

Dear Educator,

This gallery activity packet is designed for students in grades 9–12 to use during their visit to the Getty Museum. The activities are intended to encourage students to slow down, look closely, and think about what they see. The Content Standards for California Public Schools informed and guided the development of the activities. The following standards are addressed:

Visual Arts

Artistic Perception

1.0 Processing, Analyzing, and Responding to Sensory Information through the Language and Skills Unique to the Visual Arts

Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.

Aesthetic Valuing

4.0 Responding to, Analyzing, and Making Judgments about Works in the Visual Arts

Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.

English-Language Arts

Writing

1.0 Writing Strategies

Students write coherent and focused essays that convey a well-defined perspective and tightly reasoned argument. The writing demonstrates students' awareness of the audience and purpose. Students progress through the stages of the writing process as needed.

Listening and Speaking

Listening and Speaking Strategies

Comprehension

1.1 Formulate judgments about the ideas under discussion and support those judgments with convincing evidence.

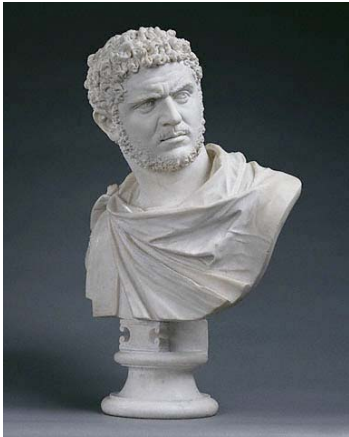
1.3 Interpret and evaluate the various ways in which events are presented and information is communicated by visual image makers.

Please remove this sheet before you make copies for your students.

Enjoy your visit to the Getty Museum!

Self-Guided Activities

PORTRAITS OF POWER



PORTRAITS OF POWER

Gallery Activities for Grades 9-12

The activities in this self-guided tour explore different aspects of the idea of power and how artists have represented and been inspired by this idea for hundreds of years. The purpose of these activities is to get you thinking, wondering, and asking questions about what you see. Looking at art is an active, not passive, experience. As you examine the works closely, think about how the notion of power has changed or remained the same throughout history.

This packet contains six activities for you to do in the galleries. Each activity will take about fifteen minutes to complete. Only one group from your school can be in a single gallery at one time. Therefore, you will need to rotate through the galleries in small groups (at least one chaperone per ten students). The activities can be done in any order. You may decide to do some or all of the activities depending on the amount of time you have for your visit.



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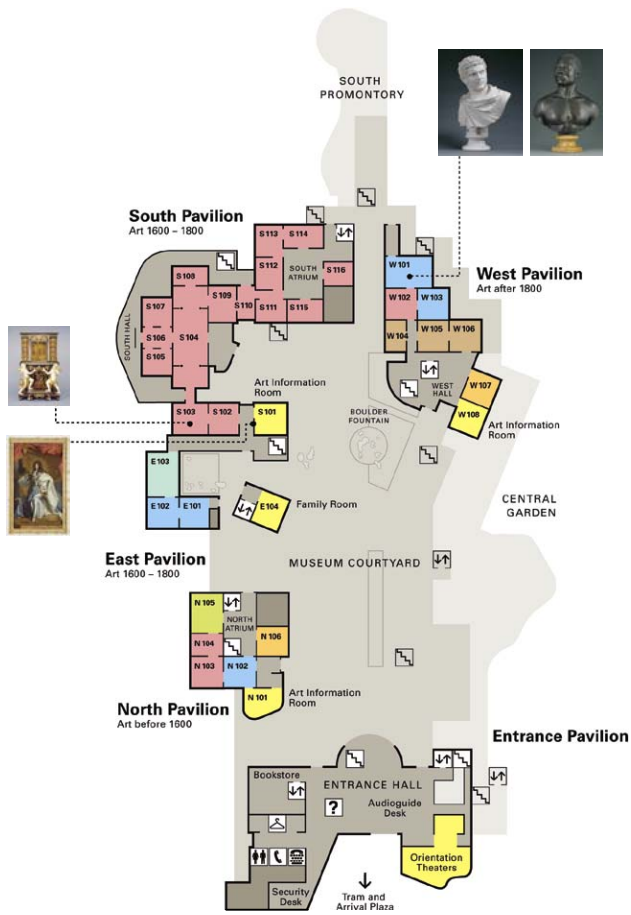
PORTRAITS OF POWER

