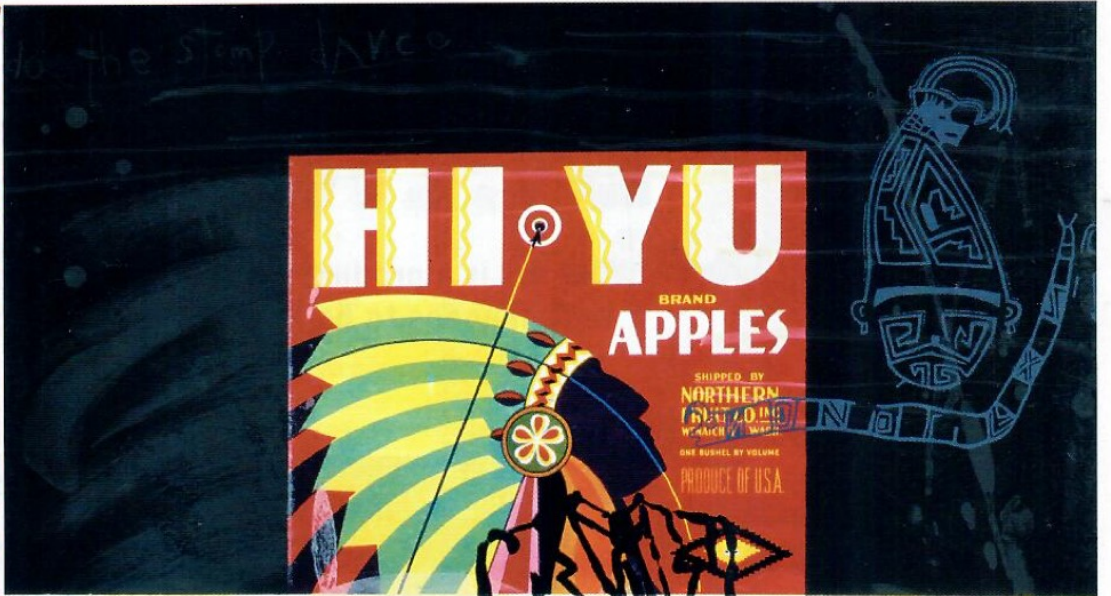


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Cornus nuttallii
Flowering dogwood

Featuring
**Jaune
Quick-to-
See Smith**

Modern Native American Artists Working with Juxtaposition



COVER Jaune Quick-to-See Smith, b. 1940. *Modern Times*, 1993. Lithograph, color xerox; 30 x 22 in. Art Museum of Missoula Contemporary American Indian Art Collection, donated by the Artist, 2000.

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

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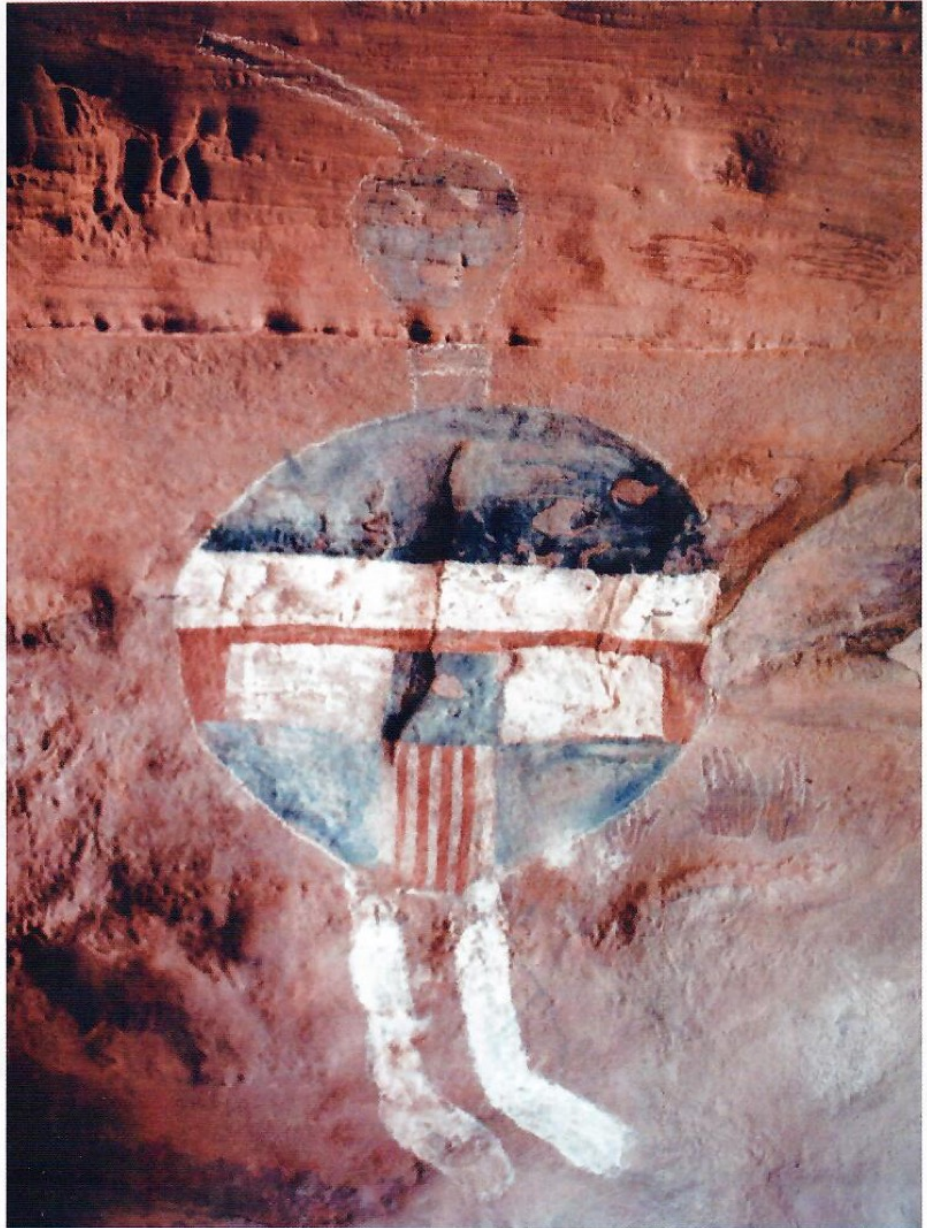
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Between Two

“Your art is a product of your life experience. Even if that happens to be a two-world life experience.”

