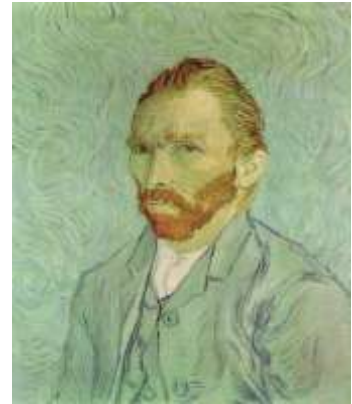


VINCENT VAN GOGH

1853 -1890

Painter



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The van Gogh unit meets the following Mesa County Valley School District #51 Content Standards for elementary visual art:

Standard	K-2 Benchmarks	3-5 Benchmarks
1: Students recognize and use the visual arts as a form of communication.	Students will create a painting in the style of van Gogh communicating what he/she understands about a theme or emotion.	Students will observe and describe how van Gogh communicated through his artwork. Students will create a painting in the style of van Gogh communicating what he/she understands about a theme or emotion.
2: Students know and apply elements of art, principals of design, and sensory and expressive features of visual arts.	Students will use and identify selected elements of art (line, texture, color) and principals of design (e.g. pattern, balance, contrast) in his/her artwork.	Students will integrate elements of art (e.g. line, texture, color, shape) and principals of design (e.g. pattern, balance, and contrast) in his/her artwork.
3: Students know and apply visual arts materials, tools, techniques, and processes.	Students use art tools, materials and processes with care and safety to create a painting in the style of van Gogh. Students describe the tools, materials, and processes he/she used to paint.	Students use art tools, materials and processes with care and safety to create a painting in the style of van Gogh. Students describe the tools, materials, and processes he/she used to paint.
4: Students relate the visual historical and cultural traditions.	Students recognize and identify the works of Vincent van Gogh.	Students compare and contrast the work of previous art heritage presentations (Seurat and Hokusai) with the present artist, van Gogh.
5: Students analyze and evaluate the characteristics, merits, and meaning of works of art.	Students talk about the elements of art and principles of design used in van Gogh and their own artwork. Students look carefully and describe what he/she observe in van Gogh=s art as well as their own.	Students use elements of art and principals of design as criteria for planning, creating, and analyzing van Gogh=s artwork as well as their own. Students observe, describe, compare and contrast works of art.

SETTING THE STAGE

- Vincent van Gogh painted some of the most powerful images ever created. Van Gogh made a number of portraits, but the subjects of many of his most emotional works were landscapes. The artist felt an intense connection with his surroundings, and the vocabulary of marks he developed helped him to visually capture the movements and energies of nature. By emphasizing the elements of line and color, van Gogh transformed the scenes he saw around him into masterpieces.
- Van Gogh felt his last name was too difficult for others to pronounce correctly, so he usually just signed his name "Vincent". His entire art career lasted barely ten years, yet in that brief time he produced 1,100 drawings and almost 900 paintings.
- He was the first to solve the problem of how to portray darkness using color in night scenes. He wore candles on the brim of his hat and attached them to his easel to provide light while he painted and was aided by innovations in paint chemistry that allowed paint to be put in tubes, making it portable.
- Van Gogh was one of the few artists to use the technique of "impasto" or putting the paint straight from the tube onto the canvas with a palette knife and spreading it with thick, swirling brush strokes. He would paint the same scene many times (like his bedroom in Arles) using different color combinations.
- "I'm happy I didn't learn how to paint because if I had, I would have learned to neglect effects like this." In another letter van Gogh wrote, "Color expresses something by itself. Let's say that I have to paint an autumn landscape with yellow leaves on the trees. I see it as a symphony in yellow; does it matter whether the yellow that I use is the same as the yellow of the leaves? No, it doesn't."
- Van Gogh was a founder of modern art. He dabbled in many different styles; realism, impressionism, pointillism, Japanese. In his mature works he expressed subconscious feelings in his art in a surrealistic way. He used lines, dots, cross-hatches and brush-strokes like the abstract and Pop artists. He was not a slave to any style.
- Van Gogh lived at a time in which there was little effective treatment for mental illness. His art allowed him to express the turmoil of his inner world. His mental illness may have been treatable with today's medications. However, one wonders if the medication would have tempered his expressive genius. "I put my heart and soul into my work and have half lost my mind in the process."