Gallery Activities for Grades 9-12

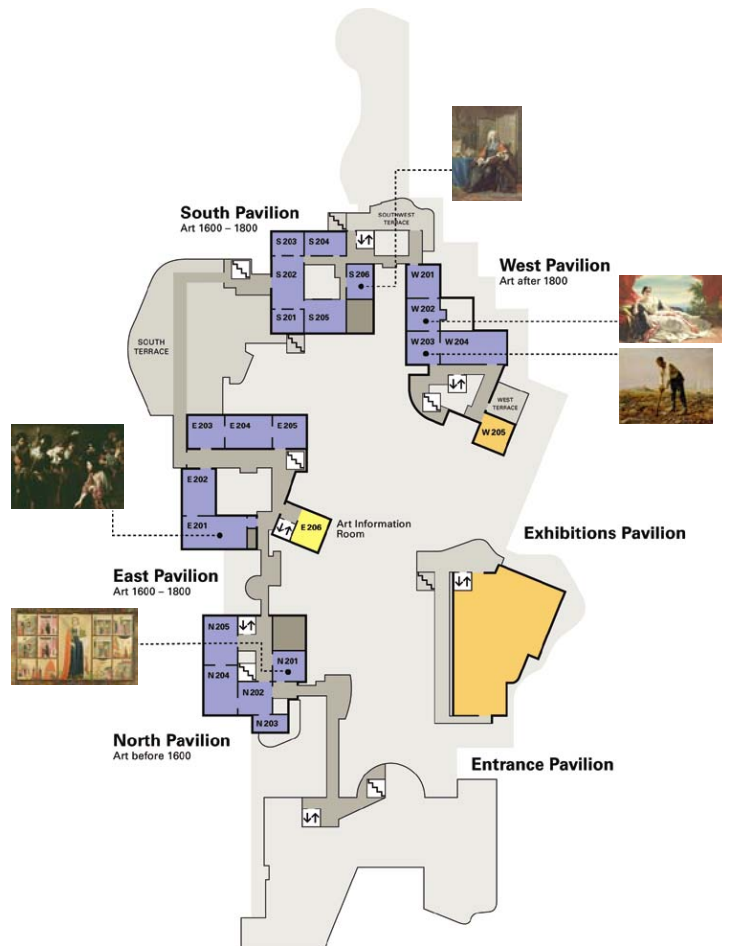
Assign each group an activity with which to begin. Number each activity (1 thru 6) in the order your group will complete them.

<u>Group Number</u>	<u>Activity</u>	<u>Location</u>
_____	The Power of Faith and Art to Educate	N201
_____	The Power of an Image and Its Message	E201
_____	The Strength of the Individual	W101
_____	The Power of Art to Create Controversy and Inspire Poetry	W203
_____	Portraits of Wealth and Refinement Part I	W202
	Part II	S206
_____	A Portrait of a King Part I	Outside S201
	Part II	S103

PLAZA LEVEL



UPPER LEVEL



The Power of Faith and of Art to Educate

Go to the North Pavilion, Upper Level, Gallery N201, and find the image identified below.



Title: St. Catherine of Alexandria: Scenes from Her Life

Artist: Donato D' and Gregorio D' Arezzo (Italian)

Date: About 1330

Material: Tempera on panel

An altarpiece like this one would have hung at the eastern end of a medieval church, facing the congregation. Such objects not only provided something for the congregation to look at but also educated the largely illiterate population about important religious figures and stories. This altarpiece tells the story of Saint Catherine, princess of Alexandria, Egypt. She became a Christian and devoted her life to worshipping God. She was martyred for refusing to marry the Roman Emperor Maxentius, who was not a Christian. The episodes of her life are represented in the rectangular compartments and are meant to be interpreted by the viewer. The legend of Saint Catherine had only recently been written when the brothers Donato and Gregorio D'Arezzo painted this altarpiece. This painting helped to illustrate and popularize the story of her life.

