

The Eternal City: Rome's Artistic Legacy

Even for those of us who have never been to Rome, the city can evoke powerful images and associations. It is the setting of magnificent structures from antiquity, including the Colosseum and the Pantheon. Roman civilization as a whole is often associated with mythology, empire, republican government, and engineering innovation, as well as famous works of art, literature, and philosophy that continue to shape our world today. This curriculum packet invites teachers and students to explore ancient Rome's continued influence through artworks in the special exhibition *To Rome and Back: Individualism and Authority in Art, 1500–1800*, on view until March 17, 2019. The packet's contents can be used to enrich instruction in history, civics and government, and English language arts.

Located in the Mediterranean region on the western coast of Italy, legend has it that the city of Rome was founded in 753 BCE by Romulus, whose parents were the vestal virgin Rhea Silvia and the god Mars. Within just a few hundred years, Rome expanded rapidly, first dominating the Italian peninsula and then extending its reach to control the Mediterranean region and beyond. By the second century CE, Rome had become one of the largest civilizations in the ancient world, and when the Western Roman Empire collapsed in 476 CE, it included large swaths of Europe, North Africa, and the Middle East.

The Romans were well-known for borrowing artistic, architectural, and literary forms and motifs, spiritual beliefs, and other cultural products from the people they interacted with and often conquered. For example, most masterpieces of ancient Roman art would not exist without models derived from ancient Greek art. The two ancient cultures comprise what is often referred to as classical antiquity, a broad period between the eighth century BCE and the fifth or sixth century CE during which each culture reached its apogee.

The artworks featured in this packet span many centuries, from the second century CE up to the mid-nineteenth century. The oldest artwork in the packet, *The Hope Hygieia*, can be understood as a typical model of ancient Roman art. A marble sculpture of Hygieia, the goddess of cleanliness, or hygiene, it encapsulates the classical ideals of balance, restraint, and a calm outward expression. The influence of ancient sculptural models like *The Hope Hygieia* on Renaissance art can be clearly seen in Italian painter and humanist Giorgio Vasari's *Holy Family with Saint Francis in a Landscape* from 1542.

The Italian painter Artemisia Gentileschi's *Death of Cleopatra*, dating to around 1630, can spark critical dialogues about women in history, including conversations about how they are portrayed in art, literature, and other media, as well as the challenges they have faced and the successes they have won. Gentileschi's depiction of Cleopatra VII, the Egyptian queen who famously refused to surrender to the Roman army in 30 BCE, also invites students to learn more about the artist herself—who was she and what did she achieve in her lifetime, especially working in a male-dominated field?

Like Giorgio Vasari and Artemisia Gentileschi's paintings, Italian artist Pompeo Batoni's *Portrait of Sir Wyndham Knatchbull-Wyndham* from 1758–59 also includes overt references to Roman antiquity. The portrait depicts a young Grand Tourist, one of the wealthy—mostly male—Europeans who believed that traveling to Rome was an important educational milestone in a person's life. The painting is a remarkable souvenir of Sir Wyndham's trip. Italian artist Domenico Moglia's micromosaics *The Colosseum* and *The Forum* from around 1850 also functioned as souvenirs. Like paintings, they are portable works of art that tourists could bring home with them, and they depict two of the most popular historic landmarks in Rome.

Each of the artworks in this packet demonstrates how generations of artists have looked to ancient Rome for inspiration. We hope that this curriculum packet can be usefully integrated into classrooms of all grade levels and encourage students to engage in close looking, comparative analysis, and ongoing reflection about how the ancient Roman past continues to inform the present.

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Evenings for Educators is made possible by The Rose Hills Foundation, the Thomas and Dorothy Leavey Foundation, The Kenneth T. and Eileen L. Norris Foundation, and the Mara W. Breech Foundation.

All education and outreach programs at LACMA are underwritten by the LACMA Education Fund and are supported in part by the William Randolph Hearst Endowment Fund for Arts Education, Annette Hochfeld in honor of Ernst and Hedel Hochfeld, The Ralph M. Parsons Foundation, Katharyn Alvord Gerlich, the Margaret A. Cargill Arts Education Endowment, the Rhonda S. Zinner Foundation, and Gloria Ricci Lothrop.

***The Hope Hygieia*, 2nd-century copy, c. 130–161 CE, after a Greek original of c. 360 BCE
Unknown artist (Roman)**

***Holy Family with Saint Francis in a Landscape*, 1542
Giorgio Vasari**

Beginning in the late fourth century BCE, the Romans expanded their dominance in the Mediterranean region. They initiated wars with other cultures and were especially interested in the wealth, art, and beauty of Greek cities. They brought Greek artworks back to Rome and made plaster casts of Greek bronze sculptures, which they used to make replicas in either bronze or marble. Because Greek bronzes were often melted down in order to reuse the valuable metal, most of the antique sculptures that exist today are Roman copies of Greek works.

The Romans also adopted the Greek pantheon of gods and goddesses but changed many of their names. Hygieia, the Greek goddess of hygiene, is an example of a goddess whose name has remained unchanged (although she is sometimes identified with the Roman goddess Salus). *The Hope Hygieia*, pictured here, is an example of a Roman marble sculpture copied from a Greek bronze.

Hygieia can be identified by the snake draped over her left shoulder. Snakes were symbolic of healing because of their ability to shed their old skin and generate a new one. The goddess wears a chiton and a himation, typical ancient Grecian garments worn by all genders and usually made of wool and linen, respectively. She holds out a phiale in her right hand, which is a shallow ceramic or metal dish used for drinking or for pouring libations. The goddess adopts a contrapposto pose, whereby most of her weight is supported by one leg and her shoulders and hips twist slightly off-axis. Greek artists began incorporating the contrapposto pose in sculptures around 480 BCE. It has since become synonymous with classical ideals such as balance, restraint, and a calm outward expression.

