SCHOLASTIC

art

SEPTEMBER/OCTOBER 2013
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Featuring:
- Janet Fish
- Paul Cézanne
- Henri Matisse
- Paul Gauguin
- Marc Chagall
- David Hockney

and more!

The Still Life
Working with Space

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MORE ONLINE:
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ART VIDEO:
The Still Life Today

DEBATE:
Who Owns This Matisse?

HOW-TO VIDEO:
Develop a Still Life

Cover: Janet Fish, (b. 1938), *Orange Bowl and Yellow Apples*, 1980. Oil on canvas, 46x50 in. Art © Janet Fish/Licensed by VAGA, New York, NY.

These sneakers are made from used skateboards!

Haroshi (b. 1978), *The Dunk series*, 2010. Recycled skateboards. © Haroshi.

KICK-FLIPPED KICKS

Contemporary artist Haroshi found a way to combine his love of skateboarding with his Japanese heritage. He makes his sculptures by stacking used skateboards. Then he carves them, creating sculptures, like these sneakers, which refer to extreme sports and popular culture.

Haroshi's process is similar to the one used to carve Japanese Buddha statues. In the 12th century, an artist who carved Buddha figures began placing a small crystal ball inside each statue where the heart would be located. The crystals represent the soul of the figure. Today, Haroshi incorporates this ancient tradition into his work. He puts small pieces of metal from used skateboards inside his sculptures before he begins carving, linking the materials to their former purpose.

Horse Dancers

For a week last spring, a herd of horses took residence in New York City's iconic Grand Central Terminal. Envisioned by artist and dancer Nick Cave, *Heard·NY* incorporates sculpture, dance, performance art, music, and sound. Cave is best known for his Soundsuits, sculptural costumes that make sounds when they move. Made of raffia, a natural material, the suits worn in *Heard·NY* rustle like tall grasses blowing in the breeze.

For this work, Cave partnered with The Ailey School, a modern-dance school. In pairs, 60 dancers donned Cave's handmade costumes, half representing the front end of a horse and the other half the back. Together, they transformed into colorful equine figures that grazed in their temporary pens before breaking into choreographed movement. Whimsical harp and percussion music accompanied them.

Grand Central Terminal is one of the largest transportation hubs in New York City. The presence of Cave's herd reminds viewers of a time when travelers rode horses instead of trains.

Nick Cave's colorful creatures dancing through Grand Central Terminal

Nick Cave (b. 1959), *Heard NY*. Raffia. Soundsuits: © Nick Cave. Photo: © Travis Magee.

Cloudy With a Chance of Innovation

Did you forget your umbrella? The forecast is cloudy, but you won't want to miss this unusual weather. Dutch artist Berndnaut Smilde figured out how to create the correct balance of temperature and humidity so that a quick burst from a fog machine results in a nimbus cloud—indoors!

But storm chasers beware. "I'm interested in the ephemeral aspect of the work," the artist told *The Washington Post*. The clouds vanish almost as quickly as they appear.

These artificial clouds don't hang around for long.

Berndnaut Smilde (b. 1978), *Nimbus II*, 2012. Digital C-type Print, 75x112 cm. Hotel MariaKapel, Hoorn. Photo: Cassander Eeftinck Schattenkerk. Courtesy the artist and Ronchini Gallery.

Identify objects in the foreground, middle ground, and background in this painting.

Jan Davidsz de Heem (1606-84), *Still Life*, 17th Century. Oil on canvas, 82.8x108 cm. Private Collection/ Johnny Van Haeften Ltd., London/ The Bridgeman Art Library.

Watch a Video! www.scholastic.com/art

How does Cotán use negative space in this painting?

Juan Sánchez Cotán (1560-1627), *Quince, Cabbage, Melon and Cucumber*, c. 1602. Oil on canvas, 69x84.5 cm. San Diego Museum of Art/Gift of Anne R. and Amy Putnam/ The Bridgeman Art Library.

The Artist's Bounty

Sink your teeth into these juicy paintings

Have you ever wondered why there are so many paintings of fruit? Fruit makes a great subject because, unlike a person posing for a portrait, it can't get up and walk away. An artist can return to an arrangement of fruit many times until the painting is perfect.

Paintings of fruit and other inanimate objects are called **still lifes**. But there is nothing still about a still life. Look at the four paintings on these pages, completed over the past 400 years. Each one shows fruit, but they are as different as, well, apples and oranges.

Pay attention to how each artist handles space. **Space** is the physical area represented in a painting. The world is **three-dimensional**. Some artists translate space, which we can move over, under, around, and through, onto a flat, **two-dimensional** surface called the **picture plane**.