Cassette for students: Van Gogh appreciated the musical "palette" of the German composer, Richard Wagner. (Side one) Wagner's music is so exciting; the children may have trouble keeping still, but should have no trouble making lively pictures. Side two is excerpts from Beethoven's Ninth Symphony (Ode to Joy). Beethoven was the first to add the human voice to a symphony. He was obsessed by the art in his head wanting expression.

BIOGRAPHICAL INFORMATION

Vincent van Gogh was born on March 30, 1853 in Groot Zundert, Netherlands. The oldest of six surviving children, Vincent was named for a brother who was still-born exactly one year earlier. Vincent's mother, Anna, was said to be over-protective of him because of the death of her first child.

His father, Theodorus, was the pastor of a Dutch Reformed Church. Although he had several siblings, Vincent felt closest to his brother Theo.



As a child, van Gogh was often moody and chose to spend a great deal of time alone. One of his sisters stated he often would go down to the brook by himself to collect small insects. He knew all the details of the insects and even their Latin names. He would carefully preserve his collection in small cardboard boxes. Van Gogh did not devote himself to his art until he was in his 20's but he displayed some early artistic talent with the creations he presented his parents. His parents described receiving a small sculpture of a little elephant in clay and a drawing of a cat 'flying in a mad rage up a bare apple tree.' Van Gogh was described as having "reddish hair that stuck straight up from his head...his face was homely and full of freckles, but changed and brightened when he became enthusiastic - and that happened quite often."

Van Gogh was a voracious reader. He liked books that dealt with the downtrodden like Uncle Tom's Cabin and A Christmas Carol. He attended boarding school from the age of 11 through 16, where he was described by his teachers as "serious and intelligent but also withdrawn and bad



tempered." After finishing school, Van Gogh entered the family art dealership, stating, "I had to choose a profession but didn't know which." He was ill-suited for a career in bookkeeping and sales, as he neglected his work and forgot meetings with clients. Over a four year period, Van Gogh was transferred to several of the firm's offices, ending up in London. He was unhappy at the art gallery and longed to be in ministry like his father.

Van Gogh worked at several other professions as well, as a school teacher in the port of Ramsgate, England, receiving no pay, just room and board. He later moved to another town to teach Bible classes.

Van Gogh briefly attended formal religious school in Amsterdam after studying Greek and Latin for a year. He wrote his pastor, "...my aim is something in connection with the Church... Though I have not been educated for the Church, perhaps my travels, my experiences...of different kinds of work...perhaps also my speaking a number of languages, may partly make up for the fact that I have not studied at college. But the reason I would rather give...is my innate love for the Church and everything connected with it." He did not feel college courses would give him the necessary knowledge to comfort mankind; he felt he could only get his knowledge "in a free course in the great university of misery."

"Coal Shoveler" is one of van Gogh's earliest works, a drawing, 1879.

Although discouraged by his son's fanaticism and habit of self-sacrifice (to the point of illness at times), van Gogh's father provided him a stipend to serve as a evangelist missionary in Borinage, Belgium, a grim region of coal mines. In Belgium, he nursed victims of explosions, cave-ins, fires and diseases while preaching in an old dance hall. He gave away everything he had to the families he worked with and willingly lived a very meager existence. He dressed as the miners dressed, ate what they ate and let the coal dust stay on his face. He was outspoken about the poor working conditions for the miners. When he was asked to leave for demonstrating "excessive

zeal," he became depressed and faced a turning point in his life. He chose to abandon his religious pursuits and devote himself exclusively to painting. Van Gogh's difficulty with depression and later schizophrenia, haunted him throughout his life.

In 1872 Van Gogh spent a good deal of time with his brother, Theo. It was during this time they began a lifelong correspondence which today offers the best means of studying Van Gogh's opinions, feelings and state of mind. His earlier desire to help his fellow-man as an evangelist gradually developed into an urge, as he later wrote, to leave mankind "some memento in the form of drawings or paintings - not made to please any particular movement but to express a sincere human feeling."



When van Gogh decided to become an artist, no one, not even he himself suspected he had extraordinary artistic gifts. He evolved remarkably rapidly from an inept but impassioned novice into a truly original master. He eventually proved to have an exceptional feel for bold, harmonious color effects, and an infallible knack of choosing simple but memorable compositions.