Italian artist Giorgio Vasari's *Holy Family with Saint Francis in a Landscape* is an interesting comparison piece that demonstrates how artists borrowed from and transformed the art of classical antiquity during the Renaissance (c. 1300–1600). Beginning in the fourteenth century, Europeans became increasingly fascinated by the material culture of ancient Greece and Rome. They believed that by emulating and even improving upon the art and architecture of the past, they could create a culture just as grand and prosperous.

Vasari's painting of the Virgin Mary, the baby Jesus, Joseph, and Saint Francis (the patron saint of Italy) contains a mixture of ancient and modern elements. Oil painting, invented around 1400, was still relatively new at this time. The use of linear perspective is also a hallmark of the Renaissance period.¹ But while the artwork's medium and technique are contemporary to the Renaissance period, the Virgin wears garments similar in appearance to those seen in *The Hope Hygieia*. Hygieia's and the Virgin's faces are also strikingly similar, depicting an idealized female type rather than unique individuals. The Temple of Sibyl at Tivoli, a famous Roman ruin, can be seen in the painting's background and an antique architectural fragment in the foreground supports Joseph's foot. Like *The Hope Hygieia*, Vasari's figures exude a sense of balance, restraint, and calm.

Vasari was one of the foremost thinkers behind the notion of the Renaissance as a rebirth of ancient Greco-Roman artistic and cultural values. The visual conversation between *The Hope Hygieia* and *Holy*

¹ Linear perspective is a drawing system that allows artists to create the illusion of depth on a flat surface. See <https://www.britannica.com/art/linear-perspecti>

Family with Saint Francis in a Landscape demonstrates some of the ways Renaissance artists reimagined the past through the lens of the present.

Discussion Questions

1. Why do you think Giorgio Vasari chose to include an antique architectural fragment in the foreground of his painting? What might his decision signify?
2. The Greeks and Romans created life-size sculptures of gods, goddesses, and other important figures in bronze and marble that were installed in religious and civic places such as temples and libraries, as well as outdoors. This artistic tradition continues today and there are many examples of similar sculptures in the United States. Can you think of any famous ones? Whom do they represent and where are they located?
3. Choose a historical artwork on collections.lacma.org that resonates with you. Study it closely and then recreate it in your own way, adding contemporary or personal elements.



Unknown artist (Roman), *The Hope Hygieia*, Italy, Ostia (?) or Rome, 2nd-century copy, circa 130–161, after a Greek original of circa 360 B.C., marble, 75 × 25 × 18 in. (190.5 × 63.5 × 45.72 cm), Los Angeles County Museum of Art, William Randolph Hearst Collection (50.33.23), photo © Museum Associates/LACMA



Giorgio Vasari (Italy, Florence, 1511–1574), *Holy Family with Saint Francis in a Landscape*, 1542, oil on canvas, 72 ½ × 49 ¼ in. (184.15 × 125.1 cm), Los Angeles County Museum of Art, gift of The Ahmanson Foundation (M.87.87), photo © Museum Associates/LACMA

Death of Cleopatra, c. 1630
Artemisia Gentileschi

Although she was a prolific and successful artist during her lifetime, Artemisia Gentileschi (1593–1654) was long ignored by art historians due to gender bias and subsequent lack of substantial scholarship on her work. She has become a legendary figure in recent years, and is now considered one of the most important painters of the Baroque period (c. 1600–1750) and a significant follower of the Italian painter Caravaggio (c. 1571–1610).

Born in Rome in 1593, Gentileschi learned to paint at an early age from her father Orazio, who was an established painter. During this time, women were typically not allowed to enroll at the art academies, nor could they serve as apprentices in workshops. Despite these restrictions, Gentileschi became the first female member of the Academy of the Arts in Florence in 1616, after she had already emerged as a talented young artist.

Death of Cleopatra is a painting that has only recently been attributed to Gentileschi, and it addresses two themes that the artist excelled at in her career: heroines and the female nude. The painting joins a number of other works by Gentileschi that represent the Egyptian queen Cleopatra VII (69–30 BCE), a powerful political leader who occupies an important place in the history of ancient Rome and was frequently depicted by European artists in later periods.

Cleopatra was the last ruler of the Ptolemaic Kingdom of Egypt (305–30 BCE) and a Roman ally. She spent much of her political life attempting to maintain her wealthy kingdom's relative independence vis-à-vis the Roman Republic and prevent a full-blown Roman conquest. She forged political and romantic alliances with Roman leaders, including Julius Caesar and Mark Antony.

Gentileschi's painting depicts Cleopatra in the moments after it was believed she committed suicide by allowing a poisonous asp to bite her. Facing an overthrow of her rule by Octavian (Julius Caesar's heir, later called Augustus Caesar and the first Roman Emperor) in 30 BCE, who would have captured the queen and degraded her by parading her in the streets of Rome, Cleopatra chose instead to take her own life.

In the painting, Cleopatra lies on a bed or couch that is covered in rich fabrics trimmed with lace. A velvet cushion supports her head and right arm, and her body extends across the entire canvas. The asp, emerging from under the queen's left hand, seems to look out at the viewer. Gentileschi employed dramatic light and shade, called *chiaroscuro* (a technique for which the painter Caravaggio was well known), to illuminate only Cleopatra and the face and hand of her maidservant, who appears to exclaim in shock as she discovers her deceased mistress.

Gentileschi's *Death of Cleopatra* continues the tradition of representing the Egyptian queen who famously refused to surrender to the Romans during antiquity. It is all the more significant that the painting was created by a woman artist, who had an intimate understanding of the challenges women have faced historically when asserting their independence and resisting male domination. Neither woman left behind an account of her life in her own words, leaving it up to us to approach the existing historical artifacts and written accounts with the tools of all good students: curiosity, criticality, and empathy.