—JAUNE QUICK-TO-SEE SMITH



▲ Why do you think this 800-year-old petroglyph (rock carving) is informally known as “the all-American man”?

©Doak Heyser. Salt Creek Shield Figure portraying Oshach Paiyatiuma. c.1295. Canyonlands National Park, Utah.

Worlds

What does the image on this month's cover mean? A figure wearing a business suit carries a briefcase. But why does he also have on an Indian head-dress? And why is he surrounded by plants and other objects?

This mixed-media piece—called *Modern Times*—was created by contemporary Native American artist Jaune Quick-to-See Smith. In her art, Smith **juxtaposes**, or contrasts, the myths of her ancestors with the problems faced by today's Native Americans. This work expresses the difficulty of living in two worlds and not feeling comfortable in either. The artist has **replaced** the figure's head with an apple-company label, a political comment on the commercial use of Native American stereotypes. The collage suggests that a modern Indian may wear a suit to work but for ceremonies, he puts on traditional clothing. And he is always reminded of his heritage, symbolized by the medicine plants and pictographs of his ancestors. Apples also has another meaning. The artist says, "Indian people against the old ways are considered 'apples'—red outside but white on the inside."

Although Europeans "discovered" the land now known as the Americas over 500 years ago, other people had been here for many centuries. These first Americans developed a variety of cultures, languages, and lifestyles. Early Southwestern tribal artists scratched **simplified, linear** images called *petroglyphs* into rock walls, probably to communicate with mysterious natural forces. This figure (left) has been **reduced to its essence**—head, body, legs. Blue areas symbolize sky, white shapes represent clouds, vertical red lines stand for rain.

After nearly 400 years of war, broken treaties, and relocation to government reservations, by the mid 19th century Native Americans had lost most of their land, culture, and identity. In this 1878 drawing (above, right) made by a captured Cheyenne warrior, Indian prisoners dance for curious tourists. Done in the style of ancient petroglyphs, the **dynamic diagonals** of the dancers contrast with the **static, geometric lines** of the vertical figures surrounding them.

For Native Americans living today, it is harder than ever to maintain links with native traditions. Many Indian artists use humor to express their feelings. In *Indian Men Wear Shirts and Ties* (right), Jaune Quick-to-See Smith uses color to call attention to the print's **focal point**, the traditional Native American vest. The artist suggests that a Native American man is able to blend into today's society by wearing the "business" clothing seen on the streets of any city in the world. But he can proclaim his individuality by adding just one distinctively Native American item.



▲ By the mid-19th century, Native Americans were already seen by most European Americans as tourist attractions.

A Cheyenne Sketchbook by Cohoe, 1878. University of Oklahoma Press.



▲ "There are always these strange juxtapositions of modern life and traditional tribal life that I think are quite wonderful." —Jaune Quick-to-See Smith

Jaune Quick-to-See Smith, *Indian Men Wear Shirts and Ties*, 1996-1997. Lithograph and pulp painting, 48 x 29 in. Art Museum of Missoula Contemporary American Indian Art Collection, donated by Rutgers Center for Innovative Print and Paper, 1997.

Mixed Messages

Jaune Quick-to-See Smith



“Even though we learn that Columbus discovered us, even though we eat hot dogs and celebrate Christmas, we still drum and sing as we’ve done for thousands of years.”

—JAUNE QUICK-TO-SEE SMITH

Jaune Quick-to-See Smith has been described as a “harbinger, a mediator, and a bridge builder.” Combining images and concepts from ancient cultures with those familiar to anyone living today, her work serves as a bridge between the past and the present, between Native Americans and the rest of the world.

One of the issues Quick-to-See Smith is most concerned about is land ownership. As the artist puts it, “Indian people refer to the United States as Indian country because it all did once belong to Indian people and that’s not forgotten.” Under the paint that makes up each of the states in *Memory, 2000* (above) are newspaper clippings of various political issues that Native Americans were facing a few years ago. The articles are on topics such as education on



Indian reservations, powwows, building on Indian burial grounds, as well as a number of ads—one for a company called Savage Tans. Each of the ancient pictographs placed throughout the map refers to an area originally inhabited by a particular tribe. The paint trickling down the canvas blurs the artificial boundaries of the states, returning the country to the continuous landmass it once was.

In many of her works, Quick-to-See Smith creates visual jokes in order to force the viewer to recognize the vast changes that Native Americans have undergone since Europeans arrived in their land. *Coyote Paper Dolls* (above,

▼ **“I put this map together, to show that Indian people are alive and well. They are everywhere throughout the United States.”**
—Jaune Quick-to-See Smith



Memory, 2000. Oil and mixed media on canvas, 36 x 48 in. Anton Gallery, Pacific Grove, California.

► **“I think people often can hear a message told with humor much easier than with bitterness.”**
—Jaune Quick-to-See Smith

Coyote Paper Dolls, n.d. Mixed-media collage, 27 1/2 x 40 in. Art Museum of Missoula. Contemporary American Indian Art Collection. Purchase, 1998. ©Jaune Quick-to-See Smith.

