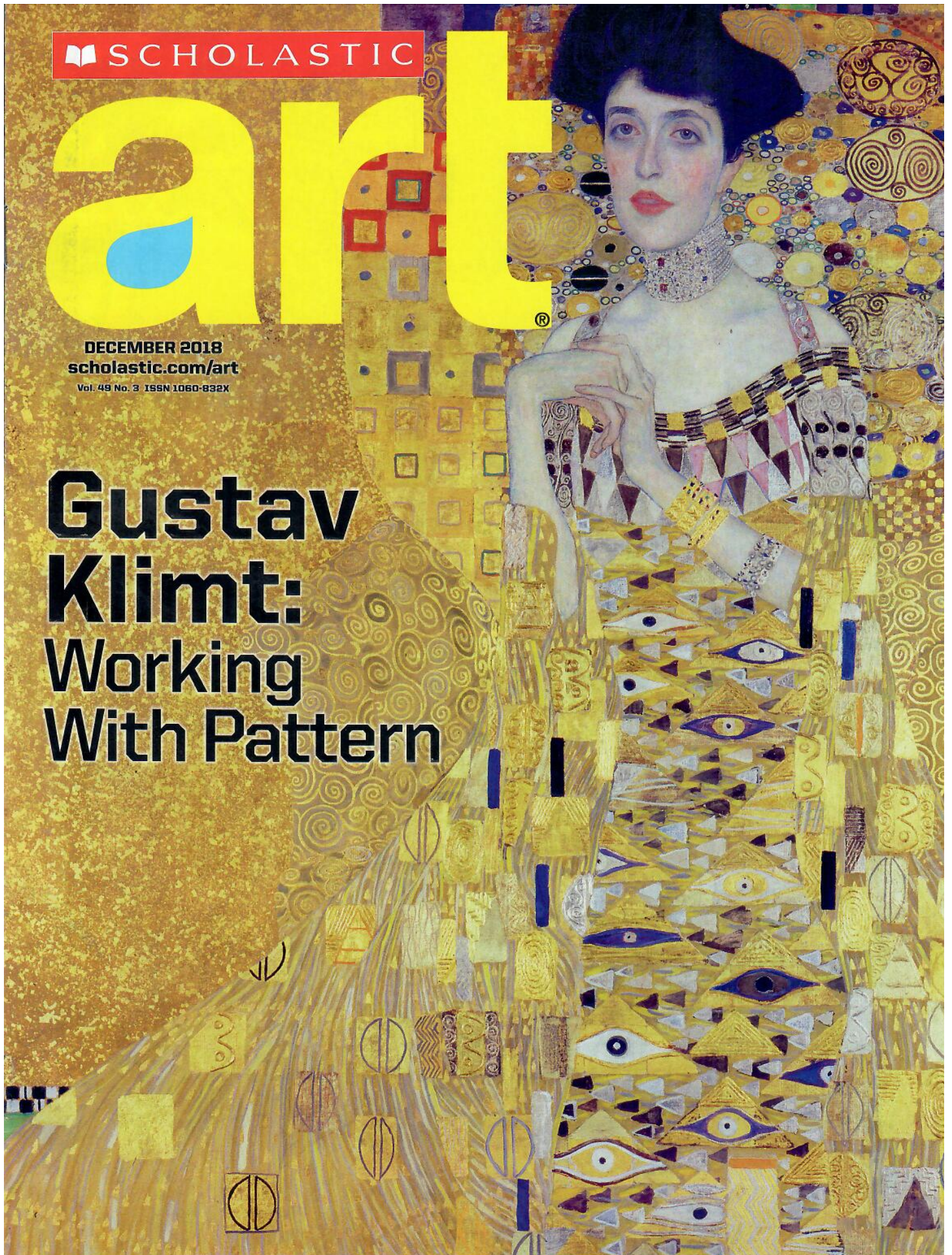


 SCHOLASTIC

art

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Gustav Klimt: Working With Pattern



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Debate:
Who decides where art is installed?

How-to Video:
Play With Patterns

Gustav Klimt (1862-1918), *Adele Bloch-Bauer I*, 1907. Oil, silver, and gold on canvas, 54x54 in. (136x136 cm). Neue Galerie, NY, acquired through the generosity of Ronald S. Lauder, the Heirs of the Estates of Ferdinand and Adele Bloch-Bauer, and the Estée Lauder Fund. Accession #P008.04. John Gilliland/Neue Galerie New York/Art Resource, NY.

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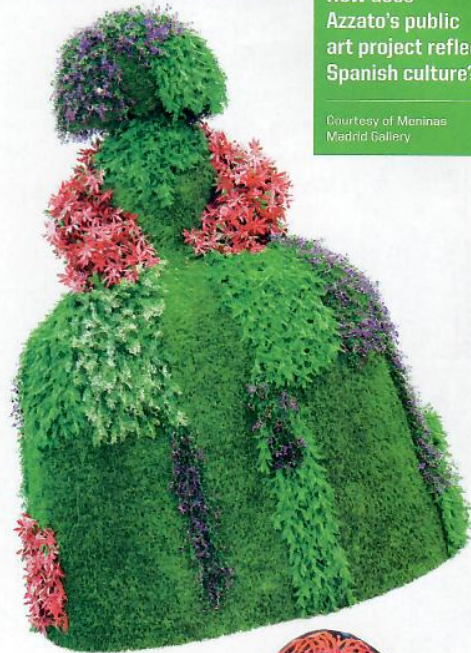
How does Azzato's public art project reflect Spanish culture?

Courtesy of Meninas Madrid Gallery.

Madrid's Modern Meninas

A new public art installation in Spain's capital features figures from Diego Velázquez's (veh-LAS-kez) painting *Las Meninas*, reimagined as fiberglass sculptures. Velázquez's 1656 masterpiece hangs in Madrid's Prado museum. In the painting, the Spanish artist depicts prominent figures of King Philip IV's Spanish court wearing elaborate gowns. Contemporary sculptor Antonio Azzato (uh-ZAH-toh) re-created two of the figures in the painting as 6-foot-tall sculptures.