Discussion Questions

1. Artemisia Gentileschi and Cleopatra VII are powerful women who pursued their dreams and made history. Is there a woman in your life whom you look up to? How would you describe her? What women do you know about who have impacted local, national, or world history?
2. Why do you think so many artists have depicted Cleopatra over time? How do you feel about Gentileschi's decision to paint the queen the way she did? Do you think it is a successful representation of Cleopatra? Why or why not?
3. Read and compare at least two different accounts of Artemisia Gentileschi's and/or Cleopatra's life. Can you identify each writer's point of view about their topic? How is their point of view communicated through the text itself or through what may have been intentionally left out of the text? What do you think is the point of view of *this* essay's writer?



Artemisia Gentileschi (Italy, 1593–c. 1653), *Death of Cleopatra*, c. 1630, oil on canvas, canvas: 31 ½ x 67 ⅛ in. (80 x 172 cm), photo courtesy West Coast Masters

Portrait of Sir Wyndham Knatchbull-Wyndham, 1758–59
Pompeo Batoni

The Apollo Belvedere, after 1763–before 1805
Giacomo Zoffoli

Beginning in the late seventeenth century, wealthy Europeans (and later on, Americans too) believed that traveling throughout Europe for extended periods of time—with Rome as a primary destination—was an indispensable part of a young person’s education. They even had a name for this particular trip: the Grand Tour.

For the most part, only the most privileged people could afford to embark on the Grand Tour and most Grand Tourists were men, although a small number of women also made the journey. Grand Tourists shared many similar goals. They hoped to gain a greater understanding of artistic and architectural masterpieces from previous eras by viewing them in person. They also hoped to bring back souvenirs of their travels.

Italian artist Pompeo Batoni’s portrait of Sir Wyndham Knatchbull-Wyndham, which hung at Wyndham’s family’s estate in Kent, England, is one such souvenir. Sir Wyndham was a British aristocrat who, like many other wealthy young men at the time, set out to travel Europe after graduating college. He left Britain in 1757, at age 22, and did not return home until 1760.

Many British Grand Tourists commissioned Batoni, who was based in Rome, to paint their portrait during their travels. Batoni was skilled at illustrating his sitters’ experiences abroad and connecting them to the legacy of ancient Roman civilization. One way the artist did this was by infusing his paintings with references to classical antiquity.

Here, Sir Wyndham stands within a classically inspired structure framed by Tuscan columns and a marble bust of Minerva, the Roman goddess of wisdom, medicine, commerce, art, and war.¹ Batoni

modeled his bust of Minerva after that of the *Minerva Giustiniani*, a full-length marble sculpture of the goddess that was on display in Rome at the time. Sir Wyndham also gestures toward the Temple of Sibyl at Tivoli, a famous Roman ruin outside the city center that has been represented by many artists.² It is likely that Sir Wyndham visited both the *Minerva Giustiniani* and the Temple of Sibyl while he was on the Grand Tour.

Hidden in plain view yet just as significant is Sir Wyndham’s body language, or gesture, which imitates that of *The Apollo Belvedere*, a famous marble sculpture from the second century CE that was hailed as a masterpiece when it was excavated near Rome in the fifteenth century. *The Apollo Belvedere* has been copied countless times in many different media and is itself a copy of an ancient Greek bronze. In LACMA’s collection, Giacomo Zoffoli’s bronze sculpture from the eighteenth century illustrates *The Apollo Belvedere*’s continued popularity and its similarity to Batoni’s depiction of Sir Wyndham.

Grand Tourists like Sir Wyndham not only brought back physical souvenirs of their travels to Rome and other European cities; they also returned home with new knowledge and ideas. Today, people from all over the world follow in the footsteps of the Grand Tourists, visiting Rome and other historic European cities to connect to and learn from the past.

¹ Minerva’s Greek counterpart is Athena.

² Giorgio Vasari’s *Holy Family with Saint Francis*, also included in this curriculum packet, features the Temple of Sibyl in the background. Other artworks in LACMA’s collection that depict the Roman temple include *Snuffbox with View of Tivoli* and Giovanni Battista Piranesi’s *Another View of the Temple of Sibyl in Tivoli*. View them at collections.lacma.org.

Discussion Questions

1. What do you think Sir Wyndham and The Apollo Belvedere might be communicating with their bodies? What are some ways that you communicate using your body?
2. Do you have any souvenirs from places you have traveled? What do they mean to you and where do you keep them? Why are souvenirs important?
3. What are the main elements in Batoni's painting that reference ancient Rome? Have you seen any of these elements before, either in other artworks or in buildings?



Pompeo Batoni (Italy, 1708–1787), *Portrait of Sir Wyndham Knatchbull-Wyndham*, 1758–59, oil on canvas, canvas: 91 ¾ × 63 ½ in.; framed: 107 × 79 × 4 ½ in., Los Angeles County Museum of Art, gift of The Ahmanson Foundation (AC1994.128.1), photo © Museum Associates/LACMA



Giacomo Zoffoli (Italy, Rome, c. 1731–1785), Giovanni Zoffoli (Italy, c. 1745–1805), *The Apollo Belvedere*, after 1763–before 1805, bronze, 13 ½ x 8 ½ x 7 in. (34.29 x 21.59 x 17.78 cm), Los Angeles County Museum of Art, purchased with funds provided by the William Randolph Hearst Foundation by exchange (AC1997.54.1), photo © Museum Associates/LACMA

The Colosseum, c. 1850**Domenico Moglia*****The Forum, c. 1850*****Domenico Moglia**

Artists in the Mediterranean region have created mosaics for more than five thousand years, with the earliest Greco-Roman mosaics appearing around the fifth century BCE. During antiquity, mosaics were most often used to decorate the floors and walls of houses. They were also used in public bathhouses and, later on, in churches too. Most ancient mosaics depicted geometric or vegetal patterns, and some depicted scenes from mythology or everyday life.