1. Look carefully at the altarpiece and try to read the scenes from Saint Catherine's life. Can you figure out what is happening in any of the episodes just based on your observations? How did she die? (DON'T READ BELOW, JUST TAKE A GUESS AND DISCUSS YOUR IDEAS WITH A PARTNER.)
2. Here is a list of what is shown on the altarpiece, according to the chronology of St. Catherine's life. Match the scenes with the corresponding panels on the altarpiece. Can you figure out how to "read" the altarpiece?
 - a. Saint Catherine, Princess of Alexandria, holds her attributes of a book and martyr's palm.
 - b. Catherine and her mother visit a holy man, who gives Catherine a special gift: a picture of Mary and her son, Jesus.
 - c. Catherine dreams about Mary and Jesus. Hanging her head, Catherine is sad because Jesus won't look at her.
 - d. Catherine returns to the holy man for advice. He tells Catherine that Jesus will notice her only if she is baptized.
 - e. Catherine has a happier dream. In it, Jesus not only looks at her but also gives her a ring and wants her to be his heavenly bride.
 - f. The Emperor says he will kill anyone who does not worship the gods he believes in. Brave Catherine argues with the Emperor against his beliefs.
 - g. Catherine convinces the Emperor's wise men to become Christians. The price for those turning against the angry Emperor is steep: they are burned at the stake.
 - h. The Emperor has Catherine jailed and beaten for her beliefs. Jesus sends a white dove to bring her food and comfort.
 - i. Catherine convinces a visitor—the Emperor's wife—to become a Christian. The Emperor is furious with both women and wants revenge.
 - j. Jesus and his angels, wearing golden halos, comfort Catherine in prison.
 - k. The Emperor tries to hurt Catherine with a giant spiked wheel. Catherine is saved by angels, who break the spikes off the wheel with long swords.
 - l. A group of soldiers admire Catherine's courage and faith, and they decide to become Christians. The Emperor has them beheaded.
 - m. The Emperor has Catherine beheaded, and angels carry her body off to Mount Sinai. There she is made a saint.

3. Write the letter that corresponds to the scene in the diagram below. Each box in the diagram is intended to represent a scene from the altarpiece. Three matching answers have already been provided for you as an example. The complete answers are at the end of the activity.

	C	A		I

Answers

B	C	A	H	I
D	E		J	K
F	G		L	M

The Power of an Image and Its Message

Go to the East Pavilion, Upper Level, Gallery E201, and find the image identified below.



Title: Christ and the Adulteress
Artist: Valentin de Boulogne (French)
Date: 1620s
Medium: Oil on canvas

In this image, the viewer is presented with Valentin de Boulogne's interpretation of the biblical scene in which the Pharisees, an ancient sect of Jews, have brought to Christ a woman caught in the act of committing adultery. When they asked whether she should be stoned, Christ stooped down and began to write with his finger on the ground. When they continued to ask, Christ said, "He that is without sin among you, let him first cast a stone at her."

In this activity, you will examine the power of an image and its message. Answer each of the questions below.

1. This painting has dramatic lighting. Notice the various dark and highlighted sections. Where is the light coming from? Describe where the light falls and which parts are highlighted. What is happening in each of those areas?
2. Look at the composition. In addition to the lighting, what has the artist done to keep your eye moving around the composition? Consider the setting, the arrangement of the figures, their gestures, gazes, and expressions. On the picture above, draw a line to show how your eye moves around the picture.
3. Consider Christ's message: "He that is without sin among you, let him first cast a stone at her." What do you think this means? How do Christ's position, gesture, and facial expression reflect the message he is conveying?
4. How do you think the male accusers feel about what Christ said? What evidence from the painting indicates how they feel?
5. How does the artist want you to feel about the adulteress and Christ's message? Why do you think that? Support your answer with specific details from the painting.

