



Objective: To teach the children what texture is and how to use it in art.

## A) Introduction/Vocabulary

Through Art Adventure you have learned that something created from a person's imagination, such as a painting, sculpture or drawing, is called art. Can someone tell me what that person is called? (**An Artist**) Artists look very closely at the world around them and practice remembering what they have seen. They try to find a fresh and unusual way to create artwork. Does anyone remember what original means? (**Something that is fresh and unusual, not copied**). If you want to be original, you don't copy what others do.

Today we are going to explore how an artist can use textures in their artwork. **Texture is the way something feels on the surface.** Can anyone point out something in this room and tell me how it feels? Rough, smooth, bumpy, slimy? Artists often want us to think that there are textures in their paintings. They trick our eyes by making lines in different ways to make things look like they have texture.

*Have a student volunteer come up to the board and draw how they think the following textured lines might look: rain, trunk of a tree, or improvise and ask them provide an example of your ideas.*

Artists often want us to think that there are textures in their paintings. They trick our eyes by making lines in different ways to make things look like they have texture. Can someone come up and show me how they would draw the texture of footprints in the snow? How about rain? You draw original lines to show these things. There is no right way.

## B) Visual Aid - Texture Collage included with materials

Let's look at some pictures and talk about texture. Some artists create pictures on which you can feel different kinds of texture on the surface. They do this with thin and thick paints or by pasting down different kinds of things. A picture made by pasting down things with different textures is called a collage. Here is an example of a collage. What textures do you see? Can you feel the textures? In a collage, you can feel the different textures on the surface.



## C) Artwork

Now let's look at a picture called Into the World There Came a Soul Called Ida by Ivan Albright. Title:

Details: Painting on Canvas

- Do believe this woman is younger or older? When this painting was painting she was actually 20 years younger than she appears here and the artist painter her as an older woman.
- How do you think the artist made her look older?
- What other textures do you see in the piece? (Which textures are rough, smooth, silky fluffy?)

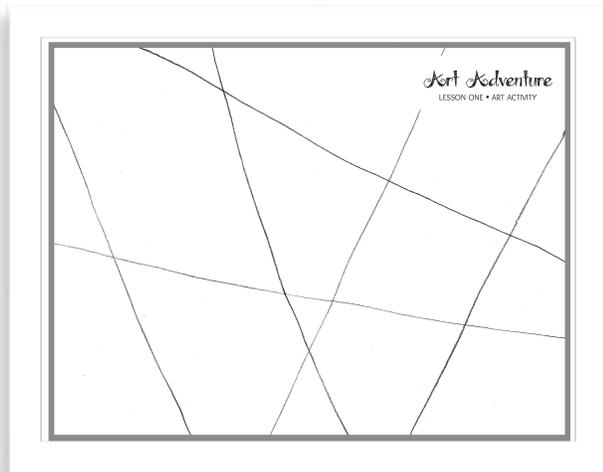
Our second artwork today is a Kuba Makenga Mask, used by the Kuba people of Zaire, Africa, during special ceremonies.

Artist: Kuba people of Zaire

Details: Sculpture Collage

- This mask was made to fit on a man's head and is a collage of many different materials.
- Look at each of the materials, what do you see? leopard fur? (Face). A fur ruff from a monkey? (Beard). Bells? (Eyes). Cowrie shells? (Elephant-like trunk). Red parrot feathers? (Accenting the trunk). Beads?
- The masks were used to honor important men in the Kuba tribe, so the artist chose materials and shapes that would be symbols of power, wealth, and leadership.
- The leopard is fearsome; the monkey is king-like; the protruding eyes recall the rotating, all seeing eyes of the chameleon; the long protruding trunk suggests the power of the elephant; the cluster of red parrot feathers calls attention to the trunk.
- All the textures chosen create a sense of movement, the diagonal patterns of the beads, the movement of the feathers.

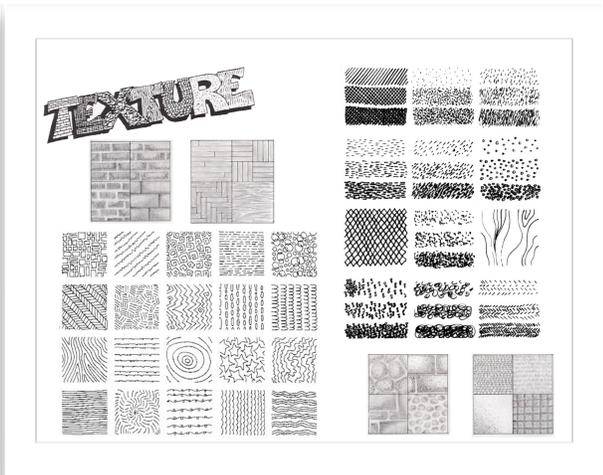
## Reinforcement Activity



Materials provided:  
paper with geometric sections  
drawing examples of textures

Children provide: pencil and/or color pencils

Give each student a drawing of the geometric sections and each table a few of the texture example sheets.



Ask them to fill each geometric section with a texture. They can try to recreate one of the example textures or create their very own texture. Every section should be a completely unique and different texture.



## **Additional Background Material:**

*This material is provided to give you, the discussion leader, additional information about the artists and paintings that may help you answer questions or generate additional discussion with the children if time permits. You are not expected or required to cover this information in the classroom.*

### **Into the World There Came a Soul Called Ida, Ivan Albright, 1929-1930**

In 1929, Chicago artist, Ivan Albright placed an advertisement for a model. It was answered by Ida Rodgers, not yet twenty years old. The artist painted the young wife and mother, metamorphosing her on canvas into a stereotype of the piteous older woman we see in this early masterpiece of 1929-1930. In this haunting portrait of aging and decay, Albright explores a central theme that fascinated him his whole life: the precariousness of life, and death and decay's inevitability. His creative process was painstaking, and a painting could take years to complete. For *Ida*, Albright created an elaborate dressing room stage set complete with such decrepit props as a frayed rug, crocheted doily, smoldering cigarette stub, and even a comb with wisps of hair between the teeth. At times, he used a tiny paintbrush with only three hairs to depict obsessively precise details. It is in the details that the portrait reveals a little of the real *Ida*. The peanut shell in front of the left chair leg may be a reference to her habit of munching peanuts during sittings, and the scrap of paper behind the chair may refer to an admiring poem Albright wrote for *Ida* then ripped apart when she responded by giggling.

### **Kuba Mukenga Mask, Zaire, Africa, Late 19<sup>th</sup> Century**

Dance is central to the life of many peoples in Africa. The Kuba, who live in central Africa, use masks like this Mukenga mask in funeral ceremonies for the highest ranking men of their village or town, or occasionally to honor an important guest. The man who wears the Mukenga mask also wears a full-body costume while performing a dance with special steps in honor of the achievements of the visitor or of the man who has died. Because this mask honors men important to Kuba, its materials and forms relate to rank, status and leadership. For example, among the animals the mighty elephant is a supreme symbol of leadership. Some of the last elephant herds in central Africa roamed Kuba lands and the Kuba controlled the trade of precious ivory that came from elephant tusks, making them wealthy people. Likewise, other materials are symbols of wealth and power. In many African societies, masquerades continue to play an essential role in the life of the community and provide an aesthetic means of addressing universal human issues such as concern for order, the nature of reality and the cosmos, relationships to others and coming to terms with death.