Mosaics are composed of hundreds and often thousands of small tiles called tesserae, which can be made of stone, glass, or enamel. Creating a mosaic requires careful planning and an eye for detail. Italian artist Domenico Moglia's *The Colosseum* and *The Forum* are examples of micromosaics, which are even more detailed and painstaking to execute than traditional mosaics. As the name suggests, micromosaics are composed of incredibly small tesserae. Some micromosaics contain more than five thousand pieces per square inch!

Micromosaics became popular in Rome in the late-eighteenth and nineteenth centuries, often decorating small plaques, boxes, and jewelry that were perfectly sized for tourists to take home as souvenirs. Greater economic prosperity in some European countries in the nineteenth century allowed more people than ever before to visit Rome—while aristocratic Grand Tourists collected micromosaics, so did Europeans of slightly less privilege.

The most widely visited ancient Roman monuments were among the most popular subjects for micromosaics, including the Colosseum, the Forum, the Pantheon, Capitoline Hill, and the Temple of Sibyl. Moglia chose to depict two of these sites in his art.

In *The Colosseum*, the ruined amphitheater—which is located in the heart of Rome—is shown from the east. Built between 72 and 82 CE by the Flavian Emperor Vespasian and his son Titus, it was the largest of all Roman amphitheaters and was used for public entertainment events such as gladiator competitions and wild beast hunts. The Colosseum could seat more than fifty thousand spectators and was an important gathering place for all classes of society.

In Moglia's vibrantly colored and highly detailed mosaic, the Colosseum dominates the scene. The Meta Sudans, a large conical fountain, can be seen in front of the amphitheater and the Arch of Constantine is visible off to the far right. Tiny figures dot the area around the Colosseum, emphasizing the structure's monumental size. The three figures in the foreground might be tourists—they relax on the grass and one of them carries an artist's sketchbook.

The Forum is similarly colorful and detailed, and two of the figures in *The Colosseum* appear in the foreground of this artwork as well. Moving from left to right, this view of the Roman Forum highlights the Arch of Septimius Severus, the three remaining Corinthian columns of the Temple of Vespasian, and the Temple of Saturn. The column of Foca can be seen near the center of the composition, just past an arched bridge, with the Colosseum barely visible in the far distance behind it.

It took many years for the Colosseum and the Roman Forum to develop the ruined appearance that we see in Moglia's micromosaics and in contemporary photographs. We know that the Colosseum was restored several times between the third and fifth centuries CE, and an earthquake in 1349 destroyed the structure's south side. The remains of both sites

have been subjects of study by numerous architects and have inspired the design of many other buildings across the globe.

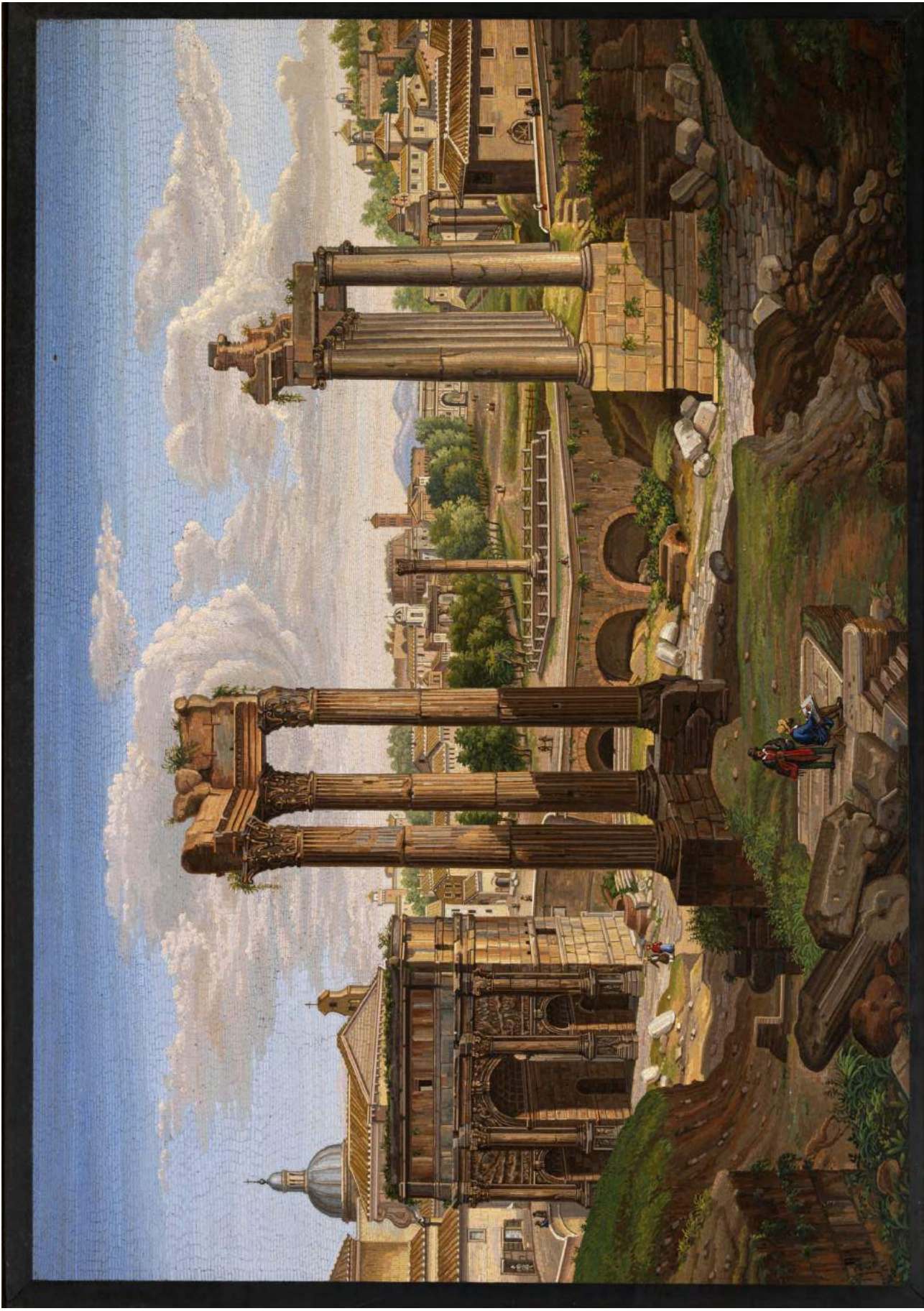
Today, the Colosseum and the Roman Forum are still among Italy's most popular historic landmarks. Physical remnants of ancient Rome, they continue to speak to visitors nearly two thousand years later.