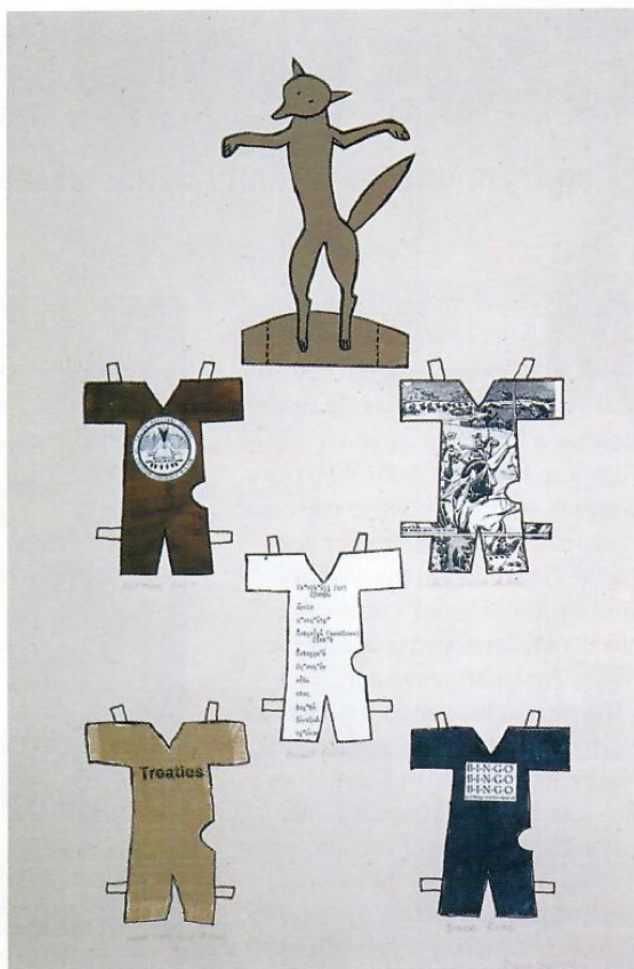
right) refers to the traditional Native American trickster, called Coyote. Coyote is a character known for his sense of humor and outrageous practical jokes. Here, he takes on many of the roles Native Americans have had to assume over the years—treaty-signer, Bingo-player (a reference to casino gambling on Indian reservations), villain of comic books about the Old West, interpreter for early European explorers. The **juxtaposition** of such serious issues to a child’s toy makes a powerful statement about the injustices Native American people have suffered in the past, and the problems that confront them at the present time.

These same themes are continued in *Flathead Vest* (right). Like many of the artist’s other collages, this work is

made up of images such as a deck of playing cards (again, suggesting casino gambling), a label for Red Man Pears, and various articles from the artist’s tribal newspaper. The outline of a Native American woman’s vest is traced on top of these elements. By combining all these ingredients, Quick-to-See Smith not only criticizes the treatment of her people, she also celebrates the adaptability, strength, and courage that have allowed Native Americans to survive.

► **“Art between two cultures is difficult without losing oneself in the the process.”**
—Jaune Quick-to-See Smith

Flathead Vest: Drums, Sweat and Tears, 2000. ©Jaune Quick-to-See Smith.



Cross-cultural Referen

“I go from one community with messages to the other.”

—JAUNE QUICK-TO-SEE SMITH

Many of Jaune Quick-to-See Smith's pieces refer to famous European and American works of art. *Venison Stew* (right) is a parody—a humorous imitation—of American Pop artist Andy Warhol's paintings of Campbell's soup cans. Since venison stew is a dish eaten by many Native Americans, in this work the artist has transformed a mass-cultural product into one appropriate for the Native American community.

McFlag (right, center) is a visual joke based on another Pop art masterpiece: *Flag* by American artist Jasper Johns. The addition of two Mickey Mouse ears and the content of the articles in the flag's stripes causes the viewer to question just how Native Americans fit into contemporary American society. In both *McFlag* and *Venison Stew* Quick-to-See Smith gently criticizes the dominant culture for not recognizing minority group interests.

The Red Mean: Self-Portrait (far right) was created in 1992, 500 years after the “discovery” of the New World. Quick-to-See Smith refers to 1492—the year in which Christopher Columbus arrived in America—as “the year that tourism began.” *The Red Mean* recalls Leonardo da Vinci's drawing (below, right) which illustrates ideal human proportions. To create this piece, Quick-to-See Smith had her husband outline her body on the canvas. Then she drew a circle and a large X over the figure. The focal point of the work, the large 7137 superimposed on the figure is the artist's government registration number. It records her identity as an enrolled member of her tribe. The linear figure resembles the chalk outlines often made around a victim's body. The X suggests a cancellation mark, or perhaps a Native American medicine wheel. The title *The Red Mean* replaces the traditional Golden Mean as a classic standard of measure.

Quick-to-See Smith bases much of her art on her own Salish, French-Cree, and Shoshone heritage. She grew up on reservations in the Pacific Northwest, traveling around with



▲ “A culture that is producing art—blending new forms with old traditions—is still flowering. Indian people have always used what came across our path and made something of it. And we still do this today.”
—Jaune Quick-to-See Smith

Venison Stew, 1995. Collagraph, 4/10; 36 3/16 x 28 7/8 in.
Washington University Gallery of Art, St. Louis, MO.
© Jaune Quick-to-See Smith.