The Strength of the Individual: A Comparison of an Emperor and a Common Man

Go to the West Pavilion, Lower Level, Gallery W101, and find these artworks.



Title: Bust of Emperor Caracalla
Artist: Bartolomeo Cavaceppi (Italian)
Date: About 1750–1770
Medium: Marble



Title: Bust of a Man
Artist: Francis Harwood (English)
Date: 1758
Medium: Black stone

If you had been a nobleman in the 18th century, you would have completed your education with a period of European travel called the Grand Tour. It could last from a few months to eight years, and thus only the very wealthy, with the time and means to travel, could participate. By undertaking the Tour, young men learned about the politics, culture, and art of neighboring lands. These two sculptures were created at about the same time in the 1700s for English collectors visiting Italy on the Grand Tour.

Carefully examine the Bust of the Emperor Caracalla and the Bust of a Man

Each artist represents a powerful individual, although each bust is very different from the other. A sculptural bust is a representation of the head and upper part of the body, often mounted on a base or column. Busts may show only the head and neck or may include shoulders, arms, and sometimes hands. Cavaceppi, an Italian artist, portrayed Caracalla, a brutal ancient Roman emperor who murdered his own brother in his ascent to power and who was later himself assassinated. Harwood, a British artist living in Italy, portrayed an unknown sitter, although the scar on the sitter's face suggests the man was perhaps a specific person. The Harwood sculpture may be one of the earliest known European portrait busts of an individual person of color.

Explore these two sculptures by considering how they are similar and different, based on the following criteria and questions:

Facial Expression and Gaze

Describe their facial expressions. How are their expressions similar and different? What qualities does each artist convey and capture in their facial expressions?

Anatomical Detail

What has each artist done to make the person look real? Where do you notice the most detail in the sculptures?

Material/Medium

How would you describe the material each artist used? Each material reflects and absorbs light differently. What part(s) of the sculpture reflect the most light, creating areas of highlight? What areas of the sculpture are in shadow?

Character/Personality

Artists who make portraits work hard to reveal the character of their sitters (the people in the portraits). Based on your careful observations, what are three words to describe the personality of each sitter?

Bust of Emperor Caracalla

1. _____

2. _____

3. _____

Bust of a Man

1. _____

2. _____

3. _____

In a sculptural bust, only the upper part of the person's body is shown. Imagine you could complete the sculptures. Based on your observations, what would the rest of each figure look like? Draw a sketch below and/or share your ideas with your classmates.



The Power of Art to Create Controversy and Inspire Poetry

Go to the West Pavilion, Upper Level, Gallery W203, and find the image identified below.



Title: Man with a Hoe
Artist: Jean-François Millet (French)
Date: 1860–1862
Medium: Oil on canvas

"To tell the truth, the peasant subjects suit my temperament best; for I must confess, even if you think me a socialist, that the human side of art is what touches me most." —Jean-François Millet

Man with a Hoe was among the most famous and controversial paintings of the 19th century. When it was displayed in France at an 1863 exhibition, Jean-François Millet's painting caused a storm of controversy. The exhausted, hardworking peasant was considered brutish and frightening by the largely *bourgeois* (middle-class) Parisian audience.

Millet's thick, unblended brush strokes, together with his mundane subjects, earned him the label of "Realist." Realism was an art movement in France from about 1850 to 1875 that rejected the idealized style and subjects of earlier movements with its frank, even harsh, picture of everyday life.

The Industrial Revolution had caused a steady exodus from French farms. Accordingly, *Man with a Hoe* was interpreted as an expression of socialism (a social theory in which the producers possess political power and the means of producing and distributing goods). Because Millet portrayed the hardship and dignity of common agricultural laborers, his paintings were seen as a protest against the peasants' working conditions. Though his paintings were judged in political terms, Millet declared that he was not interested in stirring a peasant revolt against the *bourgeoisie*.

