

# **INTRODUCTIONS TO **ART** HISTORY**

**An overview of diverse approaches and perspectives**

**by**

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# FROM MARIA MONTESSORI TO ONLINE LEARNING

## MARIA MONTESSORI

Education of the senses

## 100 YEARS OF BAUHAUS

Preliminary course

## WAYS OF SEEING

Images of power & power of images

## LEARNING TO PLAY

Toys & games

## LEARNING TO SEE

Observation & analysis

## LEARNING TO KNOW

Encyclopedias & monographs

## LEARNING STORIES

*All the world's a stage*

## TRAVELLING MUSEUMS

In a box, in a truck

## HOW TO VISIT AN ART MUSEUM

*A Spectator is an Artist Too*

# INTRODUCTION

This document presents an overview of different approaches to introduce Art History or **art histories** from diverse vantage points and perspectives.

It is not meant to be exhaustive but to chart tracks for the creative exploration of this learning field with a focus on the education of **children**, teenagers and young adults.



# **MARIA MONTESSORI**

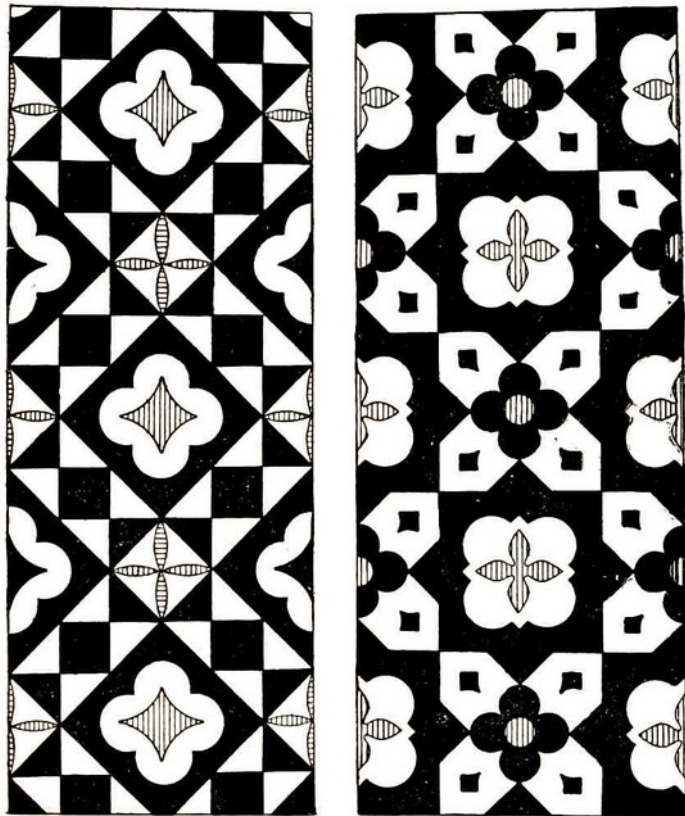
**Education of the senses**



## Education of the senses

*The Montessori Elementary Material*  
Maria Montessori, 1917

Using geometric insets,  
reproducing decorations  
from a painting while  
listening to a story.



## Education of the senses

*The Montessori Elementary Material*  
Maria Montessori, 1917

Observation and copy of shapes  
by drawing freehand or with ruler  
and compasses.

Reproduction of a color shade  
by mixing of the 3 primaries.

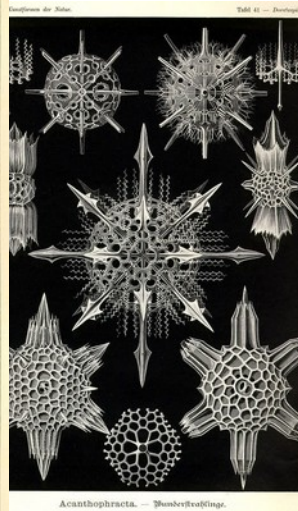




## Education of the senses

*Kunstformen der Natur*  
Ernst Haeckel, 1904

Drawing from nature,  
by direct observation,  
under the microscope,  
or from illustrated books.



# **100 YEARS** **OF BAUHAUS** preliminary course



## Johannes Itten

basic course from 1919 to 1923

Relaxation of the body through movements, dance, focus at rest, breathing and chanting of tones.

Warm-up activities, similar to today's practice of yoga.