Azzato invited fellow Spanish artists, fashion designers, and celebrities to help him transform the sculptures. First he posed the question "What does Madrid mean to you?" Then each contributor created a design that symbolizes Madrid for one of the sculptures. Azzato installed more than 80 sculptures, each with a unique design, in various locations throughout the city. "[This project] is a tribute to diversity," he says, "... to a city that welcomes the whole world."



Stuffed and Stocked

Within the Standard hotel in Los Angeles is a convenience store stocked with typical products. Customers will find peanut butter and cereal on the shelves, and fruits and vegetables stacked in produce bins. Everything is available for sale, and shoppers carry baskets as they browse. But *Sparrow Mart* isn't your average grocery store: All 31,000 items are made of felt! British artist Lucy Sparrow and her team spent a year assembling, sewing, and hand-painting the stuffed products for the artificial convenience store.



The objects in the installation look like they've been mass produced like many real American products. But each item is handmade and unique. Sparrow says her idea started with her childhood perception of the "Technicolor glow" of American culture.

How does Sparrow invite viewers to think about mass production in *Sparrow Mart*?

Mark Ralston/AFP/Getty Images

SHIP DAZZLES IN NEW YORK

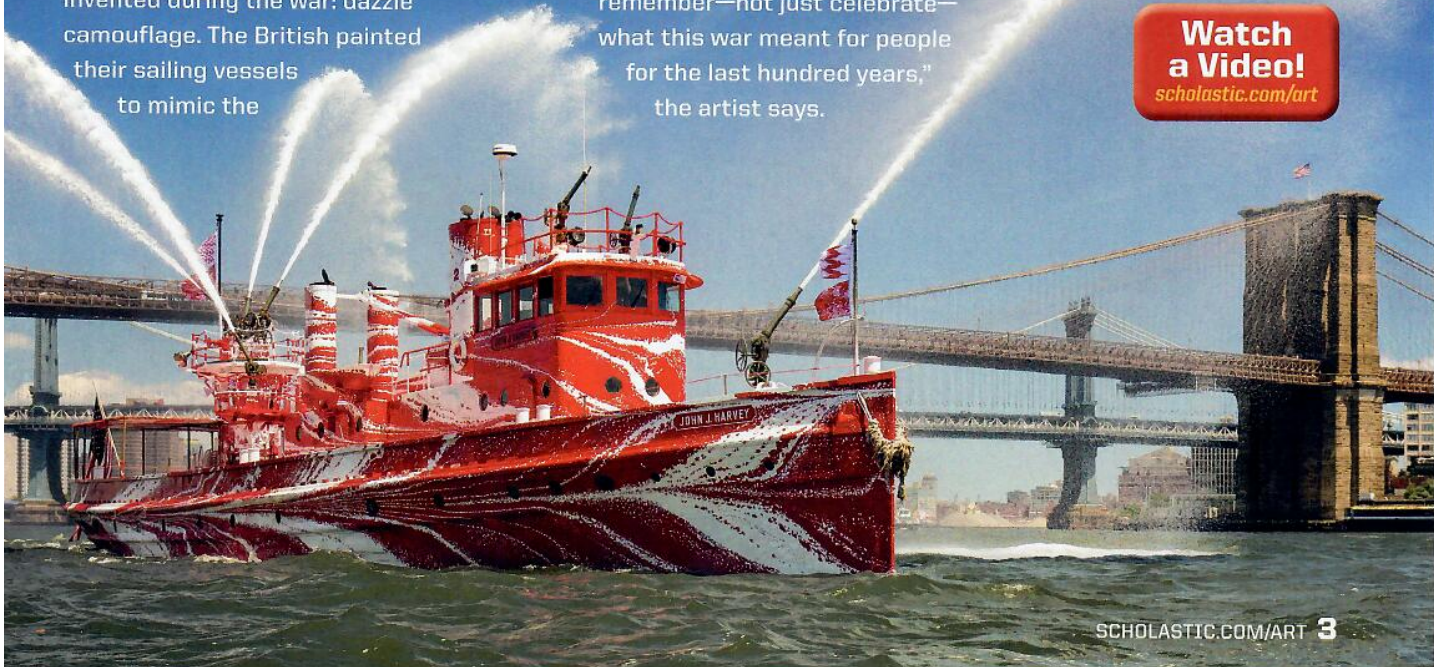
To commemorate the centennial of World War I's end, New York City's Public Art Fund invited Tauba Auerbach (TAW-buh OW-er-bahk) to paint a historic 130-foot fireboat. The artist reinterprets a design technique a British naval officer invented during the war: dazzle camouflage. The British painted their sailing vessels to mimic the

sea's colors and patterns. This made it difficult for enemies to track a ship's direction, course, and speed. Auerbach paints traditional dizzying patterns on the boat but adds an unexpected twist: She uses bright red so the boat stands out in the water. "I think we should remember—not just celebrate—what this war meant for people for the last hundred years," the artist says.

How does Auerbach reinterpret dazzle camouflage in this artwork?

Tauba Auerbach (b. 1981), *Flaw Separation*, 2018. Commissioned by Public Art Fund and 14-18 NOW and presented on Fireboat John J. Harvey in New York Harbor July 1, 2018 - May 12, 2019. Courtesy of Paula Cooper Gallery. Image by Nicholas Knight, courtesy of Public Art Fund, NY.

