



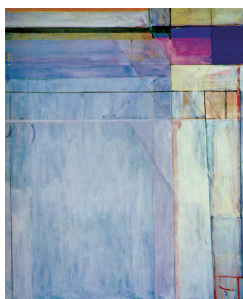
1. Salvador Dali, *Swans Reflecting Elephants*, 1937

Students analyze Dali's *Swans Reflecting Elephants* and learn how Surrealism combines Realism and Abstraction. They learn about Dali and how his background affected the kinds of paintings he created. They identify the use of line and color in compositions with fantasy animals in impossible backgrounds, draw animals and add features that turn them into imaginary creatures, and create surreal animals, using oil pastels, in watercolor landscapes with dreamlike backgrounds.



2. George Bellows, *Dempsey and Firpo*, 1924

Students analyze Bellows's *Dempsey and Firpo* and the techniques he used for showing action. They learn how Bellows used color and contrast to create an exciting mood, describe how diagonal lines and contrasting color show movement, and identify viewpoint, proportion, and scale. They sketch contour figures and sculpt wire figures in action poses, showing movement through the use of strong diagonal and curving lines.



3. Richard Diebenkorn, *Ocean Park No. 54*, 1972

Students analyze Diebenkorn's *Ocean Park No. 54* and his abstract landscapes. They identify bird's-eye view, vertical and horizontal lines, and analogous colors, mix colors and paint washes with watercolors to show mood, and draw abstract landscapes as seen from a bird's-eye view, using geometric shapes to design balanced compositions. They paint using flat, graded, and variegated watercolor techniques and create abstract landscapes in the style of Diebenkorn.



4. Pablo Picasso, *Weeping Woman*, 1937

Students analyze Picasso's *Weeping Woman* and his use of abstract and Cubist styles. They discuss the way Picasso used color contrast as emphasis in this portrait, learn about his use of color, shape, line, and form to show emotion, and identify pairs of complementary colors, describing how Picasso used them to communicate an idea or mood. They draw profile and frontal faces in proportion and paint Cubist portraits in original compositions, using complementary colors to show contrast and emphasis.



5. Charles Demuth, *The Figure Five in Gold*, 1928

Students analyze Demuth's *The Figure Five in Gold* and discuss how it illustrates *The Great Figure*, a poem by William Carlos Williams. They identify the use of color, shape, line, and space in this painting and describe the way repetition creates rhythm and movement in it. They design compositions using positive and negative shapes and create number designs, using oil pastels, emphasizing contrast and unity.



6. Henri Matisse, *Interior with Aubergines*, 1911

Students analyze Matisse's *Interior with Aubergines* and his use of bright colors and confusing space. They identify organic and geometric shapes and patterns and describe color contrast and the contrast between 3-D and 2-D. They sketch organic and geometric shapes, print organic and geometric patterns, and create 3-D rooms with patterned walls, floors, and furniture.



7. Franz Marc, *Two Cats, blue and yellow*, 1912

Students analyze Marc's painting *Two Cats, blue and yellow* and the way he used symbolic colors. They identify the mood created by color and how highlights and shadows create form. They describe the way Marc used color to create abstract compositions, sketch cats using geometric shapes, and create Expressionistic cats using chalk pastels.



8. Auguste Rodin, *The Thinker*, 1880

Students analyze Rodin's *The Thinker* and his techniques for showing expression and emotion. They discuss the qualities that make a sculpture 3-D, describe the texture of the surface of the figure, and identify scale and proportions in the figure. They sketch contours of figures in action positions and sculpt figures from clay, using additive and subtractive techniques.



9. Diego Rivera, *The Zapotec Civilization*, 1929–1935

Students analyze Rivera's *The Zapotec Civilization* and discuss how a mural can convey universal ideas and social commentary. They identify the activities of the figures in the mural and describe how Rivera depicted a peaceful society, using similar colors, stylized figures, and simple shapes to unify the composition. They sketch and plan mural scenes, and they draw and paint a collaborative mural showing scenes of mission life, using stylized figures and muted colors.



10. Georgia O'Keeffe, *Poppies*, 1950

Students analyze O'Keeffe's *Poppies* and the way she enlarged and simplified forms in nature. They identify the use of color, shape, line, texture, value, and form in the painting and in real flowers and shells, discuss the way tints and shades create the illusion of form, and describe the way contrasting colors add emphasis and show radial symmetry. They sketch enlarged or exaggerated flowers or shells and draw and color flowers or shells, blending oil pastels to create new colors and to change values to show form. They paint contrasting backgrounds in complementary colors using watercolors.



11. Wayne Thiebaud, *Dessert Table*, 1996

Students analyze Thiebaud's *Dessert Table* and discuss how geometric shapes have been abstracted and how shadows and impasto add realism. They identify the use of line, color, shape, texture, and form in the painting, identify the repetition of shape and color and find colors in shadows, and sketch objects with simple, repeated shapes. They transfer charcoal images in a series and paint desserts using tinted colors, impasto paint, and colored cast shadows.



12. Victor Vasarely, *Tridem K*, 1968

Students analyze Vasarely's *Tridem K* and learn how shapes and colors can create optical illusions. They identify the use of color, line, shape, value, and form in the painting, describe the way Vasarely used color contrasts and positive and negative shapes to create a 3-D effect, and sketch and transform 2-D squares into 3-D cubes. They paint Op Art geometric designs, using watercolors, showing optical illusions.