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ICE AGE ART

Working With Line



COVER The French Ministry of Culture, DRAC Rhone-Alpes.

Maurice R. Robinson, founder of Scholastic Inc., 1895–1982

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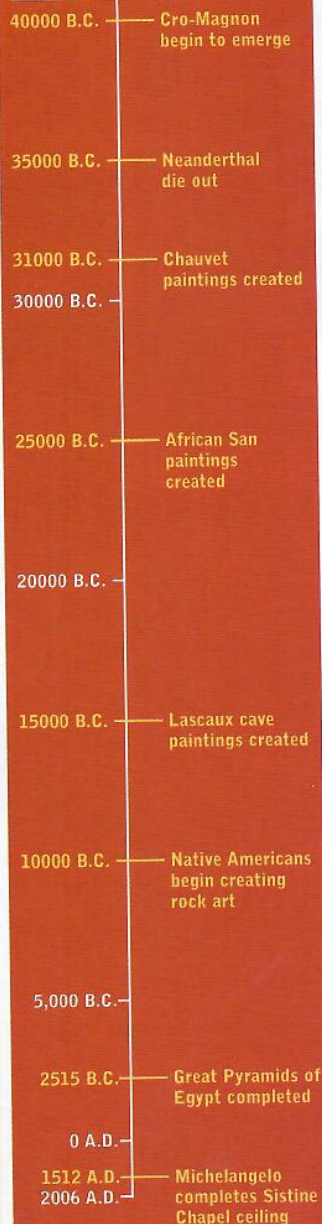
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The First Art

Hidden beneath the earth are images that give us a glimpse of life in prehistoric times.

ART TIME LINE



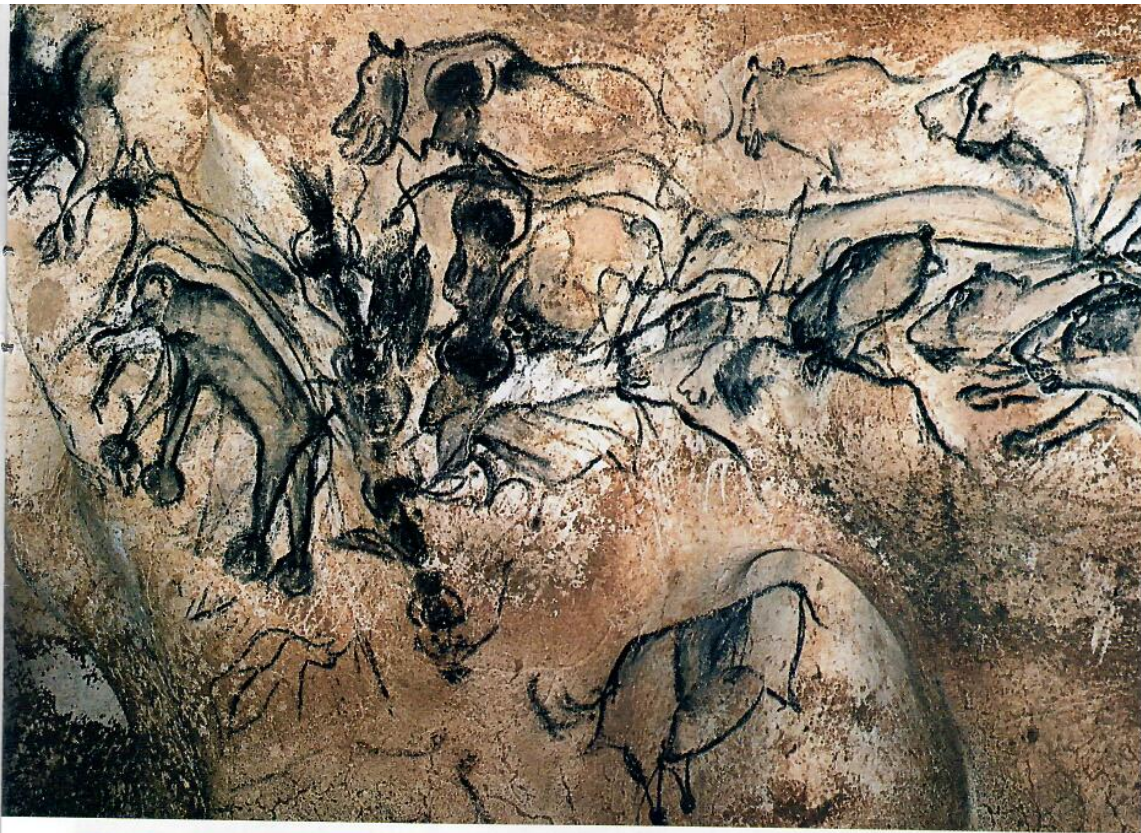
Have you ever camped in the woods for several days? If so, you probably brought a tent, sleeping bag, vacuum-packed food, even your iPod and cell phone. But imagine being out there without any of these things and no warm home to go back to, ever. What would you do?

These were the conditions under which the first people, called *Neanderthal*, had to exist. During this period, known as the Ice Age, vast frozen glaciers were advancing and retreating across the northern part of the Earth. By around 40000 B.C., a more highly developed people—the *Cro-Magnon*—had settled in Europe, in the area now known as France and Spain. These people made tools, built shelters, and wore rough clothing. They also created some of the most powerful and convincing images ever made.