Discussion Questions

1. Why do you think Moglia chose to include people in *The Colosseum* and *The Forum*? What are the people doing? How are they interacting with the architecture? What might their presence and their activity tell us about these two ancient sites?
2. The Colosseum and the Forum are located in the geographic center of Rome—why do you think ancient Rome's rulers chose this location? What kinds of buildings comprise the Forum? Where do you see similar buildings in other cities and what are their functions?
3. The Colosseum and many of the architectural structures in the Roman Forum are ruins. What is a ruin? How do you know that the structures depicted in Domenico Moglia's micromosaics are ruins? Point to specific evidence.



Domenico Moglia (Italy, 1780–1862), *The Colosseum*, c. 1850, glass micro-mosaic on marble, 18 ³/₄ × 25 ⁷/₈ in., long-term loan from The Rosalinde and Arthur Gilbert Collection on loan to the Victoria and Albert Museum, London (L.2010.9.4-a-b), photo © Victoria and Albert Museum, London



Domenico Moglia (Italy, 1780–1862), *The Forum*, c. 1850, glass micro mosaic on marble, 18 ¾ × 25 7/8 in., long-term loan from The Rosalinde and Arthur Gilbert Collection on loan to the Victoria and Albert Museum, London (L.2010.9.5a-b), photo © Museum Associates/LACMA

Talking About Art (cont.)

- **Portico:** a structure consisting of a roof supported by columns at regular intervals, usually located at the front of a building as a porch
- **Triumphal Arch:** a monumental structure with at least one arched passageway, built to honor an important person or to commemorate a significant event.

Teachers, you can extend this lesson by discussing American buildings that are inspired by ancient Greco-Roman architecture (the Capitol Building and the L.A. Colosseum are two examples). You can also choose to focus more on mosaics, drawing connections to buildings in Los Angeles that are decorated with mosaics, such as the Watts Towers, the Mosaic Tile House, and Marciano Art Foundation (MAF).

Making Art

Choose an iconic Roman architectural structure or architectural element and draw or trace it on a sheet of white 8 ½" × 8 ½" scratch paper. The outline should fill at least fifty percent of the paper. Once you are finished with your outline, cut it out and trace it in the middle of an 8 ½" × 8 ½" sheet of colored construction paper with a white pencil, crayon, or oil pastel. After you have traced the outline of the building's exterior, you can draw in additional details. Next, fill in the area around your building with pre-cut ½" squares of colored mosaic "tiles." Try out a few different colors and patterns before gluing. Complementary colors sometimes work better than contrasting colors. When everyone is finished, you can bring all of the individual mosaics together, arranging them to create one large class mosaic.

Reflection

Explore the following reflection prompts individually or as a class:

- What are some reasons why people might include depictions of architecture in their art?
- How does your individual mosaic or image change when it is placed alongside your classmates' artworks?
- Describe the architectural structure you included in your mosaic using related vocabulary.
- What do you know about the history of the structure you depicted in your mosaic? What was it used for? What did people do there? Where do you see buildings that serve similar functions today?

Curriculum Connections

National Core Art Standards. Visual Art. 4–8

Cr3.1.5a Create artist statements using art vocabulary to describe personal choices in artmaking. Re8.1.5a Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.

California History-Social Science Content Standards

6.7 Students analyze the geographic, political, economic, religious, and social structures during the development of Rome.

Images



Classroom Activity

Her Story

Essential Questions	How have women influenced history? How do artists document history through portraiture? How does history influence artists and what role do artists play in recording history?
Grades	3–12
Time	2–3 class periods
Art Concepts	Portrait, chiaroscuro, collage, mixed media, influence, antiquity
Materials	Vellum paper, white cardstock or bristol, pencils, watercolors, brushes, watercolor pencils (optional), Sharpies (optional), collage materials (various papers and scraps), glue sticks, printed images
Talking About Art	<p>Take a close look at the painting <i>Death of Cleopatra</i>, c. 1630, by Artemisia Gentileschi. What is going on in the scene? How does Gentileschi use light to set the mood and create a sense of drama? What do you think the artist is trying to say about her subject?</p> <p>Queen Cleopatra VII (69–30 BCE) of the Ptolemaic Kingdom of Egypt was a powerful political leader recognized all over the world for her influence on Roman history. During her reign, she attempted to maintain her kingdom’s independence while being a close ally of the Roman Empire. When facing an overthrow by the Roman leader Octavian, Cleopatra allegedly committed suicide, choosing her own death rather than succumbing to Roman rule. Gentileschi’s painting depicts the moments right after Cleopatra’s death, when she was bitten by a poisonous asp.</p> <p>Artemisia Gentileschi is one of the most important painters of the Baroque period in Europe (c. 1600–1750), although she has only recently been recognized for her artistic achievements. Born in Rome in 1593, she established herself as a prominent artist at a time when women were typically not allowed to join art academies or pursue artistic careers. A follower of the Italian painter Caravaggio, she perfected his technique known as chiaroscuro, which contrasts light and shadow to create dramatic effect. What made Gentileschi’s paintings unique was that the scenes she depicted were from the female perspective, bringing new life to stories from antiquity.</p> <p>Both Cleopatra and Artemisia Gentileschi were strong women who pursued their dreams and made history. Can you think of other women who have influenced local, national, or world history? Is there a strong woman in your life whom you admire? What makes her special to you and/or your community?</p>
Making Art	<p>You will select an influential woman in history or from your community and create a mixed media portrait of her. Mixed media is an artistic process that uses different materials in the same piece, such as paint, collage, and found objects. Find an image of the woman to work from and print it out in black and white. It can be a traditional portrait of her face or an active scene, similar to Gentileschi’s painting of Cleopatra.</p> <p>Next, take a sheet of vellum paper and place it over your printed image. Use a pencil to trace the picture on the vellum, focusing on the outlines of light and shadow. You</p>