Watch a Video!
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Gustav Klimt: Rebel Artist

This painter expanded upon tradition and developed a revolutionary style

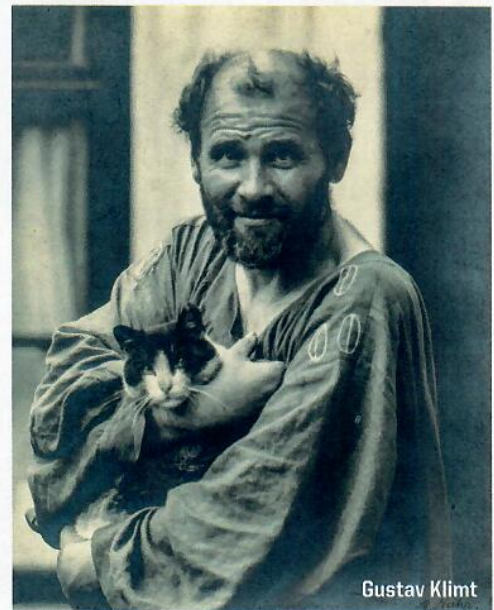


Gustav Klimt (GOO-stahf klimt) was a promising art student who followed the rules. But after the artist, shown below, graduated, he began experimenting. His paintings were as shocking as they were beautiful. Klimt eventually helped lead a group of pioneering artists into the 20th century, breaking traditional art's rules and changing the course of art history.

A Conventional Start

Klimt was born in 1862 near Vienna, Austria, a European city known for its art and culture. At age 14, he entered Vienna's School of Applied Arts, which was dedicated to the **decorative arts** (objects that are both practical and attractive). Klimt studied **academic** painting, which emphasized **realism** and traditional subjects.

Early in his career, Klimt embraced this style, completing works like the c. 1892 portrait shown at left. He paints the subject's face with detailed precision. Klimt's teachers recognized his talent and helped him find jobs painting murals. He won many awards for his artwork.



How is Klimt's academic training evident in the portrait on the left?

Gustav Klimt, *Emilie Flöge*, c. 1892. Oil on cardboard, 16.1x8.4in. (41x24cm). Private collection. Bridgeman Images. Imagno/Hulton Archive/Getty Images.

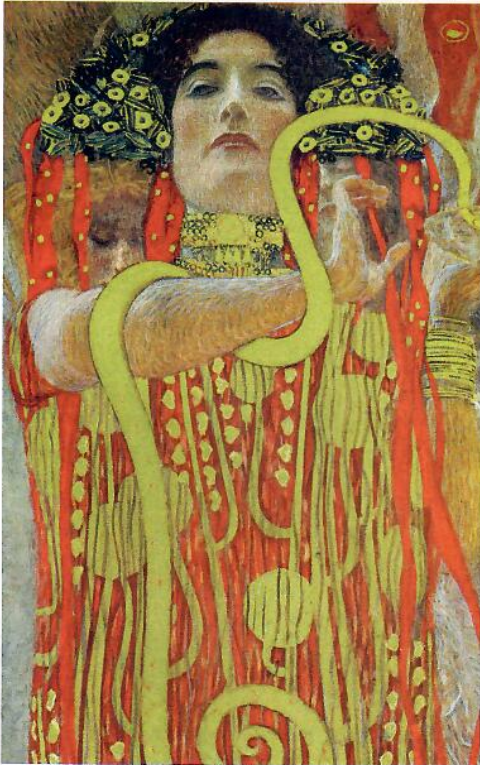
Gustav Klimt portrait: Getty Images

Creative Revolution

In 1894, officials hired Klimt to paint three murals at the University of Vienna, including one exploring medicine. The detail from *Medicine* below shows Hygieia (hahy-JEE-uh), the daughter of the Greek god of medicine. Klimt painted the subject's face and arms realistically. But her dress and jewelry are decorative.

Critics said the painting was outrageous, complaining that the work didn't celebrate the practice of medicine. One critic wrote that Klimt's work was just plain "ugly." The artist's supporters responded saying, "To every time its art, to art its freedom." Klimt continued painting new works that he knew would provoke his critics and attract attention.

In the late 19th century, artists across Europe found themselves in the same position as Klimt. The restrictive style of painting they learned in school limited their creativity. They wanted the freedom to make art exploring human emotions in a



Why was this painting so harshly criticized?

Gustav Klimt, detail of Hygieia from *Medicine*, 1900-1907. Oil on canvas, 169.3x118.1in. (430x300cm). Destroyed by fire. Erich Lessing/Art Resource, NY.



more **abstract**, imaginative way. Klimt soon became a leader of these modern painters in Vienna. In 1897, he co-founded the **Vienna Secession** ("secede" means to withdraw)—a group of artists who challenged the academic style.

Legacy in Gold

Klimt's involvement with the Vienna Secession gave him the courage to become even more adventurous in his work. Beginning in 1898, he started applying thin sheets of gold, called **gold leaf**, to his oil paintings. In his 1907 *Adele Bloch-Bauer I*, above, Klimt paints the subject's face realistically, with her body blending into **ornate**, shimmering gold patterns in the **background**.

The artist continued exploring and developing this hybrid of decorative art and realism in his portraits and landscapes until 1918. That year, he suffered a stroke and died a few weeks later. Klimt was only 55 when he died, but he left a legacy in his paintings and in his daring move to lead his fellow artists in a rebellion against the Austrian art establishment.

How does Klimt combine decorative art and realism in this work?