Fruit in the Front

Seventeenth-century Dutch artist Jan Davidsz de Heem's (yahn da-VEED de HEEM) *Still Life*, above left, is a complicated scene. But it is clear that the objects in the **foreground**, such as the peeled lemon, are

closest to the viewer. The landscape through the open window, on the left in the **background**, is farthest from the viewer. Objects in the **middle ground**, such as the lobster, are in between.

Juan Sánchez Cotán (hwahn SAHN-ches co-TAN), a Spanish painter working around the same time as de Heem, handled the space in his still life *Quince, Cabbage, Melon and Cucumber*, bottom left, differently. The objects are all in the foreground, placed near the edge of a **horizontal plane**, or surface. **Vertical planes** rise on either side of the scene. The corners where the vertical and horizontal planes meet are **diagonal lines** that reach into the darkened background, giving the scene **depth**.

All About Lines

Objects that **overlap**, or partially cover, one another also give clues about the space represented in a painting. French artist Paul Gauguin (go-GAN) completed *Still Life with Teapot and Fruit*, top right, in 1896. The mango in the foreground is entirely visible, while the one all the way in the background is mostly covered.

American Pop artist Roy Lichtenstein played with this same idea in his 1973 *Still Life with Crystal Bowl*, bottom right. Each object in the painting is **outlined** in black with areas of solid, **flat color**. The green grapes seem to sit on top of the bananas, which partially hide the apples. How can you tell which fruit is in the foreground?

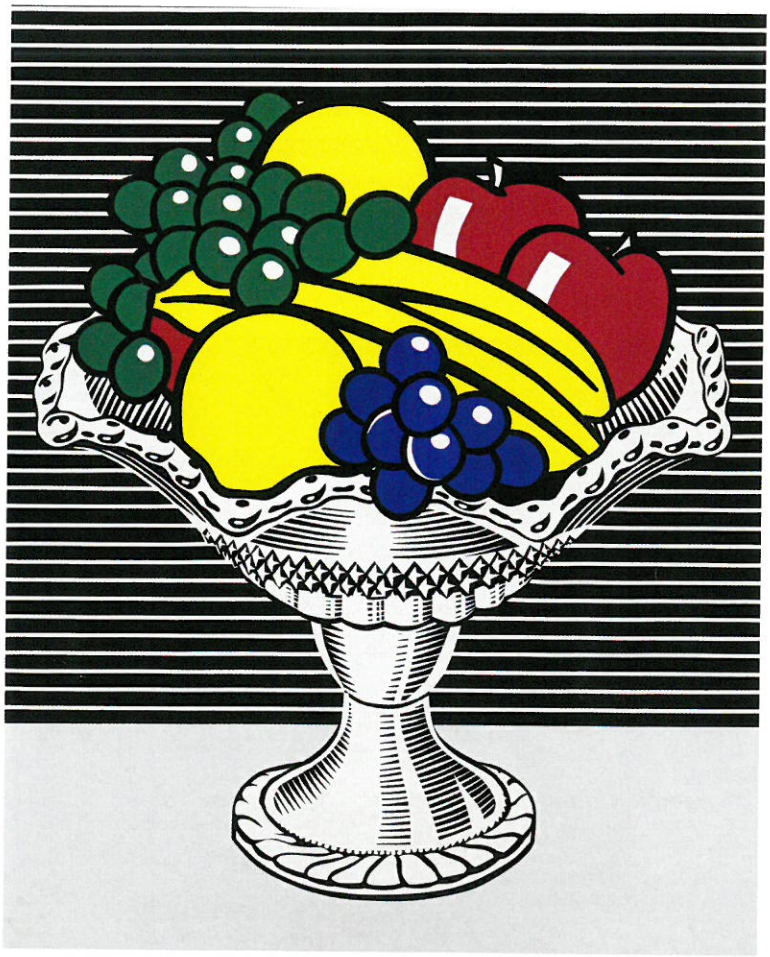
Around the Subject

Positive space is the shape of the objects represented in a work of art. In Cotán's work, the positive space is occupied by the fruit. The **negative space** is the area around it, the dark wall in the background. Look at the shape of the wall and the shape of the fruit. Why do you think the artist hung the objects on the left?

The use of negative and positive space in Lichtenstein's *Still Life with Crystal Bowl* is a bit confusing. The bowl of fruit is the positive space. Do you think the repeating black stripes are negative or positive space? Why?

Notice the figure in the background on the right. How does a human presence make this painting different from the others on these pages?

Paul Gauguin (1848-1903), *Still Life with Teapot and Fruit*, 1896. Oil on canvas, 18 3/4x26 in. The Walter H. and Leonore Annenberg Collection, Gift of Walter H. and Leonore Annenberg, 1997, Bequest of Walter H. Annenberg, 2002 (1997.391.2). The Metropolitan Museum of Art, New York. Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY.



