



Cézanne Challenge SUGGESTED PROJECTS

Artists benefit enormously from being part of an artistic community that allows them to see and discuss each other's work. Here's an opportunity to participate in such a community online! The *Cézanne Challenge* project invites teachers and students to tackle visual problems in portraiture, landscape, and still life that motivated modernist artists about 100 years ago. At the same time, the project makes it possible for teachers to share their students' best work online on Flickr and see how students in other schools are responding to the same challenges.

GUIDELINES for Submitting Your Students' *Cézanne Challenge* Artwork Online are available at <http://www.artbma.org/learning-from-cezanne>.

Helpful TEACHER RESOURCES are also available at <http://www.artbma.org/learning-from-cezanne>. These materials include images by Cézanne and other master artists, an interactive teaching tool, questions to stimulate classroom discussion, an artist timeline, and a biography of Cézanne.

For further information about the *Cézanne Challenge*, please contact Linda Andre at Landre@artbma.org

PORTRAIT CHALLENGE

Refer to *Portraits: Quick & Easy Comparison Chart* as you plan to use resource images in your classroom discussions.

Preparation: Sketch Activity

Make a sketch of a person sitting absolutely still as Cézanne would have required. Then make a second sketch of the same person, allowing him/her to move the head freely. Did you approach the sketch differently? Which sketch do you prefer?

Portrait Challenge Project

Create two portraits of a single individual. One of the portraits should be "modeled" in the conventional manner with smooth well-blended tones ranging from light to shadow. (See *Mrs. Joseph Hooper* by John Singleton Copley or *Robert Gilmore, Jr.* by Thomas Sully.) The second portrait should be structured with unblended patches or planes of color. (See *Portrait of Madame Cézanne* by Paul Cézanne or *Portrait of Cézanne* by Morgan Russell.) Textures describing hair, skin, beard, mustache, eyeglasses, jewelry, and fabric may be incorporated as appropriate.

LANDSCAPE CHALLENGE

Refer to *Landscapes: Quick & Easy Comparison Chart* as you plan to use resource images in your classroom discussions.

Landscape Preparation Activities

1. Collect and study photographs of landscapes in high-quality nature calendars, nature magazines, or online photography web sites such as www.arizonahighways.com. Discuss what makes some landscape views more compelling than others.

2. As a class, make a list of landscape words. Your list might include some of these:

Lowland: Plain, prairie, meadow, pasture, field, farm, orchard, plateau, forest, park, woods, garden, valley, canyon, ravine, gulch, arroyo, gorge, gully, chasm, dell

Highland: Mountain, hill, cliff, peak, bluff, butte, knoll, ridge, mesa, quarry

Water: Lake, pond, pool, river, brook, creek, stream, spring, waterfall, basin, cove, gulf, inlet, harbor, reservoir, levee, pier

Seashore: Sea, ocean, beach, dune, marsh, bog, island, shore, waterfront, swamp, jetty, bulkhead, bay, lagoon, sound

3. Using your list of landscape words, imagine a place where you would like to take a hike. Invent a trail guide map for your imaginary hike that clearly indicates the distance you would walk and the landmarks you might see along the way. Select a portion of your map and sketch it as a landscape view.

Landscape Challenge Project

Paint a landscape, using a calendar photograph (or a photograph or sketch of your own) as a source of ideas. Manipulate the size, color, or placement of landscape features for maximum effect. Simplify the scene, eliminating details that you don't need and emphasizing details that you can develop into compelling shapes or patterns.

Possible approaches, based on Cézanne's innovative style:

- Make a landscape in which all landscape features are painted with patches of color.
- Make the direction of the brushstrokes appropriate for each part of the landscape.
- Paint a landscape that exaggerates the size of important features.
- Paint a landscape in which the background and foreground appear to be pressed closely together so that their shapes relate to each as if they were in the same space. (Remember that warm colors appear to advance and cool colors appear to pull back.)
- Without using any blacks or grays, paint a landscape at a time of day when long shadows are cast.
- Paint a landscape in which you use outline to emphasize a particular feature or distinguish it from its surroundings.
- Paint a forest scene with patches of color instead of carefully defined tree trunks and branches.
- Paint a forest scene in which you suggest filtered sunlight by leaving portions of the paper unpainted.

STILL LIFE CHALLENGE

Refer to *Still Lifes: Quick & Easy Comparison Chart* as you plan to use resource images in your classroom discussions.

Still Life Preparation Activities

1. Make a series of studies of an apple. Use a different medium for each study (try colored pencils, markers, crayon, pastels, opaque paint, watercolor paint, or collage). For each medium, experiment with directional brushstrokes, highlights, shadows, edges, and outlines as ways to suggest the apple's three-dimensional solidity.
2. On a table in front of a wall, set up a still life arrangement that includes fruit or flowers and items such as cups, bowls, bottles, vases, plates, saucers, or a fabric drape. Sketch the arrangement from various points of view including a view from above, looking down.

Still Life Challenge Projects

1. Arrange a number of apples or other fruit so that some overlap others. Use what you learned from your apple experiments (see #1 above) to create a finished product.
2. Based on your sketches (see #2 above), create a composition of a still life seen from multiple points of view simultaneously.