▲ “I like mixing my imagery together in a layered way to tell a story with wry humor.”
—Jaune Quick-to-See Smith

McFlag, 1996. Diptych. Acrylic and collage on canvas, mixed media canvas, 60 x 100 in. © Jaune Quick-to-See Smith. Photo, Brent Wahl

her father who was a horse trader. In the way that her ancestors decorated animal hides and built up beadwork, Quick-to-See Smith builds her mixed media pieces, such as *Trade* (*Gifts for Trading Land With White People*) on pages 8-9. This huge work—over 14 feet wide—made of newspaper, cloth, and illustrations is unified by expressive brushstrokes. The outline of a canoe—a traditional Indian form of transportation and trade—anchors the bottom of the work. Above, objects associated with Indians hang from a chain in an incongruous (out of place) way, suggesting items displayed in a modern shop window. The piece's satirical nature becomes clear when you examine the objects. The artist has replaced the beads and trinkets the first European settlers traded to Native Americans with manufactured items based on Indian stereotypes—toy bows and arrows, feathered headdresses, and baseball caps belonging to teams that have Native American names. How does the title of this work use ironic humor and role reversal to comment on the historical exploitation of Native American people?

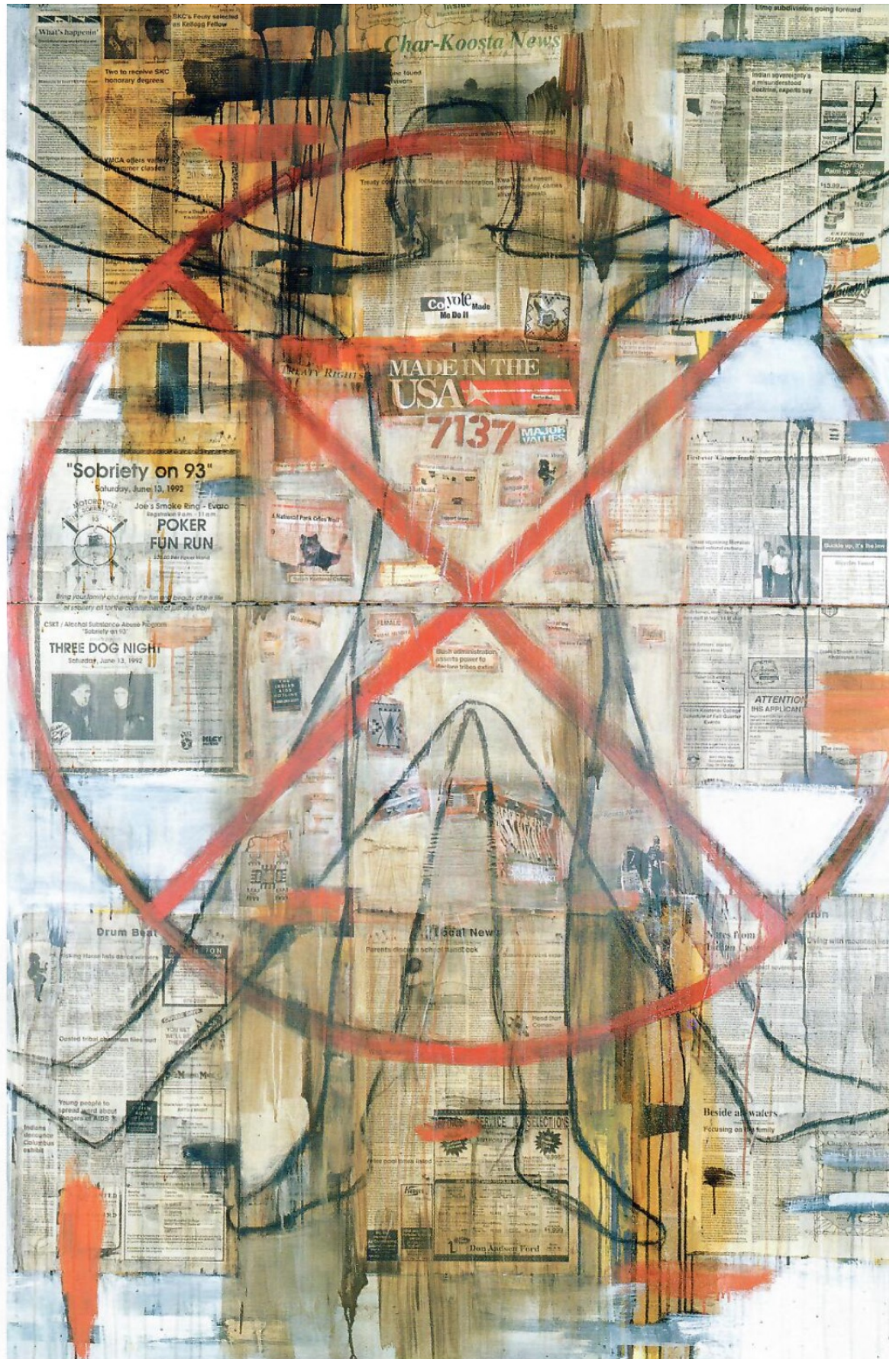
ices



► **"I make parallels from the Old World to contemporary."**
—Jaune Quick-to-See Smith

The Red Mean: Self Portrait, 1992. Acrylic, collage, and mixed media on canvas, 90 x 60 in. Smith College Museum of Art, Northampton, MA. ©Jaune Quick-to-See Smith

This figure by Italian Renaissance master Leonardo da Vinci illustrates ideal human proportions.