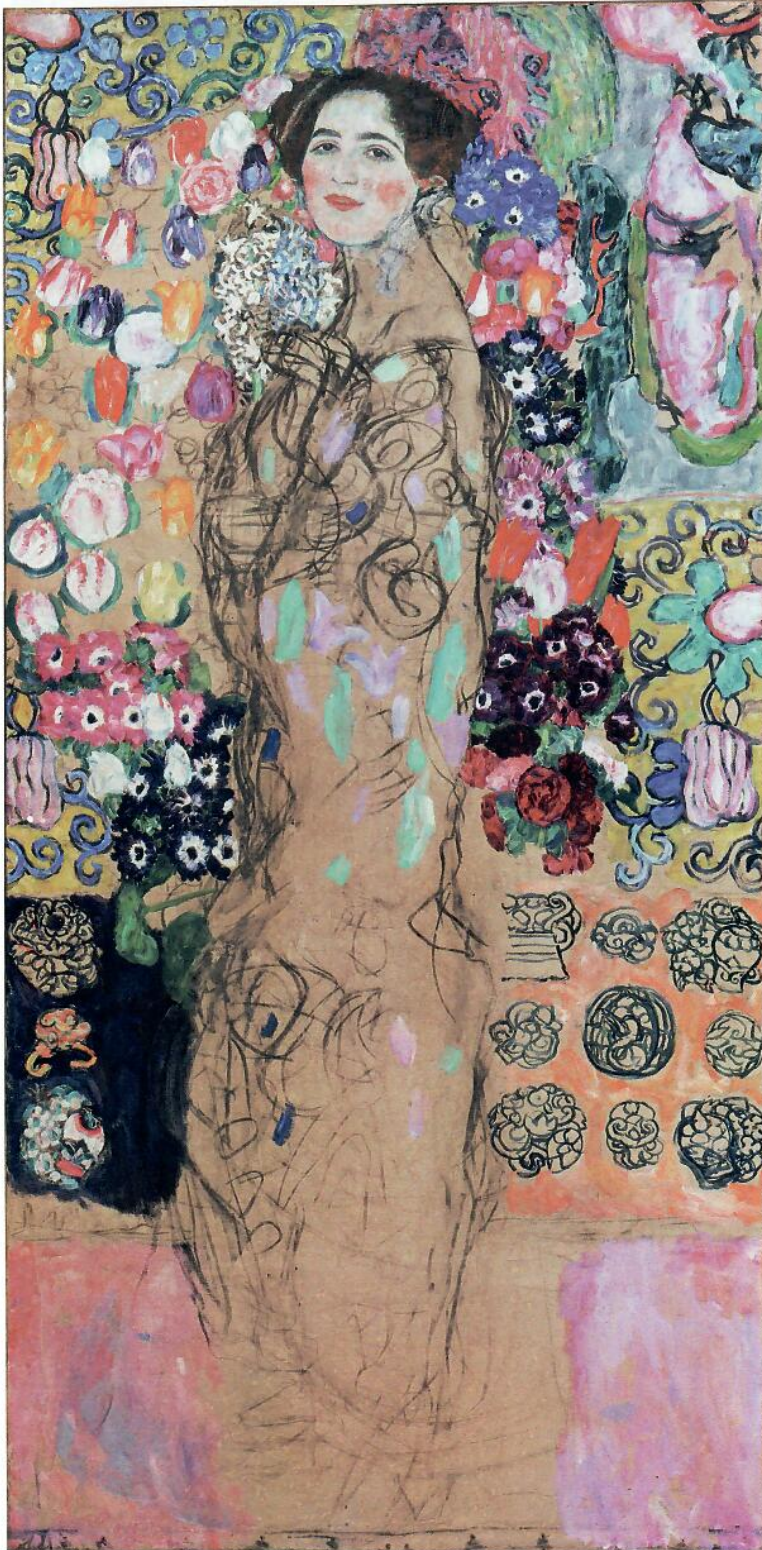
Gustav Klimt, *Adele Bloch-Bauer I*, 1907. Oil, silver, and gold on canvas, 54x54in. (138x138cm). Neue Galerie, NY, acquired through the generosity of Ronald S. Lauder, the Heirs of the Estates of Ferdinand and Adele Bloch-Bauer, and the Estée Lauder Fund. Accession #2006.04. John Gillingand/Neue Galerie New York/Art Resource, NY.

WRITE ABOUT ART

Write a paragraph comparing the portrait on page 4 with the one above.

Watch a Video!
scholastic.com/art

Powerful Patterns



Discover why patterns are so important in Klimt's work

How do you know a Gustav Klimt painting when you see one? Look for a simple composition with vibrant, decorative patterns. By studying the way Klimt worked and by looking closely at his paintings, you can see some of the artistic choices he made again and again.

◀ Artistic Process

Klimt died before he could finish this 1918 portrait of a young woman named Ria Munk. Since the painting is unfinished, viewers can examine it to learn about Klimt's **artistic process**. Like many artists, Klimt made **preparatory sketches** before beginning a new painting. These helped him plan the **structure** of his compositions. Next, he used charcoal to draw directly onto the canvas. In this example, Klimt creates a loose rendering of the figure. She appears as a simple **vertical** form in the center of the composition. He also sketches the curling patterns that will **ornament** the portrait. Finally, he begins **layering** colorful dabs of paint onto the canvas.

How does this unfinished portrait help illuminate Klimt's artistic process?

Gustav Klimt, *Portrait of Ria Munk III*, 1917-1918. Oil and charcoal on canvas, 70 1/8 x 35 3/8 in. (180.7 x 89.9 cm). Private collection. Eric Lessing/Art Resource, NY.