What does Lichtenstein do to emphasize the shape of each piece of fruit?

Roy Lichtenstein (1923-1997), *Still Life with Crystal Bowl*, 1973. Oil and acrylic on canvas, 52x42 in. Whitney Museum of American Art, New York; Purchase, with funds from Frances and Sydney Lewis. 77.64. Digital Image, ©Whitney Museum of American Art, NY. © Estate of Roy Lichtenstein.

Reinventing a Bowl of Fruit

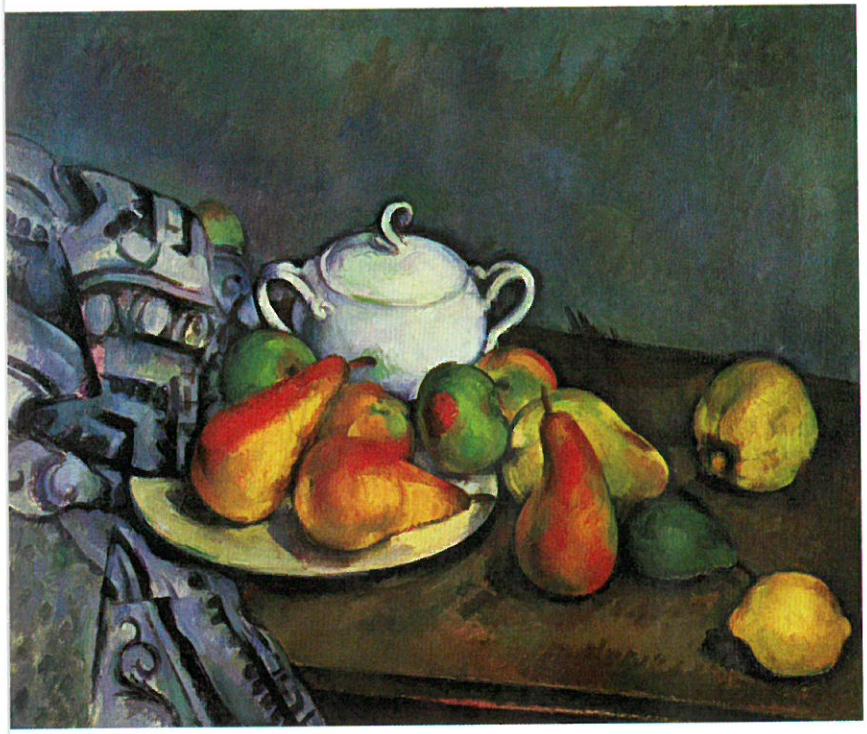
Paul Cézanne used geometry to defy the rules of still-life painting

Of all the artists who have painted still lifes, Paul Cézanne (say-ZAHN) is arguably the most important. While others saw fruit on a table, Cézanne saw shapes. He approached painting by thinking about his subjects as geometric forms instead of fruit on a table.

A Solitary Painter

Cézanne grew up in the countryside in the south of France. For a time, he lived in Paris and worked alongside other artists. But he didn't like when his work was criticized by the art community, so he decided to return to the country, where he could work alone. There, he was able to create his own style without the influence of other artists.

How does Cézanne show that the negative space in this painting is important?



Paul Cézanne (1839-1906), *Still Life with Sugar Basin and Fruit*, c. 19th. Oil on canvas, 45.7x35.6 cm. Private Collection/Photo © Christie's Images/The Bridgeman Art Library.

Developing a Unique Vision

When Cézanne painted his 1899 *Apples and Oranges*, right, he observed many geometric shapes throughout the composition. "Reproduce nature in terms of the cylinder and the sphere and the cone," the artist wrote.

Cézanne translated each object into a geometric shape. He saw pieces of fruit as irregular **spheres**. He also recognized a series of overlapping planes, or surfaces, in the draped fabric. Although this still life is painted on a flat canvas, the way the fabric folds onto itself, overlapping and forming **shadows** and **highlights**, creates the **illusion** of three-dimensional space.

> "I will astonish Paris with an apple."
>
> **–Paul Cézanne**

Cézanne observed this arrangement of objects from several different **points of view**. The pitcher is seen from the front, while the plate of fruit on the left is visible from above. Because the artist painted these objects from two different points of view, the scene seems to shift in an unnatural way. It almost looks like some of the fruit is about to roll right off the table.

The edge of the table is a diagonal line that pulls the viewer's eye from the lower left through the space to the upper right. The hanging white fabric in the foreground interrupts this line. The patterned fabric seems to rise up in the background, closing off the scene. This arrangement of fabric adds to the unnerving feeling that the composition is moving.

The diagonal edge of the table leads the viewer's eye into the painting.