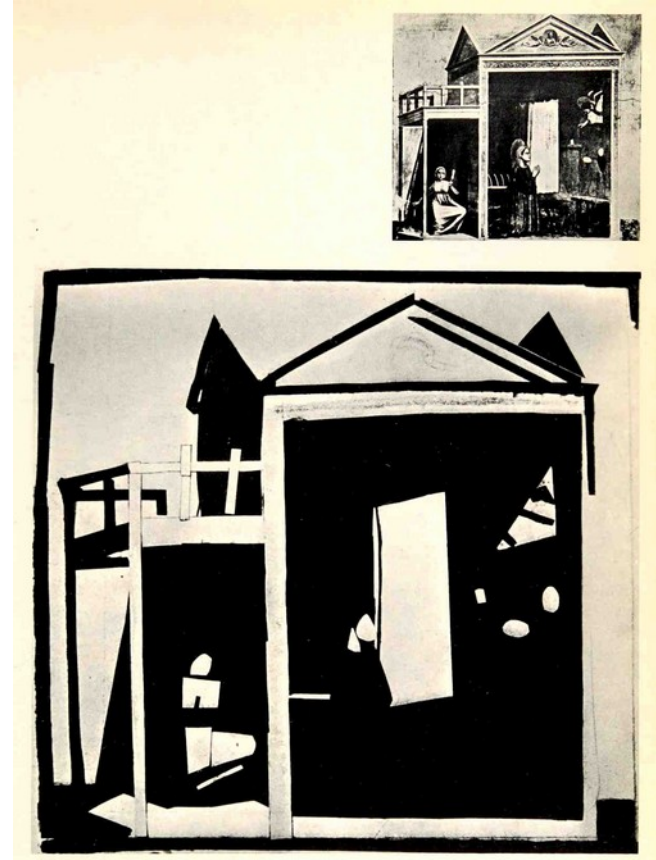


# Johannes Itten

basic course from 1919 to 1923

## STUDY OF LIGHT-DARK CONTRAST

Revealing analysis of paintings  
copied in contrasting values.



# Johannes Itten

basic course from 1919 to 1923

## STUDY OF COLOUR CONTRASTS

- hue
- light–dark
- cold–warm
- complementary
- simultaneous
- saturation
- extension (size of areas)



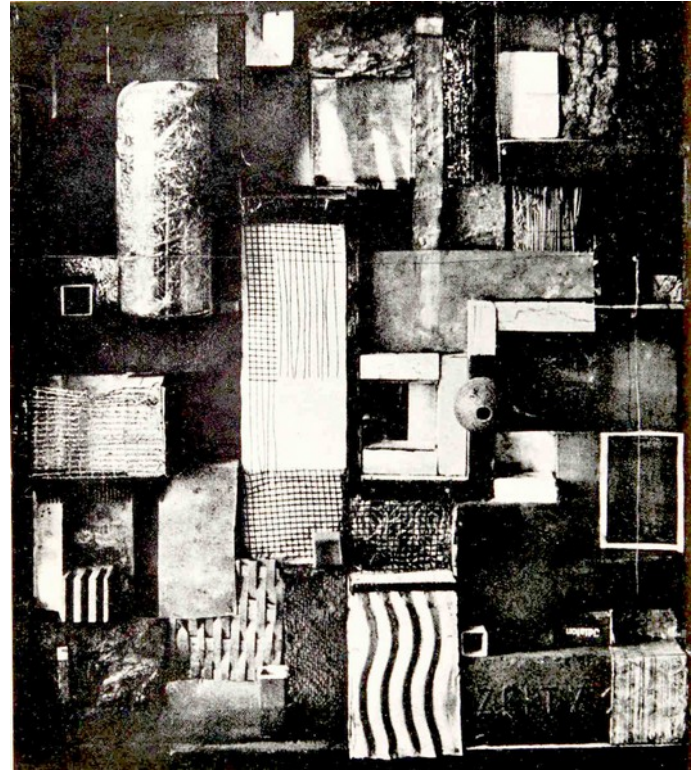
# Johannes Itten

basic course from 1919 to 1923

## STUDY OF MATERIALS AND TEXTURES

Creation of compositions of  
contrasting textures.

Education of feeling of textures  
from the fingertips.