SKETCHBOOK STARTER

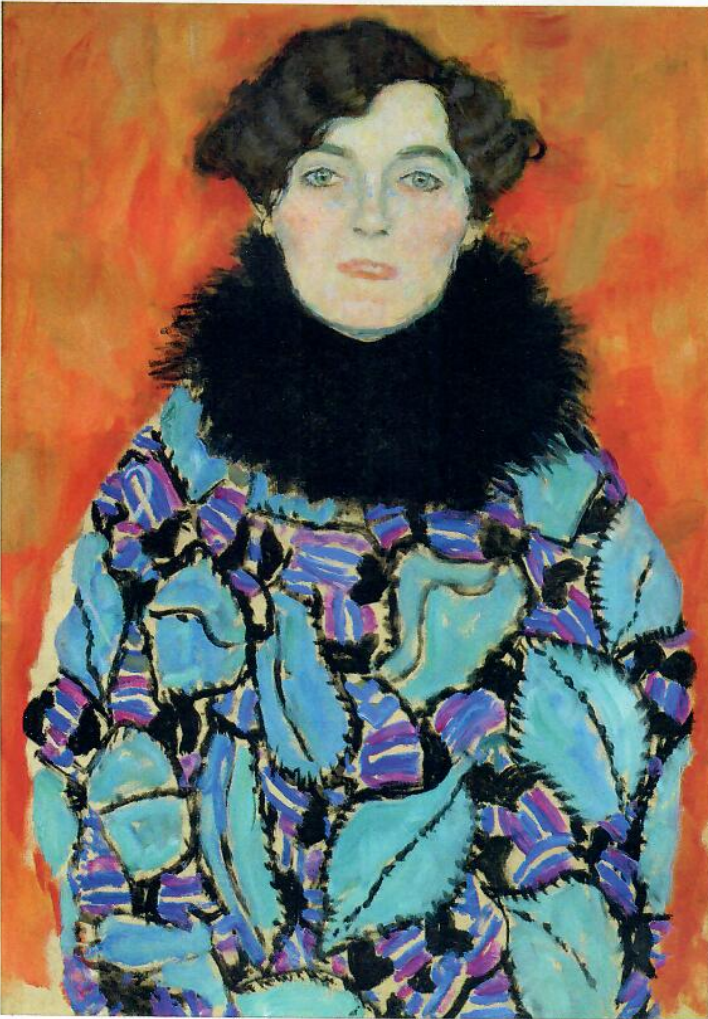
Sketch a scene using Klimt's artistic process.

Repeating Motif ▼

Klimt uses **repeating patterns** in his 1918 portrait *Mrs. Johanna Staude*. He paints the subject's face in soft, natural colors. Then the artist **juxtaposes** this realistic rendering with the vibrant, abstract patterns that appear on her clothing. A leaf **motif**—a visual idea—and stripes decorate her gown. The artist **emphasizes** each leaf with short black marks around the edges. Klimt renders the woman's garment as an oval, with no hint of her figure underneath. The repeating patterns and simple shape make the scene appear **flat** and modern.

Which motifs in this painting create a repeating pattern?

Gustav Klimt, *Mrs. Johanna Staude*, 1917-1918. Oil on canvas, 27.5x21.6in. (70x55cm). Belvedere Museum, Vienna, Austria. Inventory #5551. Eric Lessing/Art Resource, NY.



How does Klimt use pattern to create texture?

Gustav Klimt, *Garden Path With Hens*, 1916. Oil on canvas, 43.3x43.3in. (110x110cm). Destroyed by fire. Eric Lessing/Art Resource, NY.

Layered Textures ▲

In his 1916 *Garden Path With Hens*, Klimt paints layers of complex patterns. The composition for the work is fairly simple: Two hens stand on a pale garden path and towering plants line the edges of the walkway. But the scene's simplicity **contrasts** with the lush, ornamental foliage and flowers that Klimt adds to the canvas. The dense flowers and leaves become a kaleidoscope of **organic** forms. Many of the shapes repeat throughout the scene. Look for yellow dots within white circles, white circles with five-pointed purple shapes inside, and irregularly shaped leaves. Klimt scatters these shapes and others across the scene, creating a rich **texture**.

Compare the way Klimt composes this landscape with how he constructs his portraits. He uses simple shapes to create each scene's structure. Then he layers patterns and textures across the surface, creating complex, decorative works.

The Tree of Life, Annotated

Explore one of Gustav Klimt's greatest achievements

FAST FACTS

Gustav Klimt's 1905-1911 *The Tree of Life* is a mosaic (a picture made from small shards of stone, tile, or glass) frieze (a band of decoration on a wall).

Klimt used only fine materials, including enamel, mother-of-pearl, and gold leaf, for the frieze.

Craftspeople from a mosaic workshop in Vienna fabricated the frieze according to Klimt's specifications.

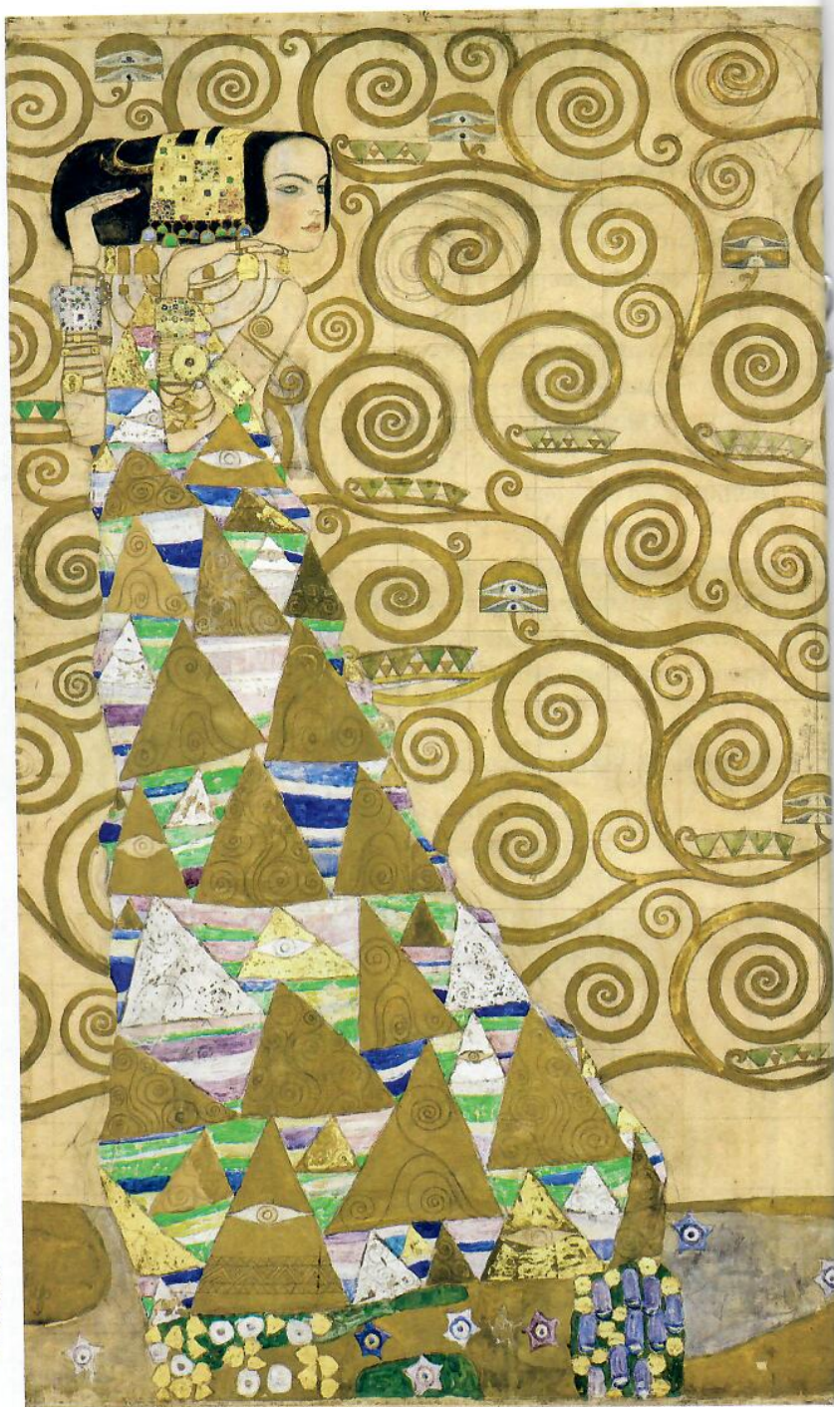
Klimt designed *The Tree of Life* for a house owned by the distinguished Stoclet family in Brussels, Belgium.

