

READ A WORK OF ART AS YOU WOULD READ A BOOK

Art is a powerful pathway into the Hawai'i Common Core

Observe

Look closely and quietly.

Describe

What do you see?

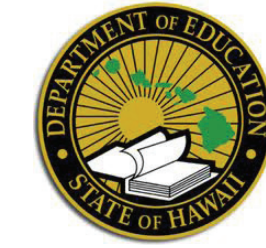
Interpret

What do you think this painting is about and what makes you say that?

Connect

What does this remind you of? Why? What more do you want to know? Why?

Honolulu
Museum of Art



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ON THE COVER:

Jules Tavernier

French
(1844-1889)
The Volcano at Night
(Detail), 1885-89
Oil on canvas

**The Artist:
Jules Tavernier**

BORN IN PARIS, France, in 1844, Jules Tavernier attended the École des Beaux-Arts and worked and exhibited in Paris and London before traveling to America. Beginning in 1872, Tavernier traveled through the Great Plains states, sketching and illustrating scenes. Reaching San Francisco in 1879, Tavernier met Joseph Dwight Strong, a fellow painter with connections to Hawai'i. The two men became friends and were among the founding members of the Bohemian Club, a private club of journalists, artists, and musicians that still exists today. In 1882, Strong and his wife Isobel moved to Honolulu, Hawai'i. Tavernier and his wife Lizzie followed two years later. During his six years in Hawai'i, Tavernier earned acclaim for his volcano paintings. He died in 1889 at the age of 45.

The Artwork:

Volcano at Night

Beginning in the 1880s, the volcanic eruptions of Kilauea and Mauna Loa attracted artists and writers from around the world to the island of Hawai'i. Author and humorist Mark Twain, on assignment for the *Sacramento Daily Union*, described seeing Kilauea at night: "...the vast floor of the desert under us was as black as ink, and apparently smooth and level; but over a mile square of it was ringed and streaked and striped with a thousand branching streams of liquid and gorgeously brilliant fire! Imagine it—imagine a coal-black sky shivered into a tangled network of angry fire!" Kilauea was such a popular subject for painters that a group emerged called "the Volcano School," which included well-known Hawai'i painters Charles Furneaux, Joseph Dwight Strong, and D. Howard Hitchcock—and Tavernier was the most famous of all of them. It's easy to see why people were so excited by the Volcano School paintings—the bright reds and oranges of fiery lava are a dramatic contrast against the dark black night sky. Perhaps these works encouraged people in the United States and beyond to travel to the islands as well as purchase or commission similar artworks. As two of the most active volcanoes in the world, Kilauea and Mauna Loa continue to attract visitors today.

Westward migration:

When Jules Tavernier ended up in San Francisco after traveling the Great Plains, the notion of exploring and visually documenting the American West was popular. Events such as the California gold rush (1848-1855) and construction of the Transcontinental Railroad (1863-1869) encouraged Americans, artists included, to head west. The Honolulu Museum of Art collection also includes a painting of Yosemite, in California, by Albert Bierstadt (1830-1902), who is considered the greatest interpreter of the American West. This type of landscape painting, in the second half of the 19th century, directly influenced Jules Tavernier and other artists who were painting landscapes in the Hawaiian Islands.

LOOKING AT LANDSCAPES

A landscape is a genre of painting that may include natural scenery, cities, the sea, and even people. Landscapes give us clues to different places and times.

Use these guiding words to get more out of looking at a landscape painting.

PLACE Where is this scene? What details make this place unique?

SPACE How does your eye move through the painting? What is the focal point? How does the artist create an illusion of depth on a flat surface?

TIME How does the artist use colors, lines, shapes, textures (the elements of art) to create a unique place in time? What details give you clues?

EXPLORE Imagine yourself entering this space—where would you go and what would you do?

IDEAS What does this landscape make you think about?

VOCABULARY WORDS

Landscape	Perspective	Diminishing size
Cityscape	Foreground	Horizon
Seascape	Middle ground	Elements of art
Viewpoint	Background	
Focal point	Overlap	

Observe, Describe, Interpret, Connect (ODIC)

Four simple steps to engage with art:

The key to this looking strategy is to prompt students to describe and report as much as they see, with evidence from within the artwork.

You may be surprised by what they come up with given the opportunity to just look.

The hardest part is allowing time to look on their own—resist the urge to share what you see or what you think they should see.

OBSERVE: Start by taking a minute or two to do some silent, close looking.

DESCRIBE: Have students describe what they see, using evidence from within the artwork.

What is the first thing you notice? Where do you see that? How is the artist showing you that? What more can you find?

INTERPRET: Have students interpret what they see, by thinking about the time, place, mood, intention, and content of the painting.

CONNECT: Have students connect the artwork to their own lives to make it relevant.

Does this remind you of something from your own life? Can you relate to what's going on in this picture? What more do you want to know? If you could ask the artist one question about the image, what would it be?

Teaching Ideas

- Reading a text set or a number of texts within a topic increases knowledge and vocabulary far faster than any other approach. You might have students investigate the impact volcanic eruptions have had on people in Hawai'i by reading a set of articles and examining multimedia sites. Excellent resources for building text sets are linked on the museum website.
- Students can compare the painting with the descriptions of the volcano written by Mark Twain, who spent four months traveling in Hawai'i, including visiting Kilauea. They could reflect on what each medium is able to capture and emphasize. Links to Twain's writing are also on the museum's website.
- "Patterns" is one of the Crosscutting Concepts in the Next Generation Science Standards (NGSS). Students can use observed patterns in the natural world to organize and classify information, generate questions, and develop explanations. What patterns do students observe in the painting? Are there observable patterns in the location of volcanoes across the earth? What similarities and differences exist between different types of volcanic rock? After volcanoes erupt, is there an order in which plants typically grow? How can such patterns be explained?
- The baking soda and vinegar volcano model is an old standby science fair project. However, in NGSS, models are more than just physical representations. Models should also help students to make predictions and construct explanations. Challenge students to develop a model that can help explain how volcanoes are formed, the relative heights of different types of volcano eruptions, different volcano shapes, how volcanoes impact ecosystems or climate, or other natural phenomena related to volcanoes.

Honolulu Museum of Art

The museum offers:

- Free guided school tours
- Teacher resources
- Lending Collection
- Outreach programs
- Art School classes

To learn more, go to honoluluuseum.org and click on **Learn**



For images, connections to Wonders, and Next Generation Science Standards, and other classroom resources, visit honoluluuseum.org, click on **Learn** in the menu and go to **Teacher Resources**.