From 1880 to 1886, the "Holland Period" in Van Gogh's life took place. He made hundreds of sketches of peasants, workers and traditional landscapes. Most of the paintings he did reflected the dark pallet of the Dutch school. During this time, van Gogh painted what he considered his first "masterpiece," The Potato Eaters."

In 1886, Van Gogh moved in with his brother, Theo in Paris. Paris was the center of the art world, and Van Gogh's art progressed rapidly. Theo represented the family's art gallery in Paris and introduced Van Gogh to artists such as Gauguin, Pissarro, Seurat and Toulouse-Lautrec. Van Gogh was confronted with the modern art of the Impressionists and Post-Impressionists. He discovered the dark palette he had developed back in Holland was hopelessly out of date, and mastered the modern style within two years - a remarkable achievement. Theo took over the family support of his brother, both morally and financially. In return, Van Gogh presented most of his paintings to Theo.

Van Gogh was 'unlucky in love' in his relationships with women. Despite his earlier attempts at romance with a daughter of his landlord and a distant cousin, he never developed a lasting relationship with a woman. Van Gogh never again tried to marry, but formed liaisons with prostitutes, treating them kindly, trying to find normality in a situation that had none.

Van Gogh's art work took on a brightness and life missing before. He began to develop his own unique style marked by brilliant colors and thick, swirling brushstrokes. However, van Gogh's work was considered different and not generally accepted. Millet, a contemporary of van Gogh's, seemed to share the public's rejection of his art, "His [van Gogh's] painting style became abnormal as soon as he touched a brush ... he painted too broadly, paid no attention to details, did not draw first ... he replaced drawing by colors." Van Gogh was championed by others like Toulouse-Lautrec, who challenged a critic to a duel when he maligned van Gogh. The duel did not come to pass. Van Gogh enjoyed being around other creative artists and journeyed to the south of France to attempt a dream of setting up an art colony. Although van Gogh did not sell any of his work during this time, many of his fellow



artists traded him art work for art work. These pieces were sent to Theo for the gallery or the family collection.



In 1888, van Gogh moved to Arles, France. He was immediately captivated by the brilliant blue sky and the bright colors. Theo, who faithfully exhibited van Gogh's works and who had supported him for years, bought him a house. Van Gogh painted it yellow (his favorite color) and did a series of paintings to decorate the rooms. Van Gogh took music lessons for a few months. He gave the musical chords color names such as Prussian Blue and Chrome Yellow. He came to believe "color transcends visual impressions and connotes something beyond rationality."

Van Gogh spent a lot of effort trying to get Paul Gauguin to join him. Van Gogh wrote to Theo about Gauguin, "People do not understand him yet and he is suffering because he has not sold anything- just like other true poets ...Everything Gauguin does has something soft, calming, amazing about it..." When Gauguin finally came in December of 1888, there was little soft and calming about their time together. Gauguin said, "van Gogh is a romantic. I myself tend to be primitive. In applying color, he loves the impulsive whilst I hate disorderly undertakings." While the artists initially enjoyed and fed off of each other's creativity, neither was willing to compromise their ideals.

Later in the year, after arguing with Gauguin about art, van Gogh attacked him with a razor. Immediately after the failed attack, Van Gogh lost all reason and cut off his left ear. He then wrapped it in newspaper and presented it to a prostitute at the local brothel he frequented. He was hospitalized. Shortly afterward, Theo arrived from Paris to make arrangements for Van Gogh's care. *(Several stories about the 'ear incident' and van Gogh and Gauguin's fight abound. This rendition appears most frequently and was collaborated in newspapers and other documents at the time.)*

From this point on, Van Gogh continued to work, but his mental state fluctuated wildly. At times he was completely calm and coherent; at others he suffered from hallucinations and delusions. He was diagnosed as suffering from 'epileptic fits.' He would be fine for a few weeks, living and working normally until a fit came on. Then he hallucinated, became violent, and couldn't work at all. Eventually, his brother Theo committed him to a mental asylum at Saint-Rémy-de-Provence. *(Today, his diagnosis would likely have been schizophrenia, bi-polar disorder and obsessive-compulsive disorder.)*

The surroundings brought some peace to van Gogh's life. When emotionally able, van Gogh continued painting landscapes (his famous series of olive groves and cypresses) from the asylum, but was forced to stop when his attacks returned. In one, he tried to poison himself by swallowing his paints.