1. Write the name of a movie, TV show, song, or artwork considered controversial today and explain why it is considered controversial.

Millet's painting inspired the American poet Edward Markham to write a poem about forty years later in 1899 titled "Man with a Hoe." In the poem, Markham used **metaphors** to describe the man in the painting. A metaphor is a figure of speech in which one thing is described in terms of another, without making the comparison explicit. The following phrase is an example of a metaphor: "Life is a yo-yo. It's a series of ups and downs." Read the passage below and find the metaphor:

Bowed by the weight of centuries he leans
Upon his hoe and gazes on the ground,
The emptiness of ages in his face,
And on his back, the burden of the world.
Who made him dead to rapture and despair,
A thing that grieves not and that never hopes,
Stolid and stunned, a brother to the ox?
—excerpt from Edward Markham's "Man with a Hoe"

2. As you may have noticed, Markham compares the man to an ox that carries a tremendous burden. Now, create your own **metaphor** to describe the man with a hoe.

3. A **simile** is a phrase that uses "like" or "as" to compare two dissimilar objects. One example would be: "His feet were as big as boats." Devise your own simile that might describe the man in Millet's painting.

4. Some writers use **alliteration**, the repetition of an initial consonant sound, to draw the reader's attention. An example of alliteration is "**P**eter **P**iper **p**icked a **p**eck of **p**ickled **p**eppers." Write a sentence using alliteration to describe *Man with a Hoe*.

5. Many authors use **sensory language** to help a reader visualize what is happening in a story or poem. Pretend you are the man with the hoe. Write a sentence to describe each of your five senses—feel free to include **metaphors**, **similes**, and **alliteration**.
 - a. Sight:

 - b. Sound:

 - c. Taste:

 - d. Smell:

 - e. Touch/Feel:

Portraits of Wealth and Refinement—Part I

Go to the West Pavilion, Upper Level, Gallery W202, and find the image identified below.

In our own culture, we form opinions about people through visual clues. What would someone wear today to tell you they had wealth, refinement, or power? This activity looks at two portraits of wealthy patrons from the 18th and 19th centuries. Both artists are known for their skill in portraying royal or noble sitters (the person who “sat” while the artist painted his or her portrait).



Title: Portrait of Leonilla, Princess of Sayn-Wittgenstein-Sayn
Artist: Franz Xaver Winterhalter (German)
Date: 1843
Medium: Oil on canvas

1. Look at the portrait of Princess Leonilla. Circle your top five adjectives from the list below that you think describe Leonilla.

bored calm graceful snobby pretentious lonely tired annoyed
stiff relaxed poised confident vulnerable pompous flirtatious

Or add your own adjectives to describe Princess Leonilla:

2. Take one adjective and describe how that word is visually communicated in the painting. For example, if you circled “bored,” what visual clues make you say she looks “bored”?
3. Discuss with a partner the adjectives you selected and the visual evidence you found. Were the adjectives you chose the same or different? If any were different, explain to your partner why you chose the adjectives you did.
4. What qualities of the Princess's clothing and her surroundings establish her as a person of wealth, intelligence, and refinement?
5. The artist used oil paint on canvas to create this picture. Look at the finish and texture of the surface. Keep your impressions in your mind because you will be asked to compare the medium of this picture to the next work of art you will investigate.

Portraits of Wealth and Refinement—Part II

Go to the South Pavilion, Upper Level, Gallery S206, and find the image identified below.



Title: Gabriel Bernard de Rieux
Artist: Maurice-Quentin Delatour (French)
Date: About 1739–1741
Medium: Pastel and gouache on paper mounted on canvas

1. Look at the portrait of Gabriel Bernard de Rieux. Circle your top five adjectives from the list below that you think describe Gabriel.

bored calm graceful snobby pretentious lonely tired annoyed
stiff relaxed poised confident vulnerable pompous flirtatious

Or add your own adjectives to describe Gabriel Bernard de Rieux:

2. Discuss with a partner the adjectives you selected and the visual evidence you found. Were the adjectives you chose the same or different? If any were different, explain to your partner why you chose the adjectives you did.
3. What qualities of Gabriel's clothing and his surroundings establish him as a person of wealth, intelligence, and refinement?
4. If you were to have your portrait made, what would you want it to reveal about you? Share your ideas with your partner.