Making Art (cont.)

can outline as few or as many details as you see fit. You can also choose to draw the portrait freehand and not trace the printed image. After you draw the portrait, you can outline it in permanent marker and color in the shadows or use watercolors (or watercolor pencils) to add a dramatic **chiaroscuro** effect.

Once your drawing is dry, use a clear glue stick to mount it on a white piece of cardstock or construction paper. Put glue just on the outer edges of the drawing to ensure smooth adhesion.

Now, think about what you want your portrait to say about the heroine you chose to depict. Create a frame around the portrait that tells the viewer about her. What do you want people to know about her or why you admire her? You can use **collage** (cutting and gluing various papers to create an image) to add shapes, text boxes, and images around the picture. You can maneuver the paper to make 3D shapes and/or use small objects. This part of the project is open to interpretation. Feel free to think outside the box and be creative!

Reflection

Respond to the following questions verbally or in written form:

- How did you use mixed media to show the important traits of your subject?
- What personal connection to or interest do you have in the woman you depicted? What do you think makes her important to the world?
- What role do you think artists play in recording history?

Prompts to encourage further engagement:

- Research women in the historical period(s) you are studying. Discuss their influence and the obstacles they faced.
- Write about a contemporary female leader in your community, state, or country.
- Research the feminist movement, both its history and its presence in contemporary culture. How has it changed and/or remained the same? What other movements does it intersect with?

Curriculum Connections

This lesson can be easily connected to the History-Social Science Content Standards. Students can research important women to shift the focus from the male-dominated perspectives of textbooks and other secondary sources.

For example:

6.7 Students analyze the geographic, political, economic, religious, and social structures during the development of Rome.

National Core Arts Standards. Visual Arts. 3–12

Re.7.2.3a Determine messages communicated by an image. Cr2.1.6a Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design. Cr2.1.8a Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of artmaking or designing. Re.7.1.8a Explain how a person's aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others. Re8.1.7a Interpret art by analyzing artmaking approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed. Re.7.1.1a Hypothesize ways in which art influences perception and understanding of human experiences

Classroom Activity

Leaving a Legacy: Place and Props in Portraiture

Essential Questions	In this media-rich, digital age of Instagram and Facebook, how do we support student exploration of identity using historic portraiture that mixes both modern and ancient material cultures?
Grades	6–12
Time	Two class periods; class activity and art making, followed by reflection and presentation.
Art Concepts	Collage, portraiture, props, setting, identity, sitter, perception, scale, texture, repetition, emphasis, pattern
Materials	Paper, glue, scissors, print materials, pencils or markers, images of Pompeo Batoni's <i>Portrait of Sir Wyndham Knatchbull-Wyndham</i>
Talking About Art	<p>Look closely at Pompeo Batoni's <i>Portrait of Sir Wyndham Knatchbull-Wyndham</i> and work independently to write full sentences describing what you see. For example, you can start your sentences with, "He has..." or "I see..." Then, come together as a class and share your ideas. Work together in small teams to create longer, more fleshed-out descriptions of the things everyone noticed in the painting. Make note of things like size, scale, proximity, color, and texture. Work together to answer the additional question, "What is a portrait?"</p> <p>Now that you have practiced looking closely and creating detailed descriptions, you can begin interpreting. Who do you think the person in the portrait is? How do you know? Point to specific evidence in the painting and reflect on how the setting, clothing, and props affect your perceptions of the sitter.</p> <p>The Italian painter Pompeo Batoni specialized in portraiture and often painted his sitters in beautiful outfits and with idealized lighting. Why do you think he may have done this? Additionally, some of his portraits included settings and props that suggest his sitter's knowledge and appreciation of ancient Rome. Which details in the portrait indicate the sitter's connection to ancient Rome? Are there details that suggest the sitter is not <i>from</i> ancient Rome but belongs to a different time period? Refer to the essay in this packet on Batoni's portrait for more information about Sir Wyndham and the Grand Tour.</p>
Making Art	<p>How would you go about creating a portrait of yourself or a friend? Think back to the <i>Portrait of Sir Wyndham Knatchbull-Wyndham</i>. How can you use settings and props to explore the identity of the person you are representing? In parallel to Wyndham's association with Rome: How do you see that person (whether yourself or a friend) in relation to the culture of Los Angeles? Do they have a positive connection to Los Angeles, as Sir Wyndham did in relation to Rome? Do you think there are similarities between Los Angeles and Rome? Make a list of places and things that are key to representing the identity of the person you'll portray before proceeding to the art activity below.</p> <p>We are going to be creating portraits using the collage technique. To start, spend some time looking through a variety of popular print materials such as magazines and newspapers. Take note of the things that are depicted as well as the settings. Can you find images that suggest modern life in Los Angeles? If there are people</p>

Making Art
(cont.)

in the images, pay attention to what they are wearing and the accessories that accompany them. Do all the things that you find represented in the print materials appear modern? Or do some of the items appear historic and old-fashioned? These materials, like props that help to define a character in a written story or a theater production, help to shape the cultural identities, attitudes, and personae of the people depicted. Cut out backdrops and other images that can contribute to your collaged portrait. Think about ways to include repetition, emphasis, patterns, and contrasting materials in your composition. You can draw and write in details that are not present in the print media to enhance and complete the image. You may also choose to include a photograph or drawing of the person you are depicting. Be aspirational in your approach to shaping a compelling image.