Van Gogh's mental state steadily deteriorated as his work was finally beginning to receive critical recognition. In 1889, "The Starry Night" and "Irises" were exhibited at the Salon des Indépendants. "The Starry Night" is considered one of van Gogh's most important images. It is based less on nature and more on the artist's inner feelings and emotions. He used line, color, distortion, exaggeration and the direction of his brushstrokes to express his unique concept of nature.

Van Gogh wrote to Theo regarding *The Starry Night*, "... this raises again the eternal question: Is the whole of life visible to us or do we in fact know only the one hemisphere before we die? For my part, I know nothing with certainty, but the sight of the stars makes me dream... while we are alive we cannot go to a star, any more than, once dead, we could catch a train. It seems not impossible to me that [illness]... could be the means of celestial transportation, just as steam-boats, omnibuses and railways serve that function on earth. To die peacefully of old age would be to go there on foot." It seems van Gogh, as was his nature, did not want to wait to make a slow journey.

The only therapy available at St. Remy was bathing in the therapeutic waters, so Theo moved Van Gogh to Auvers in Northern France to begin care under a personal physician, Dr. Gachet. Van Gogh's paintings became even more turbulent and emotional. He was afraid of losing the ability to express himself with his paintings. Life was becoming harder and harder for Van Gogh. Only in his art could he deal with a world he found overwhelmingly hostile. In spite of his illness, he managed to do his best work during the last 15 months of his life. It was through his art that van Gogh was able to express the intense connection he felt with nature. He found he could best capture nature's energies through his brushstrokes, so line became increasingly important to him.

Van Gogh began to paint with incredible verve, producing more than 70 paintings in the last two months of his life. An especially severe seizure in the spring of 1890 made van Gogh afraid for the first time to go outside to paint. On the evening of July 27, 1890, he went into the fields and shot himself in the chest. Two days later, with his brother Theo at his bedside, he died.

Van Gogh's entire art career lasted barely ten years, yet in that brief time he produced around 1,100 drawings and almost 900 paintings. In Auvers, he painted 70 canvases in 65 days. Though he lost control over his mind, he maintained mastery over his medium until the end.

Theo, who was married and had a young child, followed his brother to the grave six months later. Van Gogh sold only one painting in his lifetime and was just beginning to be accepted when he died. Theo's widow, Johanna van Gogh-Bonger, moved back to Holland, where she did everything in her power to promote Van Gogh's work. She was the moving force behind exhibitions and also began selling pictures from the collection. Her efforts were rewarded and when van Gogh's work gained international recognition, she decided to preserve what remained of the original collection. From 1920 on she rarely sold any more works.

After Johanna's death in 1925, the collection was inherited by her son who eventually decided to loan the bulk of it to the Stedelijk Museum in Amsterdam. In 1975, a museum dedicated to van Gogh's work was opened. The collection is on permanent loan there.

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- http://www.artic.edu/aic/exhibitions/vangogh/slide_intro.html, a website on an exhibition showing van Gogh and Gauguin's collaborative work.
- An excellent site for van Gogh images: <http://www.vangoghgallery.com/>
- For all things van Gogh including lunchboxes and notepads:
<http://www.vangogh.com/index.html>
- The "official" van Gogh website, authorized by the Van Gogh Museum, Amsterdam:
<http://www.vggallery.com/>
- **National Gallery of Art**, "classroom for teachers and students", lesson plan: Who Am I? Self-Portraits in Art and Writing.
http://www.nga.gov/education/classroom/self_portraits/lessons_van_gogh.shtml
- **How Stuff Works**, a wonderful study of van Gogh's work in an easy-to-understand format. <http://entertainment.howstuffworks.com/vincent-van-gogh-paintings-from-paris.htm/printable>
- **LEGO Starry Night display** - http://www.brilliq.com/lego/starry_night/

Vincent van Gogh discovered painting after he had tried and failed at other professions from art dealer to preacher. All of van Gogh's 800 or more paintings were created in the last ten years of his life. He tried to express his thoughts and emotions in his art work, often without stopping, spending all his money on paint, and even forgetting to eat. Van Gogh's paintings are filled with color, swirling images and intense feelings.