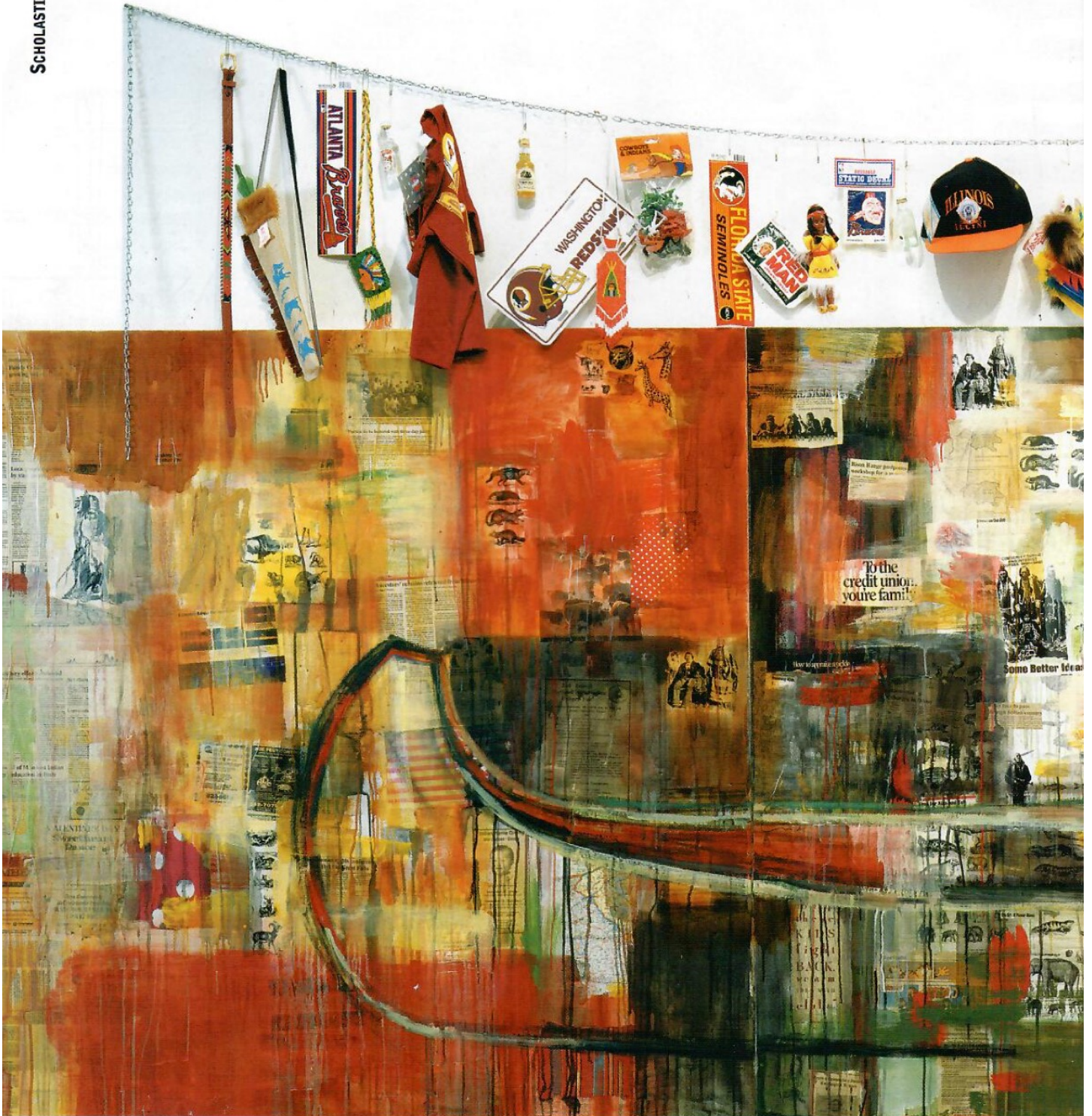
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“My work is about enlightening the larger community about Indian affairs today. I can’t do anything about the past, but I can do something about the present and future. So all of my work speaks to that. It all has a story to tell.”

—JAUNE QUICK-TO-SEE SMITH



Gifts for Trading Land With White People

BY JAUNE QUICK-TO-SEE SMITH



Jaune Quick-to-See Smith, b.1940. *Trade (Gifts for Trading Land With White People)*, 1992. Oil, mixed media on canvas, 60 x 170 in. Chrysler Museum of Art, Norfolk, VA. Museum Purchase, 1993.

Survival of the Wittiest

Three contemporary artists put an ironic spin on the serious issues of Native American culture and identity



“AT TIMES, COYOTE IS VERY PLAYFUL AND FOOLISH. IN THAT, THERE IS GREAT FREEDOM.” —HARRY FONSECA

WILD AND WILY

For many Native American cultures, the coyote holds special meaning as Trickster—a cunning creature who assumes many forms and disguises. His antics may be amusing, disturbing, or embarrassing. But Trickster is also considered a creative force who transforms the world with his energy and cleverness. Harry Fonseca—an artist of Portuguese, Hawaiian, and Native American descent—has created a series of paintings that place Trickster, or Coyote, in contemporary settings. Fonseca’s Coyote assumes various stereotypical guises—leather-clad biker, French painter, cool dude in jeans and sneakers. In *Snapshot, or Wish You Were Here* (above), he is a camera-toting tourist wearing a Hawaiian shirt, shorts, and basketball shoes. In the background are traditional Native American houses. The artist uses **simple shapes** and **flat, contrasting colors** (orange and blue). Fonseca never forgets that Coyote is a wild animal and always on the prowl for food. Although his colorful vacation clothes suggest a relaxed attitude, Coyote narrows his eyes and hides his sharp teeth. “He can bite very, very hard,” says the artist. “He is a survivor.”

▲ Harry Fonseca
b. 1946. *Wish
You Were Here*,
c. 1986. Acrylic on
canvas, 24 x 30 in.
Courtesy of the
artist.



“OPENING THE DOOR INTO THIS PART OF OUR LIVES BRINGS A DIFFERENT LIGHT TO THE DIALOGUE.” —JEAN LAMARR

HEALING WITH HUMOR

Jean LaMarr bases her mixed-media works on what she calls the “survival humor” that Native Americans have long used to cope with prejudice and hurtful stereotypes. According to LaMarr, this humor has traditionally been kept within Native American communities. By incorporating it into their work and making it public, LaMarr and other Native American artists raise awareness of the pain certain stereotypes have caused. *Land O’ Plenty* (left) calls attention to negative images of Native American women. The focal point of this work is a cartoon of an overweight woman with many “papooses,” accompanied by the inscription: “Greetings from the land of plenty.” LaMarr has surrounded the postcard with cheap souvenir items that trivialize Native Americans. Below this assemblage is a photograph of a real Native American woman in a downcast pose. The entire work is framed by gaudy plastic versions of Native American beadwork.