# Johannes Itten

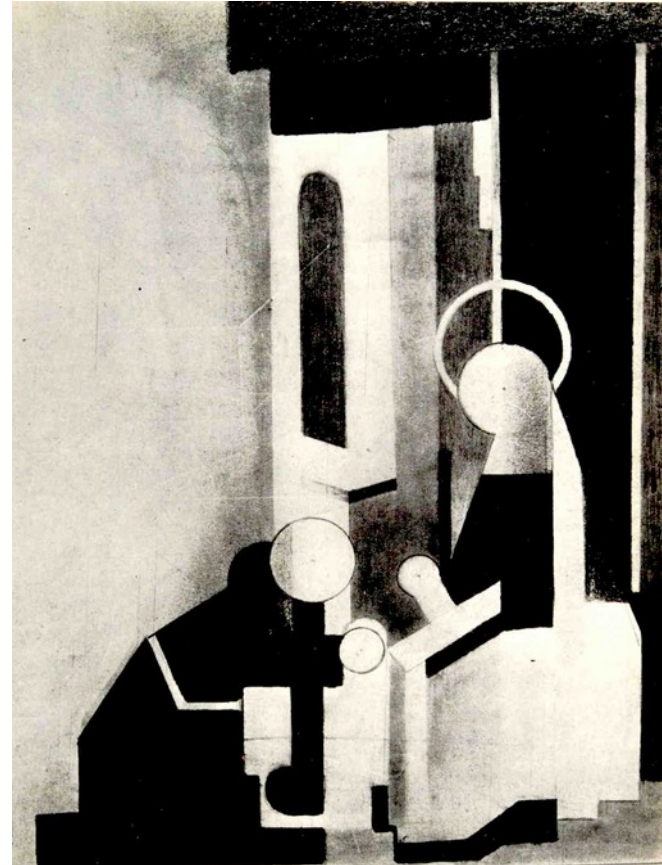
basic course from 1919 to 1923

## STUDY OF FORM

Experience of form, e.g. circles, through movements of the arms.

Compositions of basic shapes: circle, triangle, square.

Copy of artworks using shapes.





# Johannes Itten

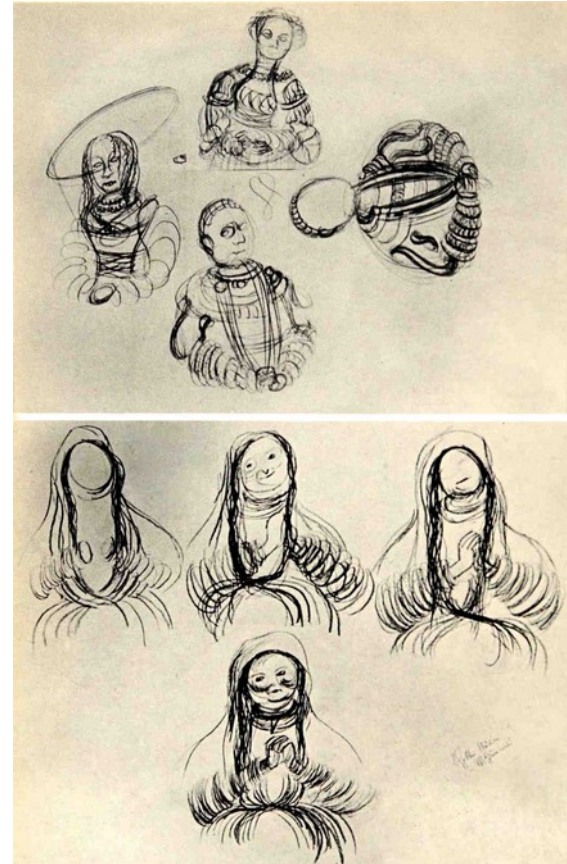
basic course from 1919 to 1923

## STUDY OF REPETITION & RHYTHM

Marching and beating hands.

Repeated drawing slower, faster.  
Drawing in uninterrupted motion.

Analysis of artworks  
as rhythmic elements.





# Johannes Itten

basic course from 1919 to 1923

## EXPRESSIVE LINES & SHAPES

Expression of emotions through  
a free flowing line drawing.

Drawing of actions described  
as a noun + adjective:

- Roaring Tiger,
- Fighting Dogs...



# Josef Albers

assistant of Moholy-Nagy 1923–1928  
then basic course teacher 1928–1933

## STUDY OF COLOUR CONTRASTS

Cut strips of coloured paper.  
Observe how two identical strips  
of colour become two different  
colours on different backgrounds.