One way that van Gogh showed motion in his work was to make lines of color spreading out into the background, swirling in concentric rings or circles. His paintings show rings of light surrounding stars in a nighttime sky, or radiating from a hot summer sun. The paint looks like ripples made when a stone is tossed into a still puddle. This feeling can be created in a painting of a starry night in the style of Vincent van Gogh. *(Discovering Great Artists, Kohl & Solga)*

IMAGES

1. **Self-Portrait:** *(1888: Oil on canvas, 57cm x 43.5 cm, Rijksmuseum Vincent van Gogh, Amsterdam.)*

Vincent van Gogh was born in 1853 in the Netherlands. He was the oldest of six children. His father was a minister and his mother was a homemaker. He didn't begin painting until he was an adult. When he was a child, he enjoyed going off by himself to collect bugs for his insect collection. He knew all the Latin names of the insects. He attended a boarding school from the age of 11 until he was 16, when he went to work in the family's art gallery. Van Gogh worked as a bookkeeper and sold paintings, but didn't do very well. He wanted to be a minister like his father. He made several self-portraits (paintings of himself) during his life.

2. The Potato Eaters: (1885: Oil on canvas 82 x 114 cm Van Gogh Museum, Amsterdam.)

Van Gogh worked for a time as a missionary in a poor mining community. He felt great concern for the bad working conditions the mining families faced. Once, after a mining explosion, he cared for an injured man day and night for several weeks until the man was well. He willingly gave away his belongings and food to the people there, feeling they needed it more than he. He painted this painting after he left that work, hoping his painting might help bring change and understanding of the poor mining conditions. This was the first painting he completed that he felt was good enough to be shown. He made 40 studies before painting the final composition.

3. Bridge at Montmartre: (1886: 44cm x 33.5cm:)

Van Gogh moved to Paris to live with his brother Theo. Paris was the center of the art world at that time, and many famous painters were living and working there, including some of the artists we study in Art Heritage (Monet, Seurat, Gauguin...) These painters influenced van Gogh's art, and he began using brighter colors and painting different scenes.

4. Wheat Field with Lark: (1887. Van Gogh Museum, Amsterdam.)

Van Gogh painted *Wheatfield with a Lark* in the fields outside Asnières France in 1887. He portrayed the grain stalks at their fullest summer height, blowing in the wind of an approaching storm. A lark soars across the still-bright sky. Traditionally, the flight of a lark indicates happiness, but van Gogh may have used the soaring bird to embody the sense of freedom he felt when working outdoors in the countryside. (www.howstuffworks.com)

5. Fishing Boats on the Beach at Saintes-Maries: (1888: 25 1/2" x 31 3/4": Van Gogh Museum, Amsterdam.)

In van Gogh's early landscapes, like this one, he used straight lines, black outlines, and relatively empty spaces. In later works, he filled every inch of his canvas with activity. He would often paint the same scene over and over, using different color combinations each time. The straight and horizontal lines in this painting add to the calm, peaceful feeling. Notice how he has painted the colors of the sky. The backgrounds in his paintings changed a great deal as he worked over the next years. Van Gogh had a mental condition that caused him a lot of problems. (Some people feel that the lines in his artwork reflected the mental difficulties he had.)

6. 14 Sunflowers: (1888: 36 1/2" x 28 3/4":)

Van Gogh painted several paintings of sunflowers because he felt they represented light and love. This painting was part of a series of sunflower paintings he used to decorate his yellow house at Arles in anticipation of his artist friend, Gauguin's arrival.

7. The Night Cafe in the Place Lamartine in Arles: (1888: 70cm x 89cm: Yale University Art Gallery, New Haven, Conn.)

In this painting, van Gogh said he sought to show, using the colors alone, how people's lives could be destroyed by drinking. What strong complementary colors is he using? How else has he communicated loneliness and ruin? Notice the swirls of color and the lines, what do you feel they do to enhance the "sinister" feeling he wanted to show?

8. **Bedroom at Arles:** (1889: 73cm x 92cm: The Art Institute of Chicago, Chicago.)