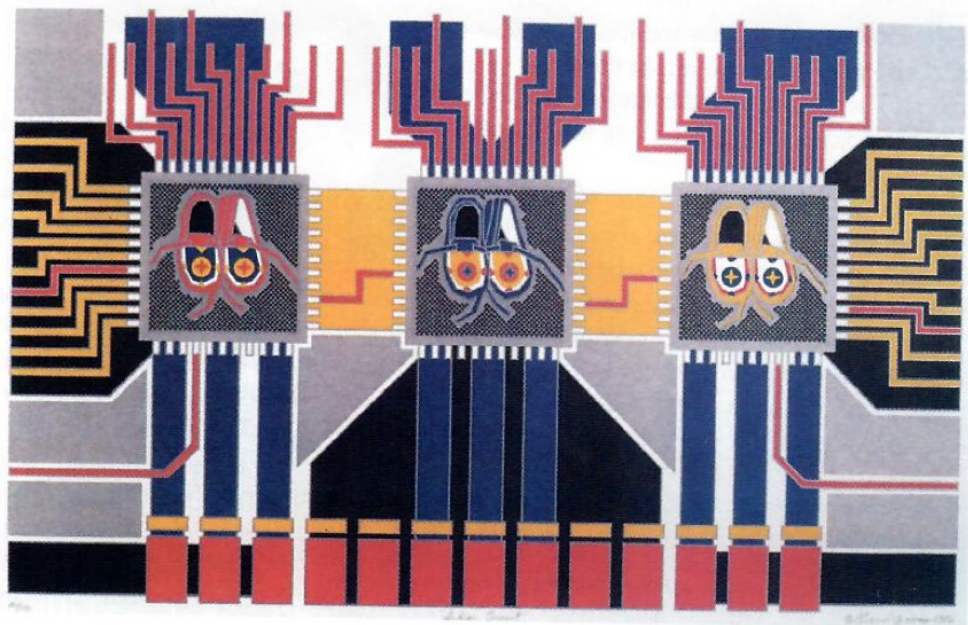
◀ Jean LaMarr b. 1945. *Land O’ Plenty*, 1994, mixed media, 25 x 12 x 5 in.

“I WANTED THE PUBLIC TO KNOW THAT A NATIVE AMERICAN WAS DEVELOPING HIGH TECHNOLOGY, JUST TO BLOW A FEW STEREOTYPES.” —SHAROL GRAVES

NATIVE TECH

At her high-tech job in Silicon Valley, Shawnee artist Sharol Graves enjoyed looking at the complex patterns in the circuit boards she helped design and produce. She began incorporating similar patterns into her colorful silk-screen prints. But something was different about the “circuits” Graves was creating. Their **bright, primary colors** and **geometric patterns** resembled those found in Native American textiles, pottery, and beadwork. Microchips had been replaced by buffalo and other Native American icons. According to Graves, these prints “started as a joke,” a humorous look at issues surrounding Native American culture and identity in contemporary society. Graves found that the software she used in designing circuit boards was ideal for drawing the geometric designs found in Native American artifacts. In *Indian Circuit* (right), the stylized circuit board resembles a Native American blanket or sand painting. Three “chips,” ornamented with pairs of moccasins, form a horizontal line across the **symmetrical** (same on both sides) **composition**.

▼ Sharol Graves b. 1953. *Indian Circuit*, 1986. Silk-screen print, 26 x 34 in.



Visions of the West

Martha Tompkins, in most ways, considers herself a rational person. But when it comes to creating art like this award-winning painting (right), Martha—a senior at Buffalo High School in Minnesota—isn't afraid to break the rules. "With art, I can put things where they don't belong, or combine things in a way that couldn't possibly happen in real life," says Martha. "I can let my imagination run wild."

Martha's art allows her to express herself in ways that she can't by using words. She spends as much time as she can creating art to achieve the many ideas in her mind. Next fall, she hopes to attend college so she can land her dream job—creating computer effects for movies. "I love how films can make the impossible look so real it seems true," says Martha. "That's what I love most about art. It's freeing. It's my favorite thing in the world to do."

How did you first get involved in art?

I didn't really get serious about it until I was 15 and took my first drawing class at school. I loved it.

How did you come to do this award-winning piece?

It was an assignment in my junior year. Our teacher asked us to take an ordinary landscape and change it by adding things that wouldn't be there normally.

How did you get your idea?

While looking at pictures of landscapes, I saw one with cactuses that reminded me of the desert in New Mexico, where I lived until I was 10. I felt a strong connection, and started seeing cactuses as arms. I saw eyes peering through the bushes and letters in there too. I also saw lips like flowers in the foreground. The idea happened in an instant. I was very excited. But I had a long way to go to develop my vision.

What happened next?

This started out as a black-and-white drawing. I began sketching my idea,

but it wasn't coming out the way I saw it in my head. I let it rest for a while, then started to paint. Working in color made all the difference in the world.

How did working in color help?

Color is a big part of art for me. I associate colors with emotions. Working in color made the vision in my head clearer and easier to portray. I wanted the lips to be lush and beautiful, as a flower would be. Using a deep red helped me do that. But color helped most with the

sky. My vision was to show the desert at sunset; painting the sky red-orange set the perfect mood. It also brought together all the different aspects of the desert that I wanted to show.

Does your piece have a title?