Discovered relatively recently, the drawings in Chauvet (sho-VEY) cave in southern France shown on these pages are some of the earliest images created by human hands. They were made some 33,000 years ago, but they look so modern they might have been done yesterday. The drawing shown (opposite page, top) resembles a stampede of animals of all sizes and shapes. Done with a kind of charcoal, the panthers, buffalo, elephant, and antelope

▲ Many of the animal images that march across cave walls are life-size.

The French Ministry of Culture, DRAC Rhone-Alpes.



◀ All these animals are arranged in a composition that “works” visually. But the sketches may have been done by many different artists over a number of years.

The French Ministry of Culture, DRAC Rhone-Alpes.

▼ The dark cave wall was scratched away to reveal the white lines that describe this pre-historic horse.

The French Ministry of Culture, DRAC Rhone-Alpes.



▲ A negative image of the artist's hand was made by blowing red pigments over it.

The French Ministry of Culture, DRAC Rhone-Alpes.



(cover) are drawn with quick, sketchy, thick and thin lines. The overlapping bodies, the varying quality of the dark and light lines, and the scale changes express action and movement. And the slight foreshortening of the figures, smudgy shadows, and white highlights give a feeling of depth.

The first artists drew on cave walls. But they also **incised**—or scratched—their images *into* the rock. The **even, white outline** of the engraved horse (above right) is divided by a **double curved line** that may represent its shedding coat. The **parallel lines** below the horse may symbolize the scratches made on rock walls by cave bears.

These ancient images found deep in *prehistoric* (before

the invention of writing) caves have amazed just about everyone who has seen them since their discovery. But no one can say just why the artists went to such great lengths to create them. Maybe they were made to ensure hunting success, or to capture the animals' power. Much of the art was done deep in the caves, in places that are very hard to get to—up high rock shafts, under low overhangs, or in small niches. Perhaps these images were not meant for human eyes but created to be offered to something else—ancestors, spirits, or ancient gods.

Living Lines

The great caves at Lascaux are considered among the most important works of art ever created.



Near Chauvet is another cave filled with ancient art. These are the famous murals of Lascaux (La-SKOW) cave. They are not as old (they were made around 17,000 years ago), but they are even larger and more colorful than the ones at Chauvet. Discovered accidentally by four teenagers nearly 70 years ago, the cave consists of a network of vast caverns, many of which are covered with animal images.

The main difference between the works in this cave and those we saw on the previous pages is that these animals were *painted*, not *drawn*. Compare the Lascaux images here and on pages 8-9 with the antelope from the Chauvet cave

on the cover. The shapes in both are **stylized**, and the **simple, spare lines** capture each animal's essence. But the artist who drew the antelope was able to scrape back and rework the charcoal lines, **varying** them to make them **thick and thin, heavy and light**. Scientists think the surfaces of many of the cave walls at Chauvet were smoothed out to prepare them for being drawn on. So the artists were able to blend and shade the charcoal when their ideas changed as they worked, just as artists do today.

▲ **The Great Hall of the Bulls at Lascaux contains an entire gallery of prehistoric creatures.**

©Mario Ruspoli/The French Ministry of Cultural Affairs, Photo Services.



◀ Cattle and a horse seem to float across the ceiling of the Painted Gallery.

©Hans Hinz, Basel.

frame the scene. Ghostly horses, smaller in scale, gallop to the right. And delicately painted tiny brown deer, with jagged antlers, leap to the left. The artist has added to the mural's power by painting it below a rock outcropping, adding a dramatic **cast shadow** to the scene.

Another cavern at Lascaux is called the *Painted Gallery*. Both the walls and ceiling of this space are covered with images—**free-standing, overlapping, floating upside down**. The four animals in this detail (left) seem to radiate around a **central axis** located somewhere in the space between them. The **flowing, fragmented lines** and **repeating dots** of the hooves that make up *The Yellow Horse* (left and on pages 8-9), perfectly capture the rhythm and gait of a horse in any century.

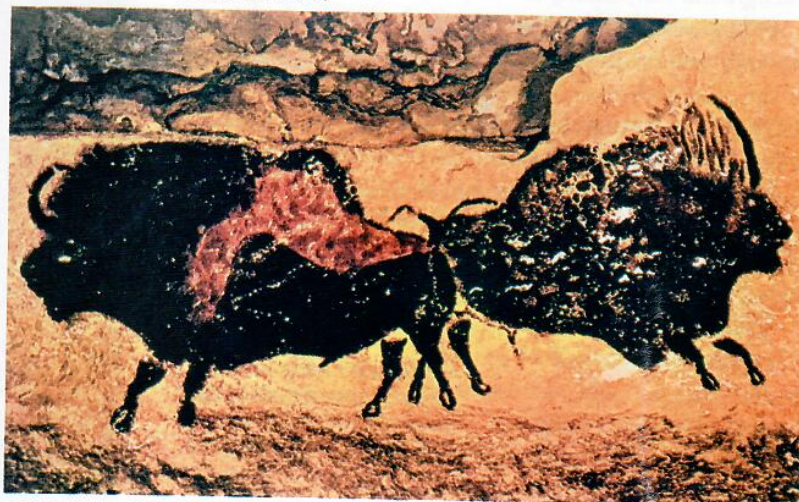
Hundreds of thousands of people have flocked to Lascaux ever since its discovery in 1940. But the popularity of the ancient and magical images was leading to their destruction. The carbon dioxide breathed out by all the visitors created a toxic mold that was gradually destroying the surface of the walls. In 1963, the cave had to be closed to the public.