Cézanne depicted this arrangement from multiple points of view, so some of the objects seem to balance precariously.

The folds in the draped fabric form intersecting planes.

Notice the spherical shape of the fruit.

Painting What Isn't There

In *Still Life with Sugar Basin and Fruit*, left, Cézanne played with negative and positive space. The positive space in this painting is made up of the table, the fruit, the fabric, and the sugar bowl. The negative space is the vast, darkened wall in the background.

Positive space is usually more important than negative space. But Cézanne makes the two equally important by painting the wall with visible **brushstrokes** and gradual variations in color. Cézanne has even painted the wall through the bowl's handles with great care. The negative space has the same level of detail, and therefore importance, as the positive space.

What role does geometry play in this composition?

Paul Cézanne (1839-1906), *Apples and Oranges*, 1895-1900. Oil on canvas, 74x93 cm. Musée d'Orsay, Paris, France/Giraudon/The Bridgeman Art Library.

WRITE ABOUT ART

Write a list of words describing the painting above. What colors do you see? How would the fruit smell and taste? Use the words in your list to write a short description of this painting.

How does Marc Chagall give this still life a dreamlike quality?

Marc Chagall (1887-1985), *Cubist Still Life*, 1911. Oil on canvas, 63x78 cm. Private Collection. © 2013 Artists Rights Society (ARS), New York/ADAGP, Paris. Photo: Art Resource.

New Points of View

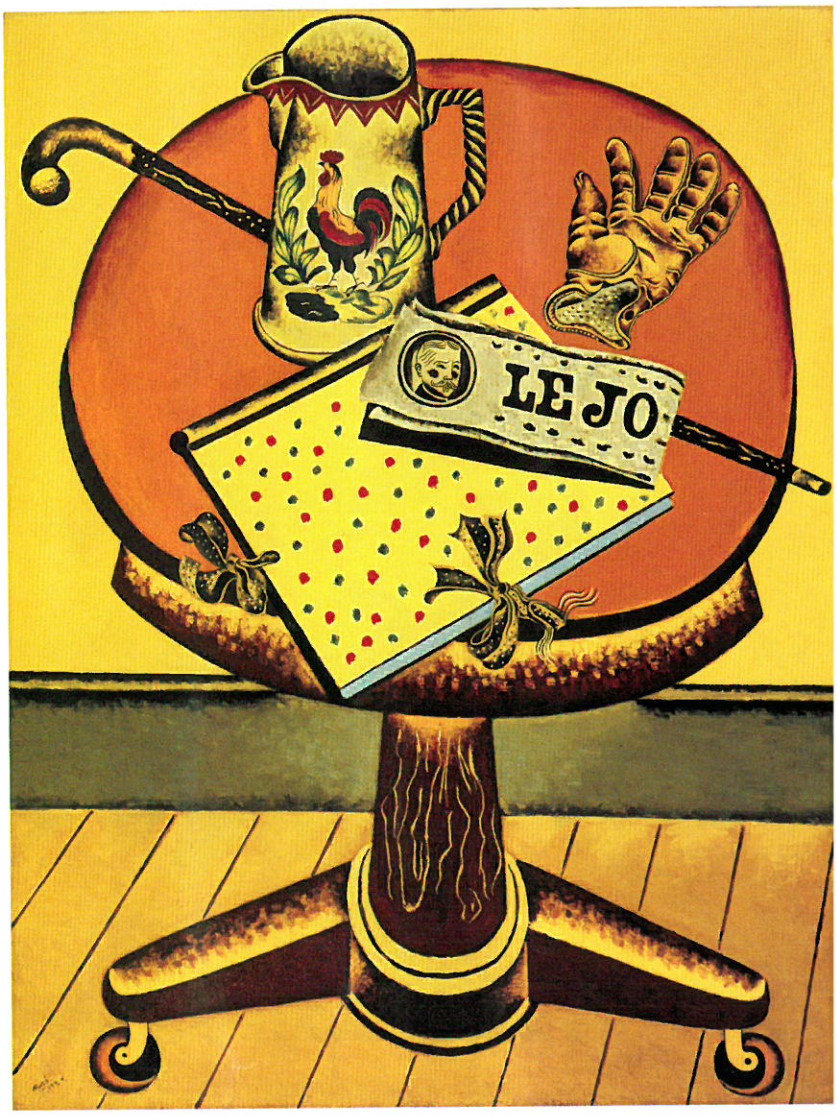
These artists turned the tables in still-life painting

Compare the paintings on these pages with the images on pages 4 and 5. How are they similar? How are they different?

Paul Cézanne's experiments with geometry inspired other artists to try painting three-dimensional space in new ways. These artists became less concerned with depicting a scene realistically. Instead, they realized that everyone knows a canvas is flat, so there is no reason to try to create the illusion of physical space. The still life was the perfect subject for their experiments.