Klimt was one of several artists and architects from the Vienna Secession invited to create artwork for the house, which is considered a complete work of art.

The Stoclet family still owns the house, and it is not open to the public.

In 2009, the Stoclet House was designated as a UNESCO World Heritage Site.

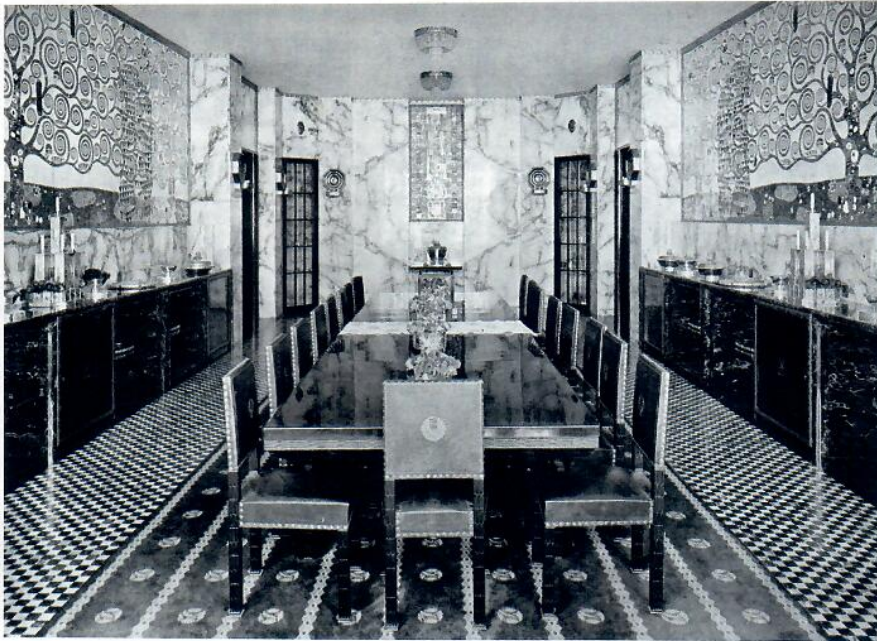
Klimt has said that the frieze was "probably the ultimate stage of my development of ornament."



Gustav Klimt, *The Tree of Life*, Stoclet Frieze, 1905-1911. Cartoon for the execution of a frieze for the dining room of Palais Stoclet in Brussels. Chalk, graphite, pencil, gouache, bronze, silver, gold, platinum, transparent paper, draft paper, 77x40in. (195x102cm). Museum of Applied Arts, Vienna, Austria. MAK/Georg Mayer.

Craftspeople from a mosaic workshop installed the frieze on three walls in the dining room at the Stoclet House.

Getty Images



Only portions of the complete frieze appear in the photograph above.

◀ Klimt began by making sketches for the frieze, shown here and at right.

◀ The dancer on the left side of the frieze is known as "Expectation."

◀ Modern dancers of the time inspired Klimt to include this figure.

◀ The artist decorates the dancer's dress with a pattern made of gold triangles and multicolored stripes.

“ Truth is like fire; to tell the truth means to glow and burn.”

—Gustav Klimt



▲ Klimt uses repeating gold spirals to create the tree branches.

◀ On the right side of the frieze, a man and a woman embrace. This part of the work is known as "Fulfillment."

◀ Some historians believe that Klimt used himself and his lifelong friend Emilie Flöge as the models for "Fulfillment."

◀ Klimt covers the couple's robes with simple, colorful shapes.

Patterns Right Now

These contemporary artists use repeating designs in their paintings

Artists today continue to experiment and play with the conventions of painting. Like Gustav Klimt, they explore ways of using pattern to add excitement and meaning to their work.

► Making a Statement

New York City artist Mickalene (MIK-ah-leen) Thomas has made artworks featuring many celebrities, including Michelle Obama and Oprah Winfrey. But her mother, who appears in this 2009 painting, is one of the artist's most frequent subjects. Thomas incorporates traditional patterns, including the **stylized** flowers in the background. She also includes contemporary designs, like the animal print on her mother's shirt. Glimmering rhinestones on the surface of the canvas add texture and reflect light. Thomas juxtaposes these patterns with areas of **flat color**, making the subject stand out.