Teachers, you can also prompt your students to compose a written narrative about their portrait or have a conversation about the portrait with the person depicted in it. Encourage students to think about the choices they made both by reflecting on the collaged materials they included as well as those they might have cut out initially but later chose not to include.

Reflection

Share your portrait with the class using the prompt “I chose...” What did and did not make the cut in making the collage? Were there key cultural items that contributed to the identity of the person you explored? Did you find that you used repetition, emphasis, patterns or contrasting materials to communicate the concepts of identity in your composition? Much like Rome, modern-day Los Angeles is a mix of rich materials and cultures: does your portrait include materials from different cultures, whether in place or historic time?

Curriculum Connections

CCSS.ELA-LITERACY.RL.6.1

Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.SPEAKING AND LISTENING.6–8

6–8.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners. 6–8.2 Interpret information presented in diverse media and formats and explain how it contributes to a topic, text, or issue under study. 6–8.4 Present claims and findings, using pertinent descriptions and details.

National Core Art Standards. Visual Arts. 7–12

Cr1.2.6a Formulate an artistic investigation of personally relevant content for creating art. Cr1.2.7a Develop criteria to guide making a work of art or design to meet an identified goal. Cr2.1.8a Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of artmaking or designing. Re7.1.1a Hypothesize ways in which art influences perception and understanding of human experiences. Re8.1.1a Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.

Classroom Activity

Public Art, Then and Now

Essential Questions	What does the relationship between sculptures and their sites say about the sculptures' meanings? How does the location help determine the way(s) in which people interact with the sculpture?
Grades	6–12
Time	Two class periods for sculpture-making and one weekend homework assignment for conducting research
Art Concepts	Sculpture, design, core, model, form, volume, imagery, symbols, representational and nonrepresentational art, identity, texture, positive and negative space, color
Materials	8 ½ × 11" white paper, colored construction paper, pencils, coloring pencils, markers, scissors, glue, tempera paint, paint brushes, Twisteez wire, air-dry modeling clay, wood stylus sticks, cardboard for base, Crazy Glue, masking tape ¹
Talking About Art	<p>Hygieia, the goddess of health and hygiene, was worshipped by both ancient Greeks and Romans. Although Romans venerated the Greek gods and sometimes changed their names, Hygieia's name remained the same throughout the Greco-Roman world.</p> <p>As you observe <i>The Hope Hygieia</i>, notice her solid form and voluminous drapery. This is the positive space. The stone that was chiseled away and the space around Hygieia make up the negative space. She stands in the contrapposto pose, whereby her weight is supported by one leg with the other relaxed and slightly bent. One of Hygieia's symbolic attributes is the snake draped over her left shoulder. In antiquity, snakes symbolized healing due to their ability to shed old skin and regenerate a new one. The goddess holds a phiale in her right hand, which is a shallow dish used for drinking or pouring offerings called libations.</p> <p>In antiquity, statues of gods and goddesses stood at altars in private homes, palaces, healing sanctuaries, and temples. Temples were built in public spaces where many people could congregate (such as the Roman Forum) and served as homes to the gods and goddesses who protected the community. It is likely that <i>The Hope Hygieia</i> once stood outside or inside of a temple dedicated to her.</p> <p>Other ancient Roman sculptures included busts of emperors placed at city squares and along the roads that people traveled. This ensured that citizens of various communities could be familiar with their rulers' appearances. The likeness of an individual could also be seen in tomb sculpture that served as an homage to the deceased.</p>
Making Art	Diverse societies throughout history have created public art: along with ancient Greek and Roman statues like <i>The Hope Hygieia</i> discussed above, other examples include the colossal statues of Pharaoh Ramses II at the Abu Simbel temples in Egypt; Stonehenge in England; Mayan stelae in Guatemala and Mexico; and the Statue of Liberty in New York City. Public artworks usually have civic, political, religious, philosophical and/or historical meanings. They can depict people and other recognizable—or representational —subject matter, or they can be more abstract—or nonrepresentational , like Stonehenge. Public artworks' form, content, and location provide cues to viewers about how to interpret and interact with the work. For example, <i>The Hope Hygieia</i> 's phiale might have reminded ancient viewers of the importance of making offerings to the gods in the form of libations.

¹ Teachers, if supplies are limited, sculptures can be made with Twisteez wire and construction paper or modeling clay.

Making Art (cont.)

Weekend Assignment:

Pair up with a classmate to design and create a model for a public artwork to be placed in your town or community. Your research should include walking around the site or location for which you are designing the work. Take pictures of the site to share during your final presentation. How will the artwork connect to other features already existing at this site, such as buildings, open areas, benches, and trees? What will it look like? Think about size, shape, materials, negative and positive space, and imagery. You should also spend time thinking about how the artwork connects to the people in your community. What could it mean to them? How might it make them feel? How might they interact with it?