Chagall Dreams of Space

Marc Chagall (mark shuh-GAHL) was born in Russia, and many of his paintings show memories from his childhood. In his 1911 painting *Cubist Still Life*, above left, Chagall depicted items found in a kitchen. The painting is split into irregular shapes, which represent the folds of a tablecloth. Chagall painted the tablecloth in soft **hues** of blue, red, and white. The surface of the table looks more like pieces of a puzzle than fabric. These shapes and the hazy light create a dreamlike quality.



Why do you think Joan Miró chose to use large areas of flat color?

Joan Miró (1893-1983), *Still Life – Glove and Newspaper*, 1921. Oil on canvas, 46x35¼ in. Gift of Armand G. Erpf. (18.1955). The Museum of Modern Art, New York. Digital Image © The Museum of Modern Art/ Licensed by SCALA/Art Resource, NY. © Successió Miró/Artists Rights Society (ARS), New York/ADAGP, Paris 2013.

Miró Defies Gravity

Spanish artist Joan Miró's (hwahn mir-OH) 1925 *Still Life*, above, illustrates items a gentleman might use, including a glove and a cane. Miró painted the tabletop from directly above. The base of the table is shown from the side. These differing

How many viewpoints can you find in this painting?

Pablo Picasso (1881-1973), *Mandolin, Fruit Bowl, and Plaster Arm*, 1925. Oil on canvas, 97.8x130.2 cm. The Metropolitan Museum of Art, Bequest of Florene M. Schoenborn, 1995 (1996.403.2). Image © The Metropolitan Museum of Art. Image source: Art Resource, NY. © 2013 Estate of Pablo Picasso/ Artists Rights Society (ARS), New York.

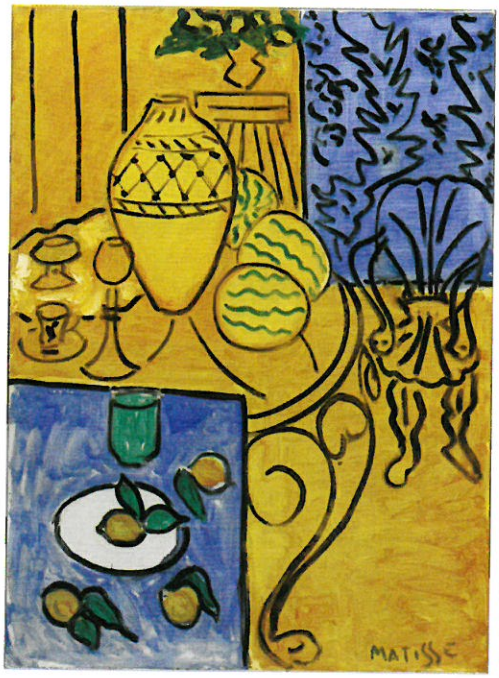
points of view make it look like the tabletop is tipped forward and the objects are defying gravity. The items are **graphic**, or cartoonlike, with no shadows on the tabletop under them. This emphasizes the illusion that they are floating in front of the table, rather than actually sitting on it.

Picasso Sees Double

In his 1953 painting *Mandolin, Fruit Bowl, and Plaster Arm*, above, Pablo Picasso showed distinct parts of the work from different points of view. The mandolin, a type of musical instrument, is shown from both the front and the side. This fractured space makes it hard to define the foreground and background of the painting. It also makes the objects in the still life harder to recognize. What other objects can you identify?

Matisse Draws the Line

Henri Matisse (on-REE mah-TEES) painted his 1946 *Interior in Yellow and Blue*, bottom right, using **contour lines**, or curving lines that show an object's shape. These lines are on flat planes of color, creating seamless transitions between the foreground and background. The table in the middle is painted in the same yellow as the background. Matisse's open, scrolling lines allow the viewer's eye to move easily from the vase on the table, to the table itself, to the wall and floor behind it. How does this challenge the relationship between the foreground and background?



Why do you think Henri Matisse used only four colors in this still life?

Henri Matisse (1869-1954), *Interior in Yellow and Blue*, 1946. Oil on canvas, 116x81 cm. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. Photo: © CNAC/ MNAM/Dist. RMN-Grand Palais/Art Resource, NY. ©2013 Succession H. Matisse/Artists Rights Society (ARS), New York.

WRITE ABOUT ART

Write a paragraph comparing a painting on these pages with a painting on page 4 or 5. How do each of the artists show physical space?