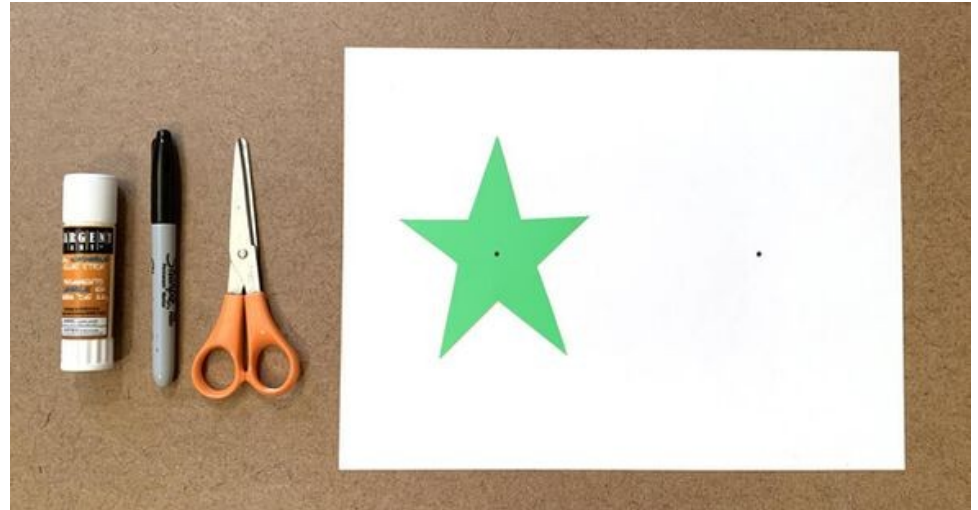


## Josef Albers

assistant of Moholy-Nagy 1923–1928  
then basic course teacher 1928–1933

### STUDY OF COLOUR DECEPTION

Stare at the black dot in the  
middle of the coloured figure.  
Focus longer than comfortable.  
Then shift focus to the black dot  
in the middle of the white area.  
A coloured after-image appears.



## Josef Albers

assistant of Moholy-Nagy 1923–1928  
then basic course teacher 1928–1933

### RECREATING MASTERWORKS

Collect and compose strips  
of paper to recreate the colour  
impression of masterworks.  
Aim to reproduce the effects  
of colour juxtapositions rather  
than details of the composition.



# Josef Albers

Black Mountain College 1933–1949

Yale University 1950–1958

## STUDY OF FIGURE-GROUND & NEGATIVE SHAPES

Visualize and draw Greek and pre-Columbian meanders as a single line, without lifting the pen. Observe how a different space is created on each side of the line.

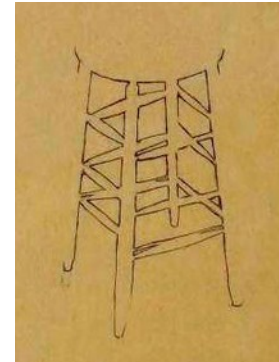
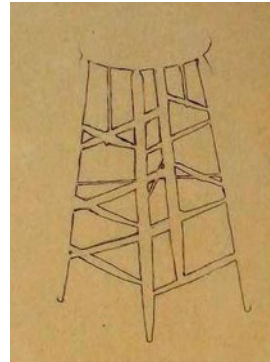
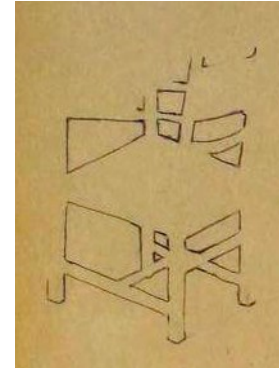
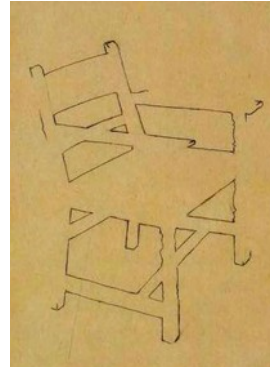


# Josef Albers

Black Mountain College 1933–1949  
Yale University 1950–1958

## STUDY OF FIGURE-GROUND & NEGATIVE SHAPES

Observe and draw the space found  
between objects or parts  
of objects: chairs, plants, bottles.





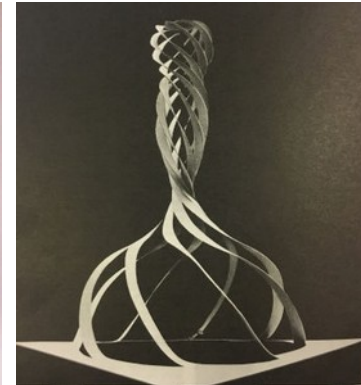
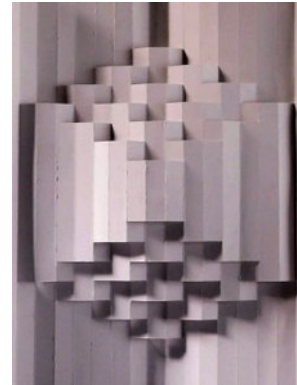
# Josef Albers

Black Mountain College 1933–1949

Yale University 1950–1958

## MATERIAL STUDY OF PAPER

Bend and cut paper using only your hands to create surprising structures. Study and reproduce the structures created by others. Explore the constraints of paper as a material, pushed to the limit.