At Lascaux, the **thick, flowing, continuous lines** that depict horses, cattle, buffalo, and deer are painted with pigments made from minerals found in the area. Colors—red, yellow, brown, black, violet—were blown on the surface to give **soft, stippled** (dotted) effects such as the color areas in the cows and horse (above). The Lascaux artists also used the bumps, holes, and slopes and the rough **texture** of the cave walls to emphasize the animals' shapes. The **solid, black shapes** of the two bison (right) are painted on two bulges in the rock, further expressing their strength and power.

Almost every kind of line is used to paint the animals charging across the wall in the detail from *The Great Hall of the Bulls* (opposite page, left). Two giant aurochs (enormous prehistoric oxen), their coats marked by dots,

▼ These bison, mirror images of each other, stand back to back ready to ward off any enemy.

©Bridgeman Art Library.



New Ancient Art

Today, “new” prehistoric art sites are being discovered on a regular basis.

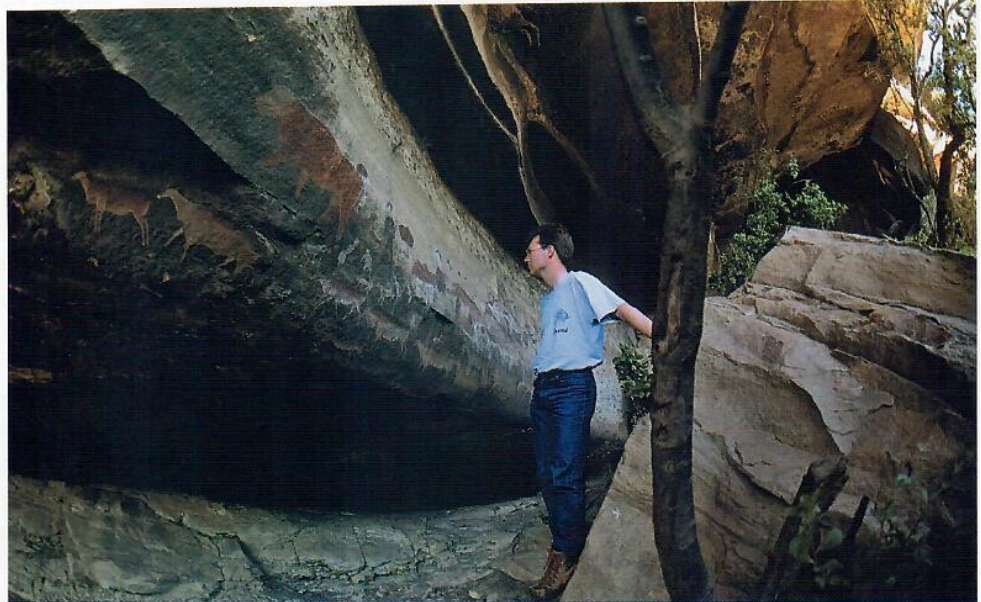
For many years, the caves at Lascaux were considered the place where Ice Age art first began. Then, only a few years ago, newly discovered art in the cave at Chauvet was found to have been created even earlier. Recently, even “newer” ancient rock art has been uncovered. These works are said to be nearly as old as the drawings at Chauvet.

Made by an ancient people called the San some 27,000 years ago, the animal images found in southern Africa appear to be very realistic.

The shape of the antelope (below right) was created by using stone tools to cut its outline into the dark stone. The entire image was then chipped out of the rock wall. The light image becomes a **negative shape**. The dark brown cave wall is the **positive background** surrounding it.

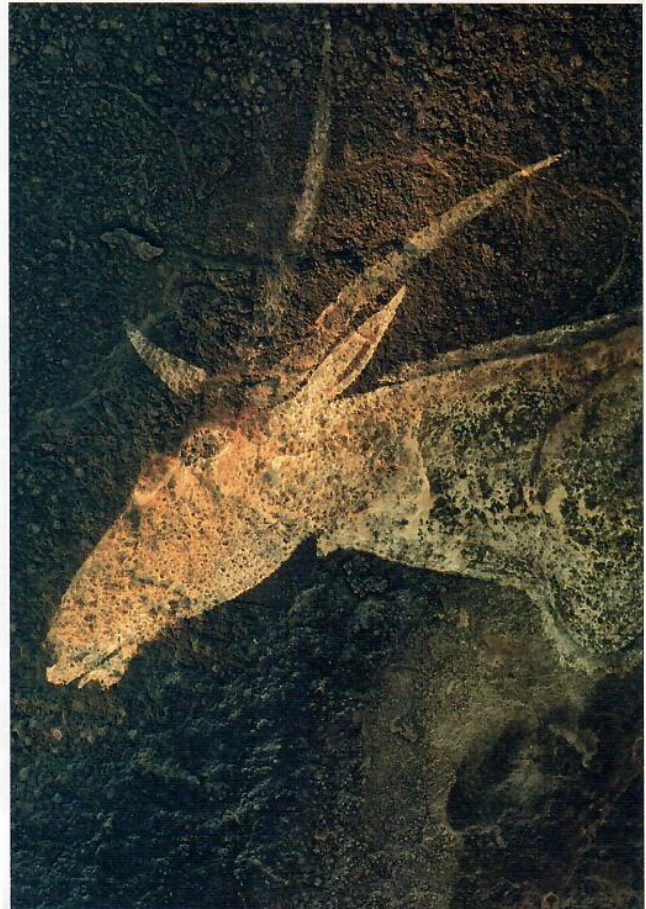
Many examples of ancient rock art have been found in our own country. But they are much more recent than any of the other prehistoric art we’ve seen. Beginning around 10000 B.C., early Native American artists started to make images. These pictures were not made in caves but on the rock walls of deep canyons located in an area that would eventually become the Western part of the United States. These images differ from earlier prehistoric art in that they depict not just animals but human beings.