5 Things to Know About Space in Art

1 HIGHLIGHTS AND SHADOWS ADD DEPTH ▶

Wayne Thiebaud is known for his paintings of desserts, which are shown in neat rows as if they have been mass-produced. In his *Cakes*, painted in 1963, Thiebaud used **impasto** (im-PAHS-toh), or paint added to the canvas in thick layers, to illustrate creamy frosting on the desserts. The artist painted highlights and shadows on the curved edges of the cakes, defining their round shapes. The cakes are on thin pedestals that rise above a clean, white countertop, just like at a bakery. The cakes are shown from above with dark, circular shadows under each one. These shadows emphasize the space between the colorful cakes and the stark white plane below.

How do the shadows help viewers understand space in this painting?

Wayne Thiebaud (b. 1920), *Cakes*, 1963. Oil on canvas, 60x72 in. Gift in Honor of the 50th Anniversary of the National Gallery of Art from the Collectors Committee, the 50th Anniversary Gift Committee, and The Circle, with Additional Support from the Abrams Family in Memory of Harry N. Abrams 1991.1.1. National Gallery of Art, Washington, DC. Art © Wayne Thiebaud/Licensed by VAGA, New York, NY.

Why is the mirrored surface important in this painting?

Janet Fish, (b. 1938), *Orange Bowl and Yellow Apples*, 1980. Oil on canvas, 46x50 in. Art © Janet Fish/Licensed by VAGA, New York, NY.

◀ 2 REFLECTIONS REVEAL MORE

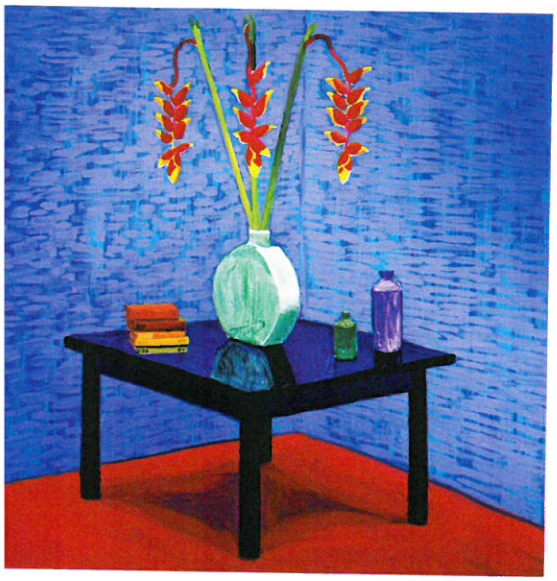
Janet Fish is an American painter who spent time on the island of Bermuda when she was growing up. The island's bright colors and dazzling light influenced her work. Her 1980 painting *Orange Bowl and Yellow Apples* shows glass bowls filled with fruit and flowers. Bright highlights circle the edges of the blue bowl. Fish added highlights like these to emphasize the shape of each object. The bowls sit on a mirrored surface. Fish painted the undersides of the bowls, which are reflected in the mirror. This technique adds depth and interest to the composition.

3 CONTOUR LINES CREATE CLARITY ▶

American artist Tom Wesselmann created his *Still Life with Fuji Chrysanthemums (Double Layer)* with contour lines. This work, which started as a drawing, is made of flat, laser-cut steel that hangs on the wall like a painting. Wesselmann **stylized** the objects with loose, scribbled lines that suggest shape and three-dimensionality. Notice how the lines on the fruit act like shadows.

How do the contour lines show space?

Tom Wesselmann (1931-2004), *Still Life with Fuji Chrysanthemums (Double Layer)*, 1985/92. Alkyd on cut-out steel, 60x75 in. Photo Credit: Jeffrey Sturges. Art © Estate of Tom Wesselmann/Licensed by VAGA, New York, NY.



◀ 4 NEGATIVE SPACE CAN BE A POSITIVE

The negative space around the table in *Halaconia In Green Vase*, by British painter David Hockney, is just as important as the positive space. The entire table is visible, as are the floor and the walls around it. Hockney accentuated the plain blue wall in the background by adding subtle **texture**. The objects on the table are deliberately arranged with space between them. The long yellow-green stems of the flowers draw the viewer's eye to the upper edge of the canvas, then plunge downward. This movement and the colorful flower petals against the cool blue wall emphasize the space around them.

Why is it important that the entire table is visible in this still life?

David Hockney (b. 1937), *Halaconia in Green Vase*, 1996. Oil on canvas, 72x72 in. Photo Credit: Steve Oliver. © David Hockney.

How does the dark background emphasize the objects in the foreground?

Roberto Bernardi (b. 1974), *Candy Rainbow*, 2010. Oil on canvas, 87x125 cm. Bernarducci Meisel Gallery, New York. © Roberto Bernardi.