Thomas sees powerful potential in portraiture. She uses classic motifs, such as flowers, to place her work in the context of traditional art. But her portraits of black women—who for centuries rarely



appeared in Western art—are more than pretty paintings. “By portraying real women with their own unique history, beauty, and background, I’m working to diversify the representations of black women in art,” the artist explains.

How does Thomas use pattern to connect this portrait to art history?

Mickalene Thomas (b. 1971), *Mama Bush: (Your love keeps lifting me) higher and higher*, 2009. Rhinestone, acrylic, and enamel on panel, 84x72in. (213.4x182.9cm). Accession #LM12190. Courtesy of Mickalene Thomas Studio LLC and Lehmann Maupin Gallery, NY.

► Finding a Natural Balance

In *After Nov. 19, 2013*, Fred Tomaselli (TAHM-ah-cellie) uses **overlapping** shapes and repeating patterns to compose mysterious works. Nature fascinates the Brooklyn-based artist, who often features plants and animals in his dense and highly detailed artworks.

Working with a **collage** technique, Tomaselli uses photos cut from books and magazines to compose the bird in the **foreground**. The artist layers **concentric circles** above the bird's head. The seemingly random pattern creates a feeling of chaos. Tomaselli contrasts the busy foreground with a dark, calm background. How does Tomaselli create visual **balance** in this composition?



How does Tomaselli use repeating and overlapping shapes?

Fred Tomaselli (b. 1956), *After Nov. 19, 2013*, 2014. Photo-collage, acrylic, and resin on wood panel, 80x60in. (152.4x152.4cm). Courtesy of James Cohan Gallery, NY.

▼ Creating Space With Shapes

In his 2015 painting *Rip Van*, Benjamin Degen layers rectangles on top of one another to build a city skyline. In the foreground, the artist paints a sleeping man's profile. Degen uses curving lines and dots to suggest the texture of the man's skin, hair, and beard. Although the rectangles in the background are flat, their overlapping arrangement creates a sense of **depth** in the scene.

Degen grew up in New York City. He painted *Rip Van* when he moved back after leaving for several years. He felt he no longer recognized neighborhoods that had changed while he was away. The artist juxtaposes the details in the face with the geometric patterns in the background. Degen uses patterns in each part of the composition to create a visual distinction between the subject and his surroundings.



How does Degen create layers of space in this scene?

Benjamin Degen (b. 1976), *Rip Van*, 2015. Oil stick and acrylic on paper, 28.5x42.5in. (72.4x107.9cm). Courtesy of the artist.

Play With Patterns

Use what you've learned about decorative designs to make a bold artwork

Studio Project Prompt:

- Create a dynamic composition using pattern, texture, and shape.

Parameters:

- Design a composition featuring one or more figures.
- Carefully observe your subject and include realistic areas in your work.
- Explore contrast and juxtaposition by experimenting with realism, decorative design, and pattern.
- Use a variety of media, including drawing, painting, printmaking, and collage.

Before you begin, check out these examples by the students at Jersey City Arts in Jersey City, New Jersey!



Watch a Video!
scholastic.com/art

▲ How does Emily create texture?



◀ Olive adds cut paper and metallic paint to her mixed-media work.



▲ How does Ekim incorporate pattern?



Brush With the Law

A family faces controversy after an unusual paint job

A family in Mount Dora, Florida, decided to give their house a new paint job last year. But instead of opting for an unassuming white or beige exterior, they decorated their entire home with stars and swirling clouds. The mural is meant to resemble Vincent van Gogh's famous 1889 painting *The Starry Night*. Some people loved it, considering it public artwork, but city officials declared it an eyesore.

Nancy Nemhauser (nem-HOW-ser) and her husband, Lubomir Jastrzebski (LOO-boh-mihr JAS-tr-ZEB-skee), commissioned an artist to paint their house for their son, who has autism. This condition affects the development of language and social skills. Their son became fascinated with Van Gogh's masterpiece after he saw it in a book. The couple thought the mural could also serve as a landmark if their son were to ever have trouble finding his way home.

The house quickly attracted attention. People stopped to stare and take pictures. Officials said the mural violated local codes regarding signage and that the house was a distraction. The city officials ordered the family to repaint their home, but they

refused, believing that removing the mural would upset their son. As a result, the city fined the family more than \$10,000.

Nemhauser and Jastrzebski took their case to a federal court, saying that the city's restrictions violated their freedom of expression (a person's right to articulate their opinions and ideas). A judge agreed, and the city settled with the family by issuing a public apology, rescinding their fines, and paying \$15,000 in damages. Additionally, the mayor of Mount Dora invited Nemhauser to join a new advisory board created to review future city ordinances. What do you think? Should communities have a say in how residents decorate their homes?

Should there be rules about how people can paint their homes?

Courtesy of the Orlando Sentinel

Tell us what you think!
scholastic.com/art

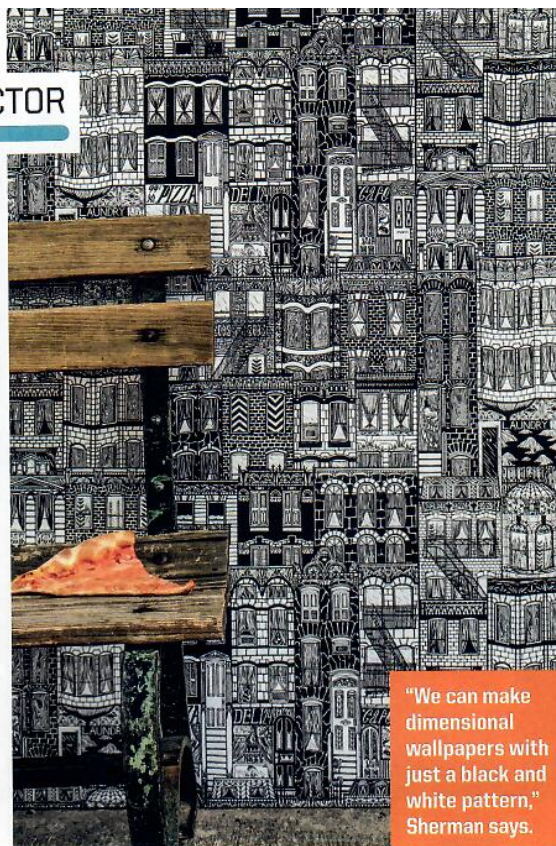
CRAFT AN ARGUMENT

- 1.** Why did the family believe they had the right to paint a mural based on *The Starry Night* on their home?
- 2.** Why did city officials argue that the family should repaint their house?
- 3.** Should individuals have the right to create public art on their private property? Why or why not?