# Josef Albers

Black Mountain College 1933–1949

Yale University 1950–1958

## MATERIAL STUDY OF LEAVES

Collect autumn leaves of various sizes, shapes and colours. Dry them flat under a heavy book. Create an abstract composition which emphasizes contrasts.

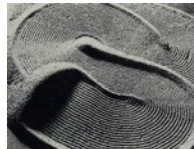
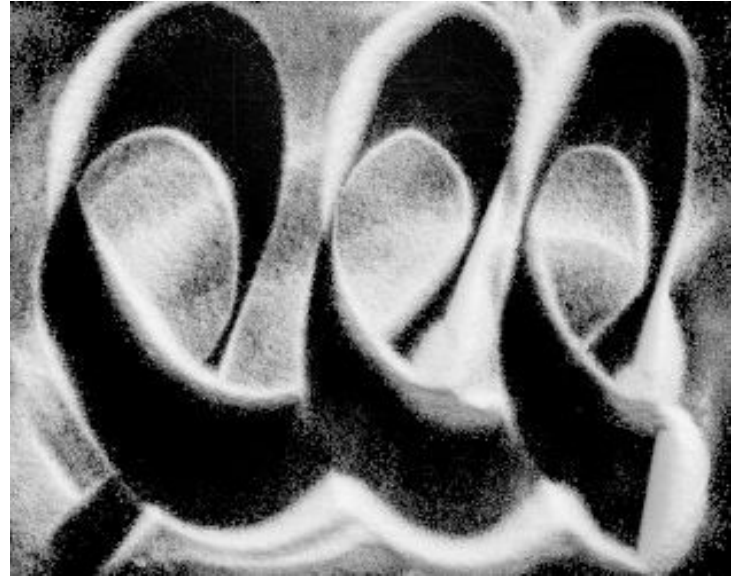


# Josef Albers

Black Mountain College 1933–1949  
Yale University 1950–1958

## MATERIAL STUDY OF SAND

Draw with white sand or salt  
on black paper, using your fingers.  
Take pictures at different stages  
of the drawing until finished.



# **WAYS <sub>OF</sub> SEEING**

**Images of Power  
& Power of Images**

## Camera & Painting

Episode 1 of the BBC TV Series,  
John Berger & Mike Dibb, 1972

- The moving eye
- Invention of the camera
- Reproductions

## Women & Art

Episode 2 of the BBC TV Series,  
John Berger & Mike Dibb, 1972

Provident quidem necessitatibus  
nostrum. Est at est dicta quia  
corporis nostrum. Neque iste  
nihil nihil qui iusto ex ad. Modi  
voluptatum qui laborum.



## Painting & Possessions

Episode 3 of the BBC TV Series,  
John Berger & Mike Dibb, 1972

Provident quidem necessitatibus  
nostrum. Est at est dicta quia  
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## Fine Arts & Commerce

Episode 4 of the BBC TV Series,  
John Berger & Mike Dibb, 1972

Provident quidem necessitatibus  
nostrum. Est at est dicta quia  
corporis nostrum. Neque iste  
nihil nihil qui iusto ex ad. Modi  
voluptatum qui laborum.

## ***Ways of Seeing Book***

7 essays adapted from BBC TV series,  
John Berger, Sven Blomberg,  
Chris Fox, Michael Dibb,  
Richard Hollis, 1972.

Provident quidem necessitatibus  
nostrum. Est at est dicta quia  
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# **LEARNING TO PLAY**

**Toys & games**

## Art History Courses

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voluptatum qui laborum.

# **LEARNING TO SEE**

**Observation  
& Analysis**



## Art History Courses

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# **LEARNING TO KNOW**

**Encyclopedias  
& Monographs**

## Art History Courses

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# LEARNING STORIES

*All the world's a stage*

## Art History Courses

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# **TRAVELLING MUSEUMS**

**in a box,  
in a truck**

## Art History Courses

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# **HOW TO VISIT AN ART MUSEUM**

*A Spectator is an Artist Too*

## Art History Courses

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# YOUR TURN

Share **ideas** & comments  
[eric@culture.graphics](mailto:eric@culture.graphics)

*Illumination from the Rupertsberger codex (circa 1151)  
showing Hildegard von Bingen dictating a vision to Volmar.  
All pictures in this document link back to their source.*