These early artists created rock art in two different ways. The ghostly 12-foot-tall figures (opposite page, bottom left) were painted on limestone walls in what is now Canyonlands



▲ Many examples of ancient art have been found under vast rock ledges.

©Kenneth Garrett Photography.



► The early African San people carved distinctive animal images like this one out of the rock walls.

©Kenneth Garrett Photography.



▲ The first Native American artists carved these symbolic figures into the rocks more than 1,000 years ago.

©2005 Doak Heyser.

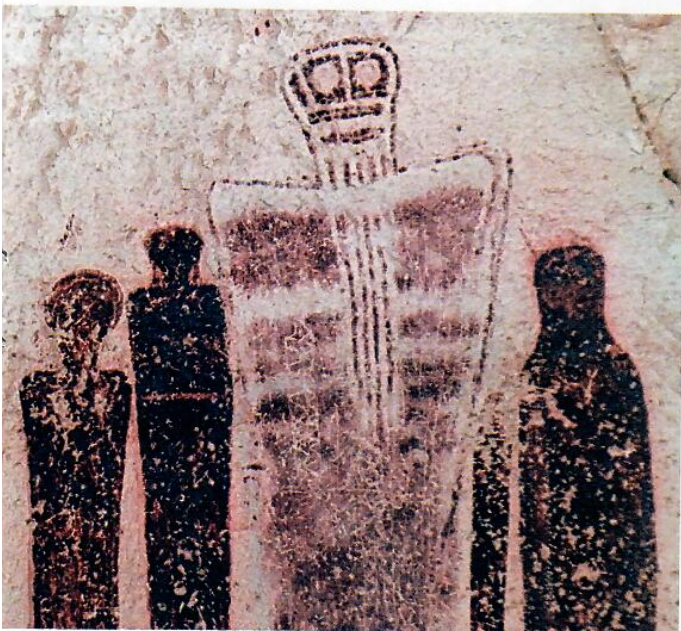
National Park in Utah. No one knows the meaning of many of the symbols used in these **pictographs** (prehistoric symbols drawn or painted on rock walls). But the armless, hollow-eyed figures may represent spirits or deities. The **wavy lines, dots, and zig-zag patterns** that make up these transparent beings were created by blowing colored pigment onto the rocks.

The **petroglyphs** (prehistoric symbols carved or scratched into rock) shown above can be found in Dinosaur National Park in Colorado. Made by an early culture known as the Fremont people, the combination of **flat, angular, geometric, and organic lines** in this picture may represent a warrior holding a weapon and a shield. The circular pattern of **con-**

◀ This image, known as the **Great Ghost**, was painted high on a rock wall.

©2005 Doak Heyser

centric spiral lines near the center could also stand for a natural feature such as the sun. The other figures included, which are smaller in scale, are thought to be either vanquished enemies or perhaps spiritual helpers.