GREAT ART JOBS WALLPAPER CREATIVE DIRECTOR



Jon Sherman's team layered brightly colored 18th-century etchings over photographs of real fish for this project.



"We can make dimensional wallpapers with just a black and white pattern," Sherman says.

Off the Walls

Jon Sherman talks about designing wallpaper

Scholastic Art: What is your job?

Jon Sherman: I am the founder and creative director of Flavor Paper. We make hand screened and digitally printed wallpaper. I oversee the company's creative direction.

SA: How do you design new wallpaper?

JS: Inspiration comes from everywhere. I'm a voracious scouter of content, whether I'm in a museum, looking at Instagram, or just walking down the street. I'm always looking for motivation.

SA: How do you turn an idea into wallpaper?

JS: There isn't a typical process. Sometimes we develop an idea by drawing by hand. Other times, an idea will evolve

through photography. For the project I'm working on right now, we used underwater photographs of fish to create a background. Then we added digitally scanned printouts of 18th-century etchings, and played with different blends of DayGlo inks, color-changing inks, and glitter.

SA: What materials do you use?

JS: It really depends on the desired effect. For something that we want to appear backlit or mirrored, we might print on chrome Mylar. It's a reflective foil that almost looks like chrome. If we want to create a watercolor effect, we might print on fabric. It's about matching the design with the right materials.

SA: How do you find new materials?

JS: Sometimes we come across new materials at supplier conventions. Other times, we have an idea for a paper that would require a material we aren't sure actually exists. So we do research to see if we can find anyone who makes it—or who will make it. A while back, we collaborated with a hair salon owner who wanted

Jon Sherman





**AT THE
FLAVOR
PAPER
PRINT
SHOP**

**Hand screen
printing**

**Preparing
a screen for
printing**

Cleaning a screen

scratch and sniff wallpaper in his salon. We hadn't done that yet, but I knew we could figure it out. We found a water-based adhesive that could be screen printed with a scratch and sniff coating. We released our first Scratch & Sniff collection in 2006, and we still print a wallpaper from it at least once or twice a week!

SA: What is your training?

JS: I got into this business with no training. I have a bachelor's degree in environmental science and a master's degree in business. I've always been into

color, pattern, and art. You wouldn't want me to draw people, but I'm pretty good at playing with patterns and simple shapes. I'm also good at developing concepts and finding illustrators who can execute them.

SA: Other than creativity, what skills are important in your business?

JS: Math is extremely important! You have to understand math to work with repeats in a pattern.

SA: What do you love about your job?

JS: I love seeing people's reactions when we install a wallpaper in their home or office and they see how dramatically it changes the space. That is really fun!

Sherman uses Mylar to create a mirrored effect for this wallpaper.



CAREER PROFILE

WALLPAPER CREATIVE DIRECTOR

SALARY: Creative directors can earn from \$30,000 to \$100,000 or more, depending on experience and company.

EDUCATION: Most wallpaper designers have a bachelor's or master's degree in screen printing, graphic design, fine arts, or a related degree.

GETTING STARTED:

- ▶ Study color theory and learn how to mix colors.
- ▶ Apprentice with a wallpaper installer to learn how patterns affect installation.
- ▶ Learn about wallpaper trends. Research which patterns have been popular over the years and why.

STUDENT OF THE MONTH

Confident Curls

This artist shows bright personality in her award-winning painting

Both in her art and her music, Isabel Peralta lets her imagination run wild. She sees art as a challenge. The 16-year-old from Reno, Nevada, hopes to someday find a way to tie her creativity to a career in engineering.

What inspired this award-winning painting? I was searching for a new hairstyle and saw an online article called, "Crazy Hair Transformations That You Will Absolutely Love." I was amazed by how the article's subjects wore their hair in such bold and expressive ways. I don't like to draw attention to myself. I figured if I didn't have the confidence to wear my hair like that, I could at least paint it.

Why is the subject looking down? Most people would think a pose like this suggests shyness. But I loved how that doesn't apply here. The girl is smiling and seems completely comfortable. Her pose shows her hair is wild, but it's no big deal.

How did you use pattern? I created a pattern in the curls to give the girl's hair texture and volume. Each swirl looks like a spring and seems like it will pop out at you. The swirls add energy and definitely make the hair the focal point. I made sure to create the sweater with flat color and simple lines so it wouldn't compete with the hair.

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How does Isabel use color and shape to create a pattern?



Isabel Peralta, 16, Gold Medal, Painting. Images courtesy of the Alliance for Young Artists & Writers and the Scholastic Art & Writing Award Winners of 2018.

What was your working process? I used pencil to outline the hair and the face. I painted the sweater, and then moved on to the face and the hair. I added the darker colors first, and then added the lighter ones. To make the curls, I put dark pink, purple, and light pink on a brush, set it flat on the canvas, and turned it. To finish, I painted the glasses and the background.

What was the most challenging part? I was so into painting the hair that I totally forgot to paint the background. Painting out of order was challenging. I didn't want the background to feel like an afterthought.

Do you have any advice for aspiring artists like yourself? Throw the rules out the window, try new things, and get in touch with your creativity. Just go for it.



Isabel won a Gold Medal for her painting in the 2018 Scholastic Art & Writing Awards. To find out more about this program, visit artandwriting.org.

Isabel Peralta