◀ 5 CROPPING SUGGESTS MORE SPACE

Can you believe this is a painting? Italian artist Roberto Bernardi completed *Candy Rainbow* with **photorealistic** precision. This means the painting is so detailed that it appears to be a photo. Bernardi **cropped** the right edge of the image, cutting off the jar of lollipops. This shows that the still life continues beyond the edge of the picture plane, or area shown. The artist carefully arranged the candy and jars to move the viewer's eye through the space. Where do the diagonal lines lead your eyes?

DEBATE

Stolen Matisse Scandal

This colorful painting is at the heart of a dark controversy

Henri Matisse's painting *Blue Dress in a Yellow Armchair* is the cause of an international art-world dispute. The Henie Onstad Arts Center, a museum in Norway, currently owns the masterpiece. But the family of a deceased French art dealer named Paul Rosenberg has come forward saying the Nazis stole it from Rosenberg in 1941.

During World War II, the Nazis confiscated countless valuable artworks and cultural objects from Jewish families. Nazi leader Adolf Hitler planned to build a museum after the war to display the looted collection. Many families have been searching for their lost artworks since the end of the war.

Rosenberg's family is demanding that the museum return the painting to them. His artworks were taken "under difficult conditions, in a cruel and unfair situation," Marianne Rosenberg, the dealer's granddaughter, recently told The Associated Press. "We wish to recover that which we consider ours." Historic documents support the family's claim, showing that the painting is one of many artworks seized from Rosenberg's gallery.

Matisse painted *Blue Dress in a Yellow Armchair* in 1937, the year Rosenberg bought it.

Henri Matisse (1869-1954), *Woman in Blue in Front of Fireplace* (Or, *Blue Dress in a Yellow Armchair*), 1937. Henie Onstad Kunstsenter, Norway. Digital Image: ©2013 Succession H. Matisse. Artwork: ©2013 Succession H. Matisse / Artists Rights Society (ARS), New York.

The founder of the Henie Onstad Arts Center wasn't aware that the painting was stolen when he bought it in 1950. Museum authorities say the painting should remain in their collection because under Norwegian law, if you possess an item for at least 10 years, it is legally yours.

What do you think? Should the museum keep the painting or give it back to the Rosenberg family?

YES **The museum should keep the painting.**

NO **The museum should give the painting back.**

You decide! Find evidence in the text to support your argument.

Tell us what you think!
www.scholastic.com/art

STUDENT OF THE MONTH

Painting the Sweet Life

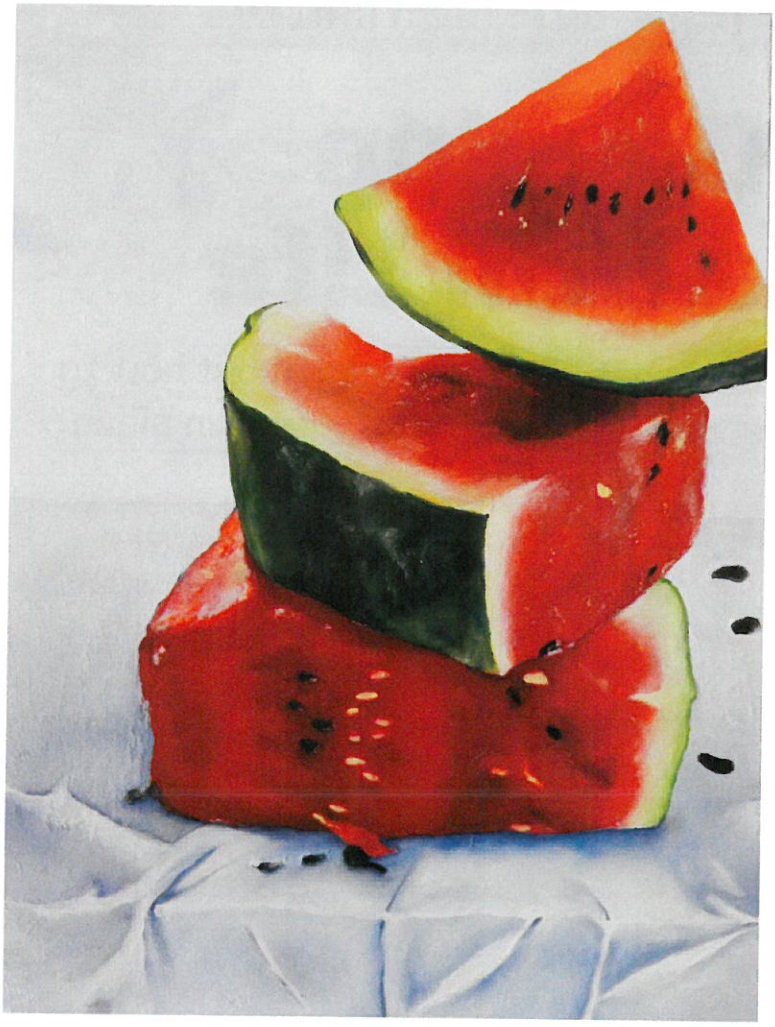
This artist's colorful canvas might make your mouth water

Sarah Sexton understands that some people may find art boring and repetitive. "I'm always looking for ways to take a traditional subject and make it look fun and interesting," says Sarah, 16. A junior at Kings High School in Kings Mill, Ohio, Sarah hopes to have a career in fine art or design.