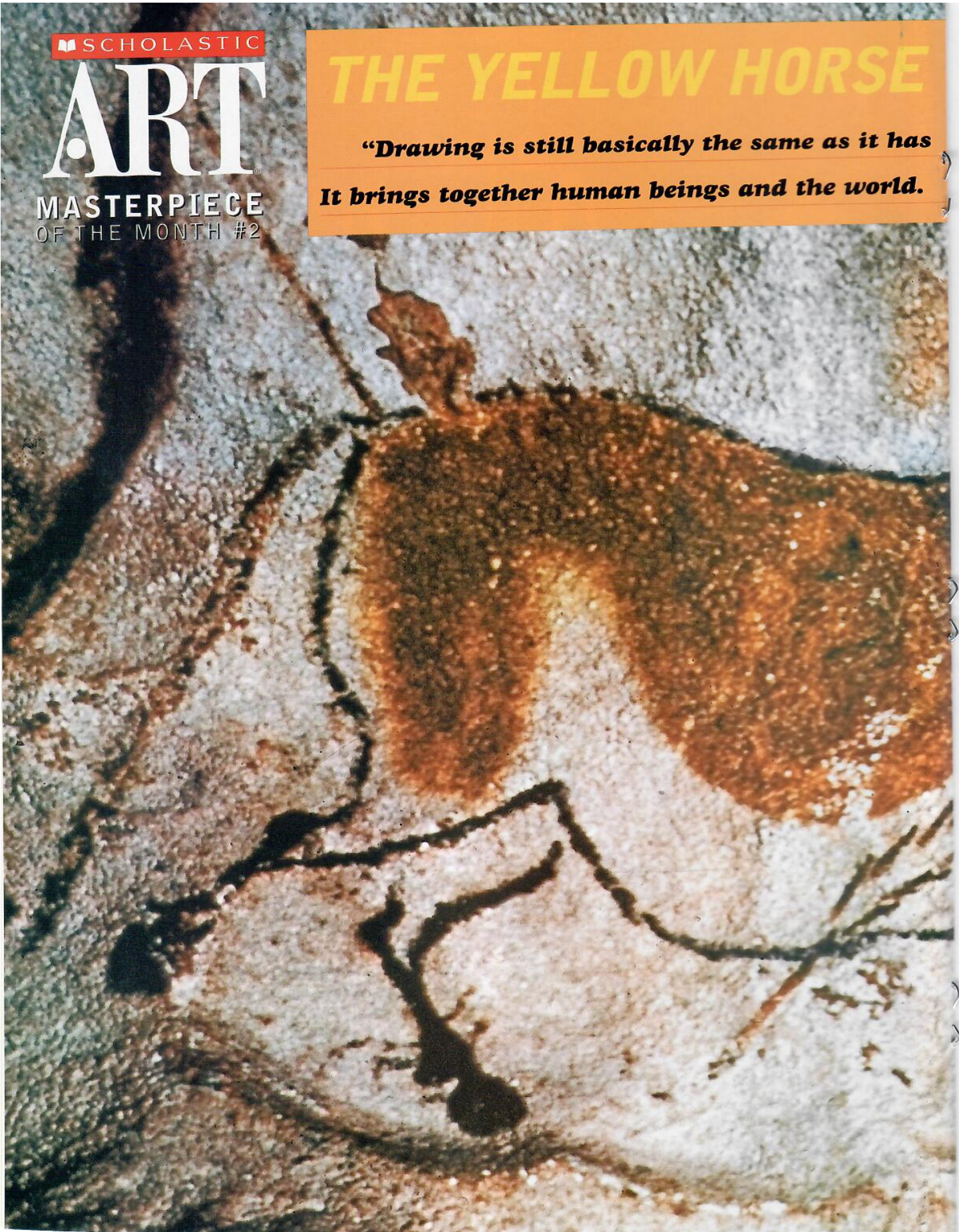
SCHOLASTIC

ART

MASTERPIECE
OF THE MONTH #2

THE YELLOW HORSE

*"Drawing is still basically the same as it has
It brings together human beings and the world."*



FROM THE LASCAUX CAVES

been since the prehistoric caves at Lascaux.

It lives through magic.” —Keith Haring



©Bettmann/Corbis; Inset: ©Hans Hinz, Basel.

LINES INTO ANIMALS

Three modern painters who have used lines to create unique animal images



**“I EXAGGERATE OBJECTS AND EXPERIENCES TO BRING THEM TO SOMETHING ALMOST MORE THAN LIFE.”
—SUSAN ROTHENBERG**

ABSTRACTED ANIMALS

Compare the contemporary painting above with some of the cave art in this issue. The **high point of view** and **thick, slashing brushstrokes** may seem modern. But in *The Chase*, American artist Susan Rothenberg uses some of the same linear elements that primitive artists did. Rothenberg captures the frantic movement of a group of dogs chasing each other around a **central axis** set near the

center of the composition. The **overlapping forms, sketchy thick and thin strokes, and related earth colors** (reds, yellows, tans) describe an elemental scene. The area of calm, empty—or **negative**—space in the middle of the swirling shapes hints at the element of danger that lies beneath all this frantic activity.

▲ Susan Rothenberg, b. 1945, *The Chase*, 1999. Photo: ©2005 Museum of Fine Arts, Boston. ©2005 Susan Rothenberg/Artists Rights Society (ARS), New York.



“I AM OBSESSED WITH LINES.” —KEITH HARING

MODERN PICTOGRAPHS

American artist Keith Haring began his career in the New York City subway system. The young art student wanted to bring his art to the people. So he began drawing on the black paper panels used to cover up old subway ads. Most of the **simplified, abstracted pictographs** he created—dancing figures, flying saucers, beating hearts—formed the basis of all his later art. Haring’s aim was to make simple recognizable images that celebrate

▲ Keith Haring (1958-1990). *Icon, Untitled (Dog)*, 1990. Silkscreen with embossing, 21 x 25 in. Courtesy Tony Shafrazi Gallery, New York.

life. For the artist, the dog was a symbol of peace and love, and he often used it (above) as his personal signature. The animal’s **thick, abstracted, comiclike outline** made up of a **single line** is completely self-contained—like the artist himself. In Haring’s visual language, **radiating lines** stand for empowerment, meaning a barking dog has been given the power to protect itself.

“TO DRAW YOU MUST CLOSE YOUR EYES AND SING.” — PABLO PICASSO

A SYMBOLIC BIRD

The great 20th-century Spanish artist Pablo Picasso used **short, thick lines** and **brilliant colors** to describe the crowing rooster that dominates his painting (right). In his art, Picasso often used animals as political symbols. Here, the rooster stands for France’s liberation from the Nazis at the end of World War II (1939-1945). The bird crows to celebrate the dawn of a new era of freedom. **Aggressive, angular shapes** make up the strong, proud rooster in the foreground. And these shapes are **echoed and repeated** in the **jagged trees** and the **triangular sun** that rises in the background.

► Pablo Picasso (1889-1973). *The Cock of the Liberation*, 1944. Oil on canvas, 39 1/2 x 31 3/4 in. Milwaukee Art Museum, Gift of Mrs. Harry Lynde Bradley. ©2005 Estate of Pablo Picasso/Artists Rights Society (ARS), New York.



LINES STRETCHED

When Aubrey Kupstas was assigned to create this self-portrait, her first thought was, “You’ve got to be kidding!” Aubrey, then a sophomore at Tunkhannock (Pennsylvania) High School, was annoyed because she was behind on a previous art project. “I’m a perfectionist. I slave over every detail,” explains Aubrey, now 17 and entering her senior year. “So I decided I was going to let go, have fun, and get this piece done quickly.”

Aubrey set to work to create a self-portrait that reflected her interest in expressionism, to surprise the viewer with the unexpected. Along the way Aubrey learned an important lesson—the best art is created when you don’t labor too much and allow yourself to enjoy the process. Aubrey, who admits her first love is dance, hasn’t decided yet if she’ll pursue art as a career. But she’s preparing a portfolio in her AP studio art class just in case. “No matter what career I choose, I’ll always create art. I love expressing myself, especially when I’m not worried about everything being exactly right.”