5. Take a close look at the frame. The Getty tries to display paintings in frames from the time period in which the painting was created; this painting is one of the few pictures still in its original frame. What do you see on the frame? What do the symbols tell you about Gabriel Bernard de Rieux?

6. This portrait is assembled from nineteen separate sheets of handmade paper. Some are cut to follow loosely the contours of the composition. The seams are visible, among other places, along the sitter's left sleeve. Can you see them?

7. This picture is made of pastel and gouache on paper mounted on canvas. Pastel is a chalky, dry pigment made into a crayon, and gouache is an opaque, watercolor paint. How does the material for this painting differ visually from the oil paint on canvas used in the portrait of Princess Leonilla? Write your response here.

A Portrait of a King—Part I

Go inside the plaza entrance to the South Pavilion (across from the Family Room). There you will find the painting below just outside of Gallery S102.



Title: Portrait of Louis XIV
Artist: Workshop of Hyacinthe Rigaud (French)
Date: After 1701
Medium: Oil on canvas

Louis XIV became King of France in 1643 at the age of five. When he finally took control of the throne in 1661, he moved the seat of French government from Paris to Versailles. He forced the nobility to live at his château (palace) in Versailles so that he could control and keep a careful watch over their activities. He wanted Versailles and its art to show visitors that Louis XIV, who was also known as the “Sun King,” was the most powerful ruler of his time. While the artist who painted this portrait made a credible likeness of the king, his purpose was not to express Louis XIV’s character but to glorify the monarchy. Louis XIV had obsessive control over many aspects of French society and culture until the end of his rule in 1715.

1. Although Louis may look strange to us today, in his time he was considered the height of style and fashion. In our society, who sets the fashion trends? Who do you think is the height of style and fashion?

Translate Louis’ features into today’s fashion:

	What was stylish then:	What is fashionable now:
Hair:	Long and curly	
Shoes:	Heeled shoes with diamond buckles	
Clothes:	Stockings with knee buckles Fur-trimmed robe Short breeches	

2. What details in the painting indicate that he was a man of power and wealth?

3. The symbol of French monarchy was the *fleur-de-lis*, which means "flower of the lily" in French. Look for these decorative symbols on the blue fabric. Beginning in the 12th century, visual symbols were used to identify an individual's family, ancestry, or institutional affiliation. Coats of arms, for example, were originally displayed on the shields of knights to help identify them in battle. Visual images frequently were combined with a motto or a set of verses often carrying a moral lesson.



4. Design an emblem and choose a motto to represent you and your family. Draw it below.

A Portrait of a King—Part II

Walk through the gallery behind the portrait of Louis XIV. Stop at the next room, Gallery S103.



Title: Cabinet on Stand

Artist: Attributed to André-Charles Boulle (French)

Date: 1678–1680

Material: Oak with ebony, tortoiseshell, pewter, brass, ivory, horn, and various woods; painted and gilded wood figures; bronze mounts

This cabinet is also a kind of portrait of Louis XIV. As with the painted portrait, the cabinet was meant to show the wealth and power of the French monarchy. The decoration on this monumental cabinet refers to King Louis XIV's military victories

Find the following symbols and images on the cabinet:

- The cockerel (young rooster) of France standing triumphant over both the eagle of the Holy Roman Empire and the lion of Spain and the Spanish Netherlands.
- Gilt-bronze military trophies flanking a medallion portrait of Louis XIV.
- Two large Greek mythological figures, Hercules and Hippolyta (Queen of the Amazons), who represent strength and bravery.
- Can you find the fleurs-de-lis on this cabinet?

Complete the diagram below, comparing and contrasting the painted portrait and the cabinet.