For inspiration, read about and/or visit the following public artworks in Los Angeles:

- *Todos Juntos* by Siobham Burke and Rob Berry in Boyle Heights
- *The Crenshaw District Hieroglyph Project* by Lauren Halsey
- *Urban Light* by Chris Burden at LACMA
- *The Freedom Sculpture* by Cecil Balmond in Century City

Possible Artwork/Sculpture Types:

Commemorative sculpture—represents an historical event or person. This sculpture can also be symbolic of a concern or future cause.

Environmental sculpture—represents a concern, respect or appreciation for the environment (nature, urban, or both).

Select your own theme—your sculpture represents or celebrates what your neighborhood is all about.

Reflection

Display the model artworks around the classroom and walk around to view them. Notice everyone's reactions to them— they are interacting with the artworks! Present your project to the class with your partner.

Prompts for oral and written reflection:

- What does this public artwork represent?
- Why did you choose this particular subject matter or theme?
- What is the artwork's title?
- How does the artwork's form represent your theme and title?
- How will the artwork's theme, title, texture, color(s) and form become one with the environment?
- How might people interact with your artwork?
- Do you think your public sculpture model successfully represents your community and its people? Why or why not?

Curriculum Connections

CCSS.ELA-LITERACY.SPEAKING AND LISTENING.6–8

6–8.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners. 6–8.2 Interpret information presented in diverse media and formats and explain how it contributes to a topic, text, or issue under study. 6–8.4 Present claims and findings, using pertinent descriptions and details.

National Core Arts Standards. Visual Arts. 6–12

Re7.2.6 Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions. Re7.2.7 Analyze multiple ways that images influence specific audiences. Cn11.1.6 Analyze how art reflects changing times, traditions, resources, and cultural uses.

Resources

Books for Students

Ancient Rome and Pompeii: A Nonfiction Companion to Magic Tree House #13: Vacation Under the Volcano Paperback

Mary Pope Osborne and Natalie Pope Boyce, illustrated by Sal Murdocca

The #1 bestselling chapter book series, Magic Tree House, takes a step back in time to the magical ancient city of Rome. Teachers can use Fact Trackers alongside the Magic Tree House companions to meet Common Core text pairing. Grades 2-5

City: A Story of Roman Planning and Construction

David Macaulay

Through text and black and white illustrations, this book shows how the ancient Romans planned and constructed their cities for the people who lived within them. Grades 4 and up.

Cleopatra VII: Daughter of the Nile, Egypt, 57 B.C.

Kristiana Gregory

Part of The Royal Diaries series, this book is a fictional diary in which Princess Cleopatra narrates major episodes from her life from age 12 to 14. Grades 4 and up.

DK Eyewitness Books: Ancient Rome

Simon James

This book uses photographs, integrated text and pictures, and works of art to help young readers discover one of history's most remarkable cities. It also provides insights into ancient Roman life. Grades 3-6

Books for Teachers

The Ahmanson Gifts: European Masterpieces in the Collection of the Los Angeles County Museum of Art

Philip Conisbee, Mary L. Levkoff, Richard Rand

An overview of many European highlights in LACMA's permanent collection, dating from the Renaissance to the nineteenth century. The catalog

includes Giorgio Vasari's *Holy Family with Saint Francis in a Landscape*.

Grand Tour: The Lure of Italy in the Eighteenth Century

Andrew Wilton and Ilaria Bignamini

This catalogue looks at the Grand Tour, the journey made by noblemen and gentlemen to Italy in search of antique and modern culture, from the point of view of several countries and includes the work of foremost artists of the period.

Life, Myth, and Art in Ancient Rome

Tony Allan

This richly illustrated guide provides insight into the culture and politics of ancient Rome, including its art, architecture, and engineering feats. Placing the art in its cultural context, the author covers themes in ancient Roman history that have long inspired the Western imagination.

Online Resources

Ancient Greek Dress

The Metropolitan Museum of Art

This essay explores ancient Greek dress. Secondary essays discuss its influence on modern fashion. Part of the Met's Heilbrunn Timeline of Art History.

https://www.metmuseum.org/toah/hd/grdr/hd_grdr.htm

Artemisia Gentileschi

Brooklyn Museum

American artist Judy Chicago's *The Dinner Party* is an icon of feminist art. On permanent display in the Elizabeth A. Sackler Center for Feminist Art, the artwork features a triangular banquet table with place settings for 39 historical and mythical famous women. One place setting is dedicated to Italian painter Artemisia Gentileschi.

https://www.brooklynmuseum.org/eascfa/dinner_party/place_settings/artemisia_gentileschi

The Grand Tour

The Metropolitan Museum of Art

An essay about the Grand Tour with corresponding artworks, chronology, and keywords. Part of the Met's Heilbrunn Timeline of Art History.

https://www.metmuseum.org/toah/hd/grtr/hd_grtr.htm

Roman Art: A Resource for Educators

The Metropolitan Museum of Art

This fully illustrated resource is designed for teachers of grades K–12 and includes a discussion of the relevance of Rome to the modern world, a short historical overview, and descriptions of forty-five works of art from the Museum's collection of Roman art. Lesson plans, classroom activities, maps, bibliographies, and a glossary are also included.

https://www.metmuseum.org/art/metpublications/Roman_Art_A_Resource_for_Educators

Roman Copies of Greek Statues

The Metropolitan Museum of Art

This essay explores the ancient Roman practice of copying Greek bronze statues and includes links to related essays and artworks. Part of the Met's Heilbrunn Timeline of Art History.

https://www.metmuseum.org/toah/hd/rogr/hd_rogr.htm

Teen Guide to Feminist Art

Brooklyn Museum

Written by teens, for teens, this guide includes information and questions that help define feminism, feminist art, and feminist art history.

https://d1lfxha3ugu3d4.cloudfront.net/education/docs/Teen_Guide_to_Feminist_Art_O417.pdf