And what did she title her self-portrait? You’ve Got to Be Kidding!

How did you first get involved in art?

As a child, I constantly doodled and made funky art projects. When I was 6, one of my jobs was to brush the dogs. I got the idea to use their hair for the clouds in one of my paintings. My mother loved it! Since then, I’ve kept taking classes and expanding on it.

What made you do this award-winning piece?

During my sophomore year I had to create a self-portrait in oil pastel. Everyone was doing the sit-there, look-at-myself-in-the-mirror, serious-self-portrait. I wanted to do something different.

How did you get your idea?

My teacher told me to have fun; I could distort my face or make it really big. So I looked in the mirror, made a wacky face, and set to work.

What were you trying to express?

I wanted to convey the feeling of struggling and barely managing to keep up. After school, I go to dance classes. I also help with school plays and create the props. When I finally get home, there’s tons of homework waiting. I usually get to bed around midnight. I just collapse, exhausted.

How did you put that on paper?

I used lines that pulled in different directions, which was how I was feeling. The lines are chaotic and all over the place—ragged and stretched thin—just the way I was at the time.

Orange was perfect for the background because it’s so vibrant. It reflected my mood perfectly.

Why did you compose your self-portrait the way you did?

I used only my face because I didn’t want any other distractions. I wanted my face to be in the viewer’s face. They can’t get away from my look or how I’m feeling.

How did you go about creating the piece?

After I set up a small mirror, I made a face and saw what I wanted to do. On a big 2 by 3-foot piece of orange oak tag, I used a pencil to sketch out the rough shape of the head, the nose, and the mouth. Then I worked with the oil pastels to add detail and color.

I know there’s a certain way to



AUBREY KUPSTAS

“I used lines that pulled in different directions, which was how I was feeling. The lines are chaotic and all over the place—ragged and stretched thin—just the way I was at the time.”

THIN

do portraits. But I tried to forget the rules and go with how I was feeling. I did my eyes first to anchor the piece. I drew one eye bigger than the other because it reminds me of the look people get when they're really angry—their eyes seem to pop out. Then I did the raised eyebrow and the twisted mouth. It almost looks like I'm shouting, "I can't take it anymore!" Finally, I did the hair going every which way.

What did you do next?

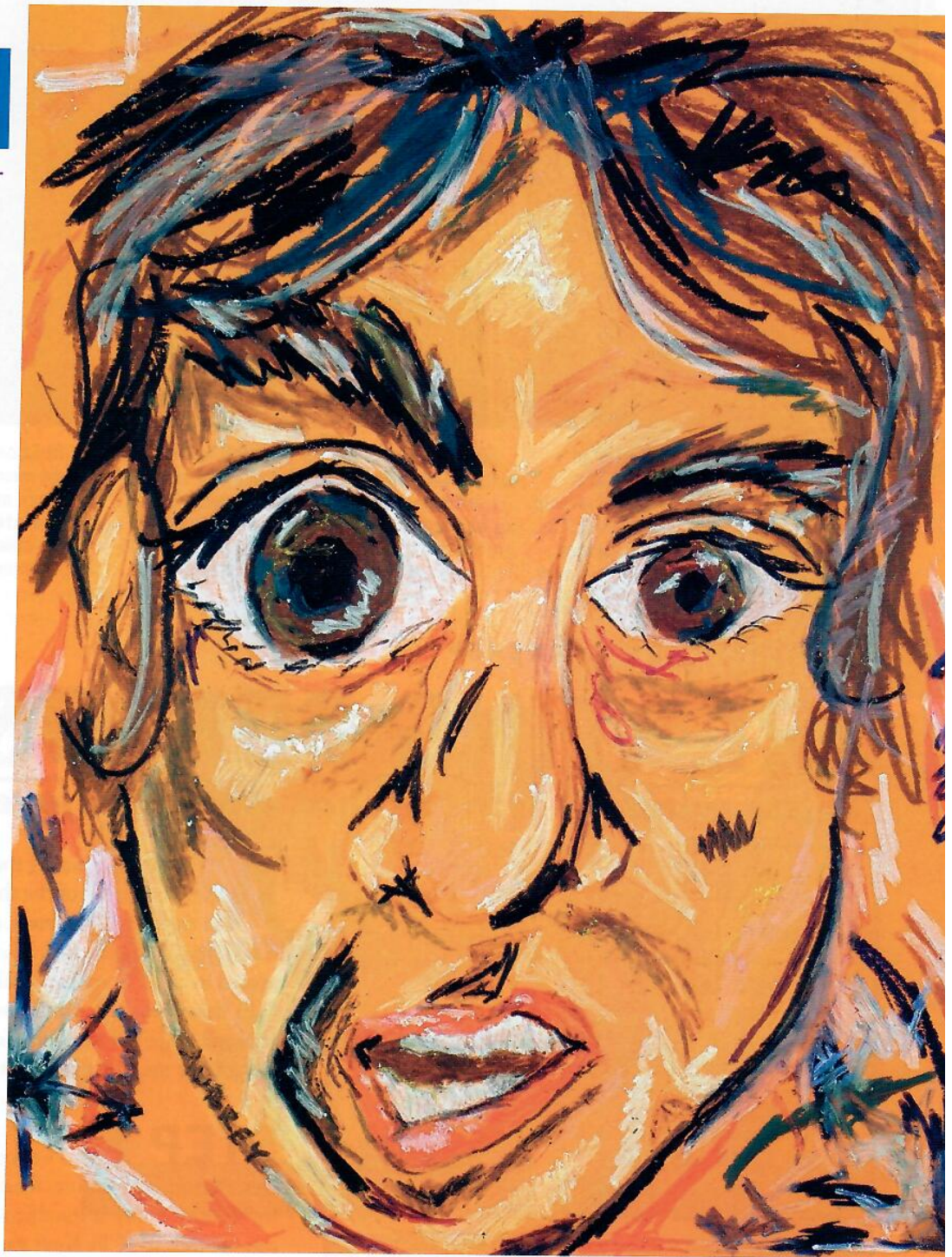
I stepped back and looked at my work. I decided the background needed something else. I went along with the crazy, stressed feeling and made strong marks with lots of different colors.