I called it *Out in the Old West*, because this piece represents the desert as it used to be. People think of the desert as vast and unspoiled, but with the growing commercialization of the world and all the building that is going on, the desert is becoming smaller. I wanted to keep the notion of the desert as an unspoiled place alive.

Why did you put together your elements in the way that you did?

When I did this painting I was studying the work of Surrealist artist Salvador Dali. His paintings inspired me. I couldn't understand some of the symbols he used. I liked that and wanted to do the same in my work. I think the way I juxtaposed things adds to the sense of mystery. What are the eyes looking at? What are the lips saying? What are the hands doing? Nobody knows for sure.



MARTHA TOMPKINS

"This piece represents the desert as it used to be. People think of the desert as vast and unspoiled, but with the growing commercialization of the world and all the building that is going on, the desert is becoming smaller."



What do the hands mean?

I wanted to show different forms of emotion. One fist is tight to convey anger. Another hand reaches out to show hope. One forms a peace sign, showing peace towards the world, mainly the desert. I based them on my own hands. I modeled with one hand and painted with the other.

How did you go about creating this piece?

I worked from the top down, blocking in all of the major elements. I started with the sky. I painted it red-orange and added the clouds. Then I blocked in the cactuses. After that, I painted the sand and bushes. When I had the eyes and letters in place, I knew how I wanted to interpret the hands. Then I went back in and added details like the lines on the cactuses. I knew I was done when I got too tired to work on it anymore. I'm a perfectionist. I could keep work-

ing on it forever. I still see improvements I could make. I had to force myself to stop.

Do you have advice for aspiring artists like yourself?

I would say, do whatever feels right to you. If you want to add that crazy color, do it. Don't let anyone tell you it's wrong. Also, paint what you're passionate about. I can't imagine painting something I didn't care about. If you're an artist, the piece you're working on should mean something to you emotionally. Art has to touch you on an emotional level, or it doesn't mean anything.

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Are you looking for this guy?

With a week left until Christmas, some toys already hard to find

By Craig Cooper

PHOTO BY JEFFREY M. HARRIS

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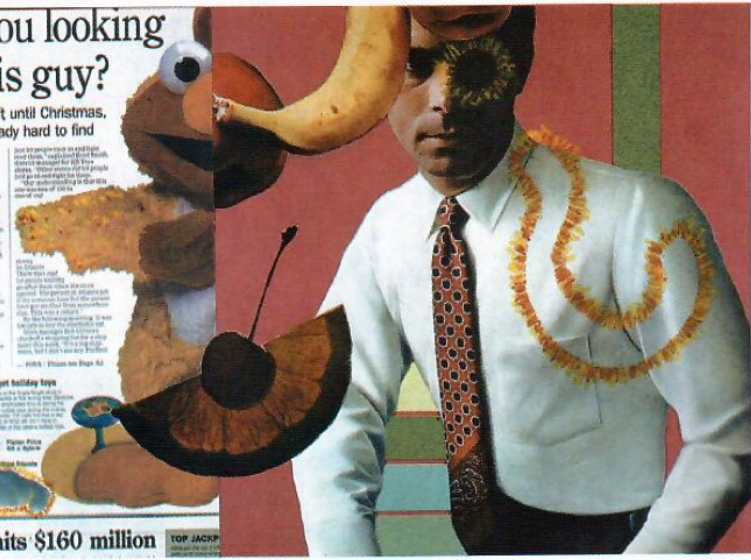
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What do you think is the theme of this collage? In this work, Adam has **juxtaposed** fruit with a toy, **replacing** the head with an apple and a banana. Is this a father looking for toys for his children, or does the headline have another meaning? The curved question-mark shape is **echoed** and **repeated** throughout this mysterious, **asymmetrical composition** (different on each side but visually balanced).

Choosing an **active vertical format** for this dynamic work, Justine's theme appears to be clear. The composition's **focal point**, the player in the **foreground**, is closely related to the article on the left. The glowing, **negative-image** numbers **superimposed** on the figure and **background** suggest the effectiveness of his technique.

SCHOLASTIC ART WORKSHOP

Sending Visual Messages

By juxtaposing the right images, you can create a powerful visual statement

All of the Native American artists whose work you've seen in this issue are conscious of their heritage. And they express the difficulties, contradictions, and conflicts they encounter in dealing with the larger world through the art they create. They make powerful statements by comparing and contrasting the way they feel things should be with the way they are.

In this workshop, you'll use juxtaposition to highlight a situation or condition you have strong feelings about.

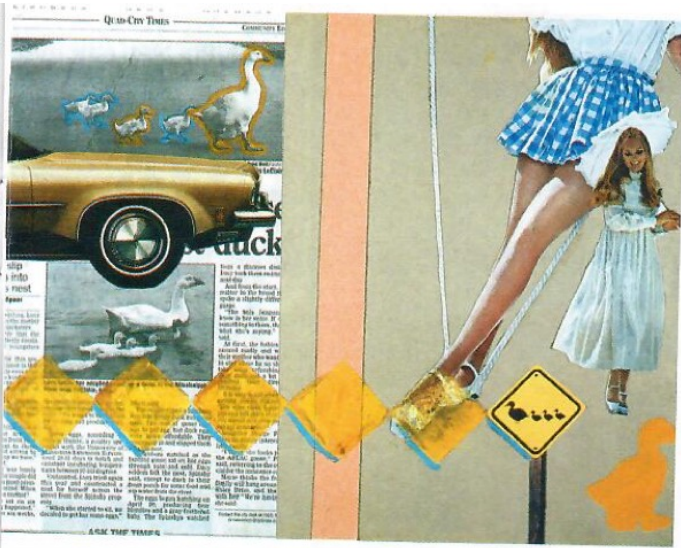
MATERIALS

- Variety 12 x 18 in. colored construction paper
- Variety 1 x 9 and 1 x 12 in. strips of colored construction paper
- Variety of old newspapers
- Variety of photo magazines (*National Geographic*, *GQ*, *BMX*, *Details*, nature, horses, food, etc.)
- 12 set Cray-Pas oil pastels
- X-Acto knife
- Ruler
- Elmer's Glue-All
- Symbol and letter stencil templates
- School pencil
- Tracing paper
- Cutting board
- Paper toweling

STEP 1 One week before this assignment, start thinking about your theme for this collage. Begin collecting imagery that expresses your theme (political, personal, school, sports, arts, etc.). Magazine covers and newspaper articles contain interesting images and headlines. You may wish to look through magazines for themes and ideas.