As a contrast to the last painting, van Gogh sought to portray a calm and restful place, stating *"This time it's simply my bedroom - here color is everything; objects are given a greater style by simplifying them, thereby giving the impression of peace and general sleep."* This is one of three versions of the same scene in different color combinations. This is the most colorful. Van Gogh's illness worsened and he became unable to care for himself. His brother arranged for him to go to a hospital for treatment, making sure that his room had an area for him to paint in.

9. **The Enclosed Field:** (1889: Van Gogh Museum, Amsterdam.)

This was a view from the hospital at St. Remy. Van Gogh completed this and many other works during his stay in the hospital. His brother, Theo, was sent the paintings for an art showing. What are your thoughts about the wall surrounding the field and the mountain beyond? Do you think this painting reflects van Gogh's life at the hospital?

10. **The Starry Night:** (1889: 29" x 36 1/4": The Museum of Modern Art, New York)

Van Gogh was one of the first artists to paint a nighttime scene. He wanted to do it without using the color black. Van Gogh put cypress trees in many of his paintings of this time. He was trying to solve the problem of portraying colors at night. This painting contains much more motion than many of his previous works.

Van Gogh says in a letter to Theo, *"You can feel the stars and the infinity of the sky since life, in spite of everything, is like a dream"*.

11. **Wheat Field with Crows:** (1890: 50.5 cm x 100.5 cm: Vincent van Gogh Museum, Amsterdam.)

This is one of the last works he completed before his death. Van Gogh only uses three basic colors and one complementary color to portray sadness and extreme loneliness. Van Gogh writes, *"I experience a period of frightening clarity in those moments when nature is so beautiful I am no longer sure of myself...paintings appear as if in a dream."* His mental illness was becoming harder for him, and he was afraid he soon would be unable to paint.

After Vincent van Gogh's death, his family brought his paintings to the attention of the world, making him famous. He left behind over 800 paintings and drawings, worth millions of dollars today.

SUGGESTED PROJECTS/ ENRICHMENT

You are being supplied **white and dark blue paper and oil pastels**. Encourage students to use the sides of the pastels as well as the tips to make their art. The pastels may be blended with a Q-tip or a finger and layered with other colors.

Encourage the students to use **Line, Color and Distortion**, including scratches, jabs, coils, specks, dots and dashes in their work to help them suggest mood or movement.

Starry Night Pictures: (adapted from the book: *Discovering Great Artists*, Kohl & Solga)

Talk with students about “The Starry Night”, asking about the lines van Gogh uses in the sky to show movement. Discuss foreground and background and what objects are in them.

Materials:

- 1 sheet of black or dark blue construction paper for the background
- paper scraps
- scissors (students use own)
- glue (students use own)
- oil pastels

Process:

Young children may wish to explore making stars with radiating concentric circles. Older children may wish to copy the format of van Gogh’s painting with houses, hills and starry night sky.

- Use oil pastels in the colors of light yellow, white, orange and darker yellow (if available), tempera paints may also be mixed to create the above colors.
- To begin, cut or tear paper scraps into the shapes of little houses, buildings, churches. (As an alternative, students may want to create a mountainous horizon.) Students can cut the shapes two to four at a time or a in a long continuous strip. To save on glue and time, use dots of glue to attach these in a row along the lower edge of the dark background paper.
- Next, create the stars in the night sky. Include a moon too, if desired. For a van Gogh style, create dots of broken circles around each star and moon (not a solid ring, but 2 or 3 curved half circles that don’t quite connect.) Then add a second ring of dotted areas around the first ring, moving out from the star into the sky. The stars will begin to look like their sparkles are spilling light into the night sky. Make as many rings around the stars and moon as desired, until the painting has a feeling like one of van Gogh’s starry night pictures.

Adapting Lesson for Preschool or Kindergarten students:

“I had to do a 20 minute activity 2 yrs ago for orientation day w/ kinders. I showed them Van Gogh's "Sunflowers" ptg. Also some other pics of flowers. I had each table w/ a primary colors ink pad, and a big sponge in a pan. The kids layered ink dabs w/ their fingers to create flower shapes, or dragged them to create lines- I demo'd and explained about color mixing w/ the primaries. They had 9x12 paper. I just made sure they wiped their fingers off after each blot to minimize the mixing up on the actual ink pads. I had them use baby wipes to clean their hands. Their parents were also right there watching. I got mega praise from my principal and it made me look brilliant- the results were very good !!!! Hope this helps.” Christine in Binghamton (artsednet list serve submission)

ALTERNATIVE ART PROJECTS

You may want to check with your school for supplies necessary for these projects.