How long did it take to create this work?

Only 45 minutes. I sketched in a frenzy, then it was done. Most of the class seemed afraid to draw a big self-portrait. I'm a perfectionist and could have been timid too. But this time I just let my emotion spill out on paper. I didn't worry about every detail being exactly right. The experience was like medicine. Because I had so much fun, it made me feel a lot better.

What advice do you have for other young artists?

Art can be frustrating sometimes, especially if you're a perfectionist like me. Try to have fun while you're doing art. If you think of art as work, you can get sick of it. You



can get stressed. This is one of my better pieces. Letting go and having fun led me to that. I found I make my best art when I enjoy the process.

To find out more about The Scholastic Art & Writing Awards, ask your teacher to write to The Alliance for Young Artists & Writers, Inc., 557 Broadway, New York, NY 10012-3999, phone 212-343-6892, or go to www.scholastic.com/artandwriting.

Chitra R. Patel, Michael P. Rumpfelt, Curtis A. Fuller



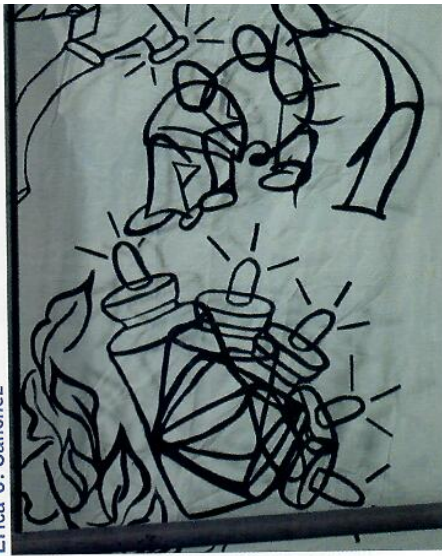
Figures and symbols have been placed in separate corners in Chitra, Michael, and Curtis's mural. **Thick** and **thin lines** make up the figure with giant scissors on the left. The other figure crouches behind the **repeated curved lines** that stand for plants. The words included reinforce the theme of opposites.

Andrew J. Holt, Will S. Sedig



Andrew and Will have used **thin outlines** and **tight cropping** to link a figure with a series of objects. Around the edges of the window, the joined objects create a **frame** that highlights the **focal point** of the composition—the **negative space** in the center.

Erica O. Sanchez



In Erica's work, motion is suggested by the **overlapping lines** that make up the figure at the top and the tipping bottle at the bottom. **Straight lines** symbolizing action seem to **radiate** from the hammer and the bottle tops.

SCHOLASTIC ART WORKSHOP

CREATING PERSONAL SY

Create window murals that can be enjoyed by everyone.

MATERIALS

- 18 x 24 in. 30 lb. Newsprint paper (for drawing exercises)
- Vine charcoal and/or compressed charcoal
- No. 2 School pencil
- Drawing board
- Liquid tempera paint, black or very dark earth tones (red, brown, or orange)*
- Covered containers to hold paint (margarine/yogurt)
- #7 Watercolor brush
- Q-tips
- Single-edge razor blades**
- Water container to rinse brushes
- Paper toweling
- Spray bottle or toothbrush (flick/spritz paint)
- Fixative (Inexpensive hair spray)
- Small pieces of old T-shirt fabric or wash rags
- Newspapers

* Opaque paint required; Dick Blick Premium Tempera was used (good color, opaque, dries quickly, and "erases" with Q-Tip and single-edge razor blade).

** May substitute piece of Plexiglas.

Prepared by Ned J. Nesti Jr., art instructor, Morrison Junior High School, Morrison, IL • Assisted by Andrea D. Beveroth, art instructor, Buffalo Elementary, Buffalo, IA; Nicholas R. Bonneur, art instructor, Walter Reed Elementary, Chicago, IL; Stuart Roddy, art instructor, Morrison High School. • Photos by Larry Gregory and Wayne Duerkes, Northern Illinois University, DeKalb, IL.

Artists working during the Ice Age used lines to abstract images of the things that were important in their lives—animals, other humans, and aspects of nature, such as the sun. They placed the symbols they created in caves or on rock walls where they could be seen.

In this workshop, you'll use lines to symbolize objects or people important to you. You'll then combine them into a large mural located in a public place.

STEP 1 Two weeks before beginning the project, identify possible windows for murals. Keep in mind—visibility, security, safety. If suitable windows are not available, you can use rolls of 40 lb. Kraft paper.

