10007; City of Jefferson, Missouri, City Hall, 240 East High Street, Jefferson City, MO 65101, The Bank of New York, 48 Wall Street, New York, NY 10005.

During Preceding 12 Months Average Number of Copies: Printed each issue, 201,467; Paid Circulation, 185,725; Free Distribution, 11,960; Total Number of Copies Distributed, 197,685; Office Use, etc., 3,782; Total, 201,467.

For Single Issue Nearest to Filing Date: Number of Copies Printed, 328,000; Paid Circulation, 183,076; Samples, 66,755; Number of Copies Distributed, 249,831; Office Use, etc., 78,169; Total, 328,000.