- 1. Painting with Clay:** *(by Karen Skophammer. April 1999, Arts & Activities Magazine)*
(Older students) **Materials:** 9" polystyrene plate, pencil, Permoplast clay): red, blue, green & yellow (available in district's warehouse)
Process: students draw a starry night scene of their own liking. Using the clay, students kneaded it thoroughly and applied it with fingers to the plate, swirling blended areas to make the painting more vibrant and individualized. Layers of clay can be painted on top of each other and blended easily to achieve the student's desired effect. Additional textures may also be added to the van Gogh clay painting by using a pencil or stylus to make impressions and swirls.
- 2. EXPRESS YOURSELF** *(From Art History - KinderArt www.kinderart.com/arthistory/express.htm)*
Using paper and oil pastels: Students will demonstrate an understanding of **expressionism** by creating a portrait of a friend who inspires a mood or feeling.
Materials: black or dark blue paper, white chalk or oil pastels, *white glue (*optional)
Procedure: *(This project can be done in one class period if NOT using the glue, plan two days if using the glue)*
 1. Assign each student a partner. As one partner makes a face which portrays a certain emotion, the other partner quickly draws him/her with white chalk on dark paper. Emphasize this should not be a realistic drawing. Use simple lines and large shapes. Try to capture the expression. Make sure the picture fills the page and extends to the bottom.
 2. Use white glue to trace over the chalk lines. Practice controlling the flow of glue on scrap paper. Let the glue dry undisturbed overnight.
 3. Use oil pastels to color all flesh areas. Use a fingertip to push the color into the edges of the glue, go over the pastel and gently blend. Blend pink or red on the cheeks.
 4. Complete the portrait with the other colors of oil pastels. Remind students to use only one finger when blending and to push the color into the edges of the glue. Talk about using colors in unusual ways to create a mood.
- 3. SAME PICTURE - DIFFERENT COLORS** Van Gogh would often paint the same picture over and over using different color combinations. Provide paper and oil pastels to students. Have student fold their paper into fourths. Have them paint a simple landscape in three colors, repeating the same scene in the other three squares using different color combinations. Talk about visual effect of combining certain colors.
- 4. COLOR YOUR DAY** Using paper and oil pastels: Have the students draw a picture of the mood they are in today and explain what emotions are depicted by colors they chose.
- 5. VAN GOGH'S BEDROOM** Students create a model of van Gogh (or their own) bedroom using a shoebox and scraps of colored construction paper and glue. Encourage students to include everything, pictures on the wall, flooring, etc.
- 6. IMPASTO PAINTINGS** *(adapted from Discovering Great Artists by Kohl & Solga)* Van Gogh is known for his contrasting colors and his impasto style filled with hatch strokes and rolling, pulsing motions of his paintbrush. Van Gogh would stroke his paint on the canvas with a knife or brush - almost like working with clay - the paint strokes forming marks with textures.
Impasto Recipe: In 2 cup of medium thick tempera paint, add one tablespoon of white

detergent powder (ex: Ivory Soap). Stir until mixed. Note: Other thickeners that work well are powdered cornstarch or white flour, using the same 1 T. to 2 cup paint. Tempera paint thicknesses can vary so be prepared to thin with water or thicken with more detergent, cornstarch or flour, if necessary.

Materials: jars or cups for mixing paints, spoons, polystyrene grocery tray or other flat container, popsicle stick or tongue depressor, paintbrushes, large, white paper or a heavy piece of white poster board, tape.

Process: Prepare the impasto paint recipe in jars or cups, a different color for each container, using spoons, brushes, or Popsicle sticks. Van Gogh liked warm colors such as yellow, orange and brown, but any colors of choice are acceptable for this activity.