STEP 2 Since the final composition for each window will be based on a series of gesture drawings, do some practice blind contour and gesture sketches. Break the figure/object down into a few simple lines that describe the pose/shape. You do not have to do a complete outline—one line can capture position or movement. Line should be loose and flowing. Do a series of 30 second to 3-minute drawings on large newsprint of a figure, plant forms, personal objects

Curtis A. Fuller, Chitra R. Patel, Michael P. Rumpfelt



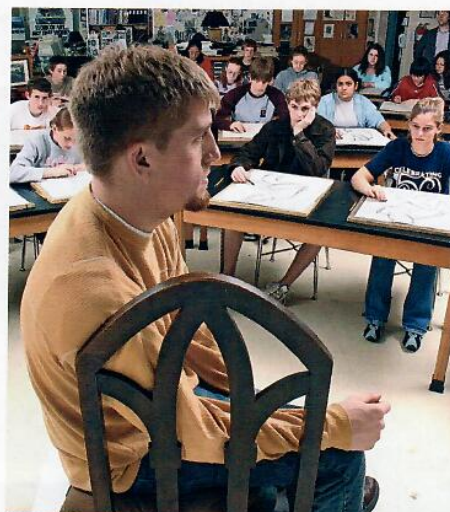
The **interlocking outlines** of the objects in Curtis, Chitra, and Michael's mural form a **single unit** in the center. This area—the composition's **focal point**—is framed by two **diagonal borders**. **Repeated shapes** based on a watchband make up the top border. This **geometric** band contrasts with the curved, **organic** leaf shapes that form the bottom border.

Collin J. Wolf, Anna E. Robertson



In their window mural, Collin and Anna have used **thick, continuous gesture lines** to create a central image. Part plant, part figure, this image is surrounded by the **parallel lines** of the chair on the left and the **repeated** eyelike symbols at the top.

SOME HELPFUL HINTS



AS YOU BEGIN: When working from the model, break the figure down into several simple lines that describe the pose. Stress areas of tension or activity.

MBOLS

(watch, shoes), and classroom objects (scissors, glue, chair). Do five sketches of each subject. Set up model for figure drawing.

STEP 3 Working alone or in groups of two or three, go to assigned window location. Cut around your best drawings so you can arrange and rearrange them into a visually interesting composition. Work within window dimensions. As you're arranging, try to develop a theme. You can repeat, overlap, weave, and use straight and curved lines. Balance your composition and be aware of negative space. You can incorporate letters and symbols that support your theme.

STEP 4 Tape drawings together. Then tape your finished composition to back of window. Or, using composition as a guide, you can paint simplified images directly on the glass. You can use a damp Q-Tip to correct lines, or carefully use a straight-edge razor blade when lines are dry.



HINT: You can use the side or point of your charcoal to vary the width and quality of your line.



AS YOU WORK: Cut and spread out your best drawings. Develop a theme by arranging, repeating, overlapping, and adding elements to your composition.



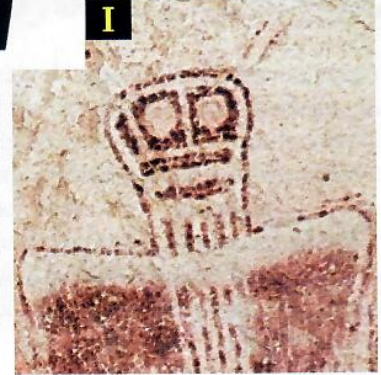
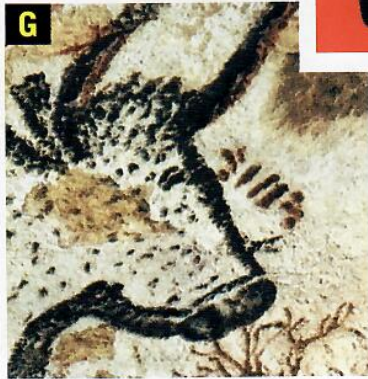
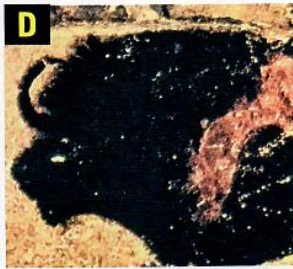
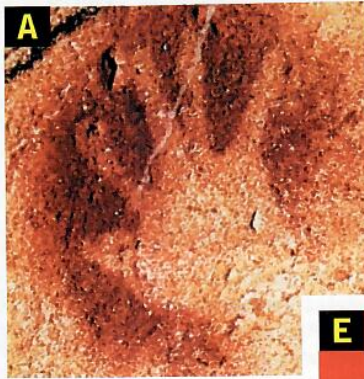
FINALLY: Using your drawings as a guide, paint simple images on the window. Lines should be clean, graceful, and well-crafted.

ANIMAL IMAGES

How did Ice Age artists use line to create their symbolic images?

In spite of their limited resources, Ice Age artists used a number of materials and techniques to create pictures of animals on cave walls.

Here are details from some of the drawings and paintings that appear in the magazine, as well as a list of terms, descriptions, and art techniques associated with them. Next to each word or phrase write the letter of the image (or images) you believe is most appropriate.



- ___ 1. Charcoal drawing
- ___ 2. Pictograph
- ___ 3. Cro-Magnon
- ___ 4. Lascaux
- ___ 5. Native American art
- ___ 6. Negative/positive image
- ___ 7. Concentric spiral line
- ___ 8. Engraved lines

- ___ 9. Keith Haring
- ___ 10. Incised lines
- ___ 11. Thick, slashing brushstrokes
- ___ 12. Chauvet
- ___ 13. Cave bear claws
- ___ 14. Stippled effect
- ___ 15. Petroglyph

- ___ 16. Prehistoric images
- ___ 17. Smudgy lines
- ___ 18. Auroch
- ___ 19. Susan Rothenberg
- ___ 20. Parallel lines
- ___ 21. Textured shapes
- ___ 22. Painted lines
- ___ 23. The Great Ghost