When did you first get serious about art? I've always loved doodling, but I got serious after eighth grade, when I started taking classes at a private art studio. I learned techniques like shading and perspective, which deepened my love of art because of what I could create with these amazing new tools.

What inspired this award-winning painting? Last fall, I decided to make my first oil painting. I knew I wanted my subject to be culinary since I love food. My studio-art teacher said, "Why not try fruit?"

How did you compose the space in the image? I wanted the watermelon to be the focal point. The slices are large and in the center so they take up most of the empty space and make a big statement. I added the texture of the tablecloth, so the space felt definite. As your eye moves up, the background detail disappears. Near the top, there is no detail. It may make you wonder if anything is really there at all.



How did Sarah create an unusual sense of space in this painting?

How did you create your painting? First, I outlined in pencil what I wanted to paint on the canvas and laid down light lines where I wanted the color to change from one shade to the next. Then I started painting the watermelon. I worked in chunks from the top to the bottom. After I laid down the color, I went in and added the details and shading. Last, I did the background. I worked from the upper left-hand corner and gradually went down and to the right.

What advice do you have for aspiring artists like yourself? If you want to try something different, go for it. Art isn't about trying to make everyone like your work. It's about taking risks and trying to evoke an emotion. If you like it, that's what matters most.

Scholastic Art & Writing Awards

Sarah won a National Silver Medal in painting in the 2013 Scholastic Art & Writing Awards. To find out more about this program, visit **artandwriting.org**.

Sarah Sexton

Sarah Sexton, 16, Silver Medal, Painting. Images courtesy of the Alliance for Young Artists & Writers and the Scholastic Art & Writing Award Winners of 2013.

Develop a Still Life

Use what you've learned about how to show space to create your own piece

You've seen how artists create the illusion of three-dimensional space on a two-dimensional canvas. Now it's your turn to arrange objects, create drawing studies, and develop a finished still life.

Use interesting and unexpected objects in your still-life arrangement.

MATERIALS

- 9" x 12" white drawing paper
- 12" x 18" white drawing paper
- 12" x 18" black construction paper
- graphite
- vine charcoal
- erasers
- pen and ink
- markers
- colored pencils
- crayons
- oil pastels
- objects for still life

STEP 1 Arrange Your Still Life

Select the objects for your still life. Choose a variety of objects that are different sizes, shapes, and colors. This will help create a dynamic composition. Drape fabric over the table, making sure it folds over itself and hangs off the edge. This will help make dramatic shadows. Set up the objects in the center of the table. You can add levels to the arrangement by placing some of the objects on boxes or blocks.

TIP: Choose common objects for your arrangement. If you are familiar with them, it will be easier to capture their size and shape.

Get familiar with the shape of each object by completing at least one contour drawing.

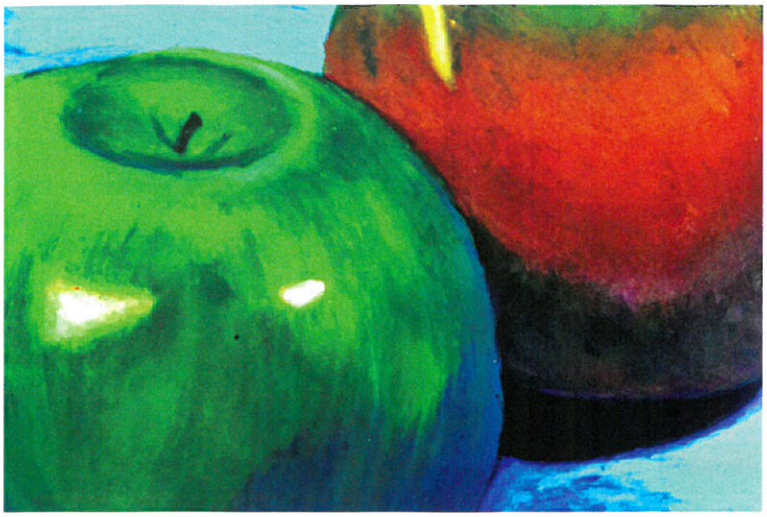
When you are comfortable with your composition, begin to add color.

STEP 2 Create Drawing Studies and Develop Your Composition