1. Scoop dollops of paint colors onto one grocery tray, keeping colors about 1" apart to begin.
2. Apply paint to the paper or poster board with a Popsicle stick or stiff brush. Make textures, lines and shapes in the paint with the brush or stick.
3. Mix colors together with the stick or a brush on the grocery tray, if desired, to form new colors.
4. Continue to paint and apply more paint until a finished work is complete. The painting will be filled with thick strokes and designs in the paint.
5. Allow the thick impasto painting to dry overnight.

7. **3-Layered Landscape:** *(by Renae Hemingway, an AskERIC Lesson Plan--internet resource)*

Grade Level: 4th-6th Grades.

Art History Lesson: "Three layered Landscape" as related to Vincent van Gogh's use of space and line in "Boats on a Beach". Focus on the elements of space and line in creating depth. Use aesthetic scanning to facilitate appreciation of art.

Standards: Student will:

1. Demonstrate understanding of van Gogh's use of space and line in creating depth.
2. Create a landscape picture with at least 3 layers, showing depth using overlapping, diminishing size and vanishing lines.
3. Create a center of interest or focus point within the landscape.

Materials: Art Heritage biography & slides on van Gogh. Also: van Gogh's "Boats on a Beach" slide or print, construction paper in earth and landscape tones (blues, greens), pencils and erasers, colored pencils or crayons, glue, cardboard spacers (optional), scissors.

Procedure:

1. Decide on a landscape and think of 8-10 objects that could go in it. Choose the main focus or center of interest. (Examples: a tree, lighthouse, building)
2. Select three values of colored construction paper to use.
3. Recall van Gogh's use of space and line in "Boats on a Beach" and use your knowledge of diminishing size, color, receding lines, overlap, etc. to help create your own landscape.

4. On the lightest color draw the objects in the foreground. Remember these should be big. You should use about 2-3 inches of the bottom paper.
5. Cut away the extra paper with your scissors.
6. Lay the foreground on the next paper (a shade darker), matching up the sides. Draw a line for the mid-ground about 5-6 inches from the bottom edge.
7. Draw in 2-3 objects in the mid-ground and then cut away the unused paper.
8. Place the foreground and mid-ground on the darkest paper and draw the background. Objects will be smaller, less detailed and duller in color.
9. Add details and color to all the layers as you go. Look at the layers together. Remember to use more color and detail in the foreground.
10. Layers can be glued one on top of the other in order when finished. **Optional:** Place spacers (small pieces of cardboard) between each layer to give the landscape more depth.

Learning Extensions:

1. Create a drawing or painting imitating van Gogh's style in "Boats on a Beach" or one of his many works. (Have resources available)
2. Look at your own landscape or a friend's closely. Write a story about what happens there (language extension).
3. Draw a picture showing who or what lives in your landscape. What happens?

Vincent van Gogh had many relatives. Among them were:

<i>His obnoxious brother</i>	<i>PleaseGogh</i>
<i>His dizzy aunt</i>	<i>Vertigogh</i>
<i>The brother who ate prunes</i>	<i>GottaGogh</i>
<i>The contipated uncle</i>	<i>CantGogh</i>
<i>The brother who worked at a convenience store</i>	<i>StopnGogh</i>
<i>The grandfather from Yugoslavia</i>	<i>UGogh</i>
<i>The brother who bleached his clothes white</i>	<i>HueGogh</i>
<i>The cousin from Illinois</i>	<i>ChicaGogh</i>
<i>His magician uncle</i>	<i>WherediddyGogh</i>
<i>His Italian uncle</i>	<i>DayGogh</i>
<i>His Mexican cousin</i>	<i>Ameegogh</i>
<i>The Mexican cousin's American half brother.....</i>	<i>GrinGogh</i>
<i>The nephew who drove a stagecoach</i>	<i>WellsfarGogh</i>
<i>The ballroom dancing aunt</i>	<i>TanGogh</i>
<i>A sister who loved disco</i>	<i>GoGogh</i>
<i>The bird lover uncle</i>	<i>FlaminGogh</i>
<i>His nephew psychoanalyst</i>	<i>EGogh</i>
<i>The fruit loving cousin.....</i>	<i>ManGogh</i>
<i>An aunt who taught positive thinking</i>	<i>WaytoGogh</i>
<i>The bouncy little nephew</i>	<i>PoeGogh</i>

And finally,

his niece who travels the country in a van WinneBay Gogh