STEP 2 Choose a sheet of 12 x 18 in. colored construction paper. Then select a newspaper image (can be headlines with photos, captioned photos, ads and/or classified) that will communicate your message. Remove entire page, then, using four black strips of paper and a ruler, measure out the portion you will use (the image should not take up more than one third of the construction paper). Place a dot in each corner of the image, remove black paper strips, and connect dots with ruler. With X-Acto knife, CAREFULLY cut out image. From your magazine images, choose two or three that when juxtaposed support your theme. Images should be *complete*, *easily identifiable*, and have *clear contours*. Carefully cut out images, then combine and recombine until your message is clear. Establish focal point; can use one or two 1-in. colored strips to unify. When composition is satisfactory, begin gluing down images with tiny dots of Elmer's Glue-All.

Prepared by Ned J. Nesti Jr. Morrison Junior High School, Morrison, IL • Assisted by Andrea D. Beveroth, School of Art, Northern Illinois University, Charlie Dubnik, and Nicholas Bonneur



Steven **juxtaposes** and **compares** humans with ducks in this humorous comment on motherhood. **Overlapping, diamond shapes** are **transformed** into a swing, then into an unusual traffic sign. **Scale changes** make the viewer wonder which figure is the adult and which is the child.

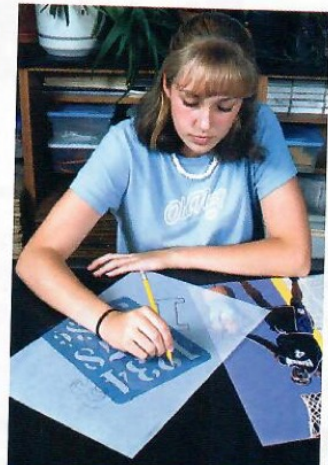


PAUL S. MIESTE

Terror alerts were on Paul's mind when he **juxtaposed** headlines, photos, and signatures to create an ironic statement on today's world. A burst of presidential signatures **radiates** from the composition's **focal point**, the presidential seal. **Framed** by the seal, the yawning, **dislocated** girl in the **foreground** sitting in a recliner is unaffected by her chaotic surroundings.

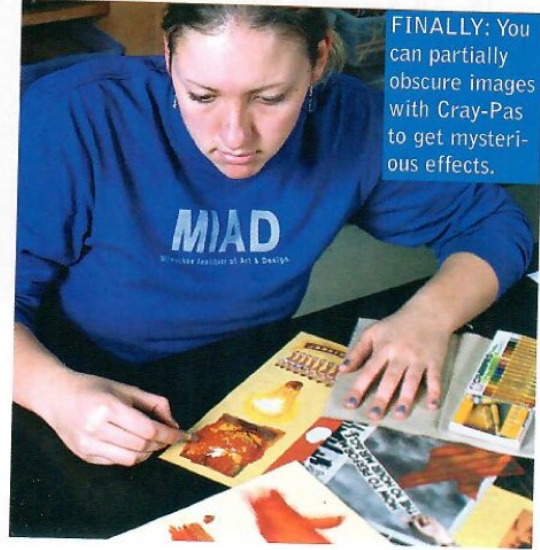


HINT: Don't glue any images down until your composition is complete.



REMEMBER: Save positive shapes when cutting your stencil.

STEP 3 Next, you will use an appropriate symbol to further unify the composition. This symbol should be VERY simple and universally recognizable—products such as McDonald's arches, @, ?,!, heart, star, peace sign, cross, etc. You can use symbol and letter stencil templates as sources. After transferring your symbol to the tracing paper, move it around for different possible placements. When you have found the best location, trace the stencil onto a piece of oak tag and carefully cut out your own symbol stencil. Save positive spaces to use as well. Determine Cray-Pas color and kind of mark you will use—solid, feathery, dots, etc. You may want to use Cray-Pas to highlight or obscure images, or pick out contours with a sharp ink pen.



FINALLY: You can partially obscure images with Cray-Pas to get mysterious effects.

Figures Juxtaposed

How have modern Native American artists used juxtaposition in their art?

Many Native American artists working today produce art expressing the difficulties, stresses, and challenges of living in two worlds. The variety of these artists' solutions to this theme can be

seen in the details below, taken from works featured in the issue. Next to each technique, subject, or name, write the letter of the most appropriate image. (Some of the words/phrases may apply to more than one visual.)

- ___ 1. Stereotype
- ___ 2. Jaune Quick-to-See Smith
- ___ 3. Petroglyph
- ___ 4. Replacement
- ___ 5. Focal point
- ___ 6. Cancellation mark
- ___ 7. Apple
- ___ 8. Political commentary
- ___ 9. 7137
- ___ 10. Clouds, sky, rain
- ___ 11. *Modern Times*
- ___ 12. Juxtaposition
- ___ 13. Ideal proportion
- ___ 14. Flat, simple shapes
- ___ 15. All-American man
- ___ 16. Superimposition
- ___ 17. *The Red Mean*
- ___ 18. Harry Fonseca
- ___ 19. 1492
- ___ 20. Symbolic colors
- ___ 21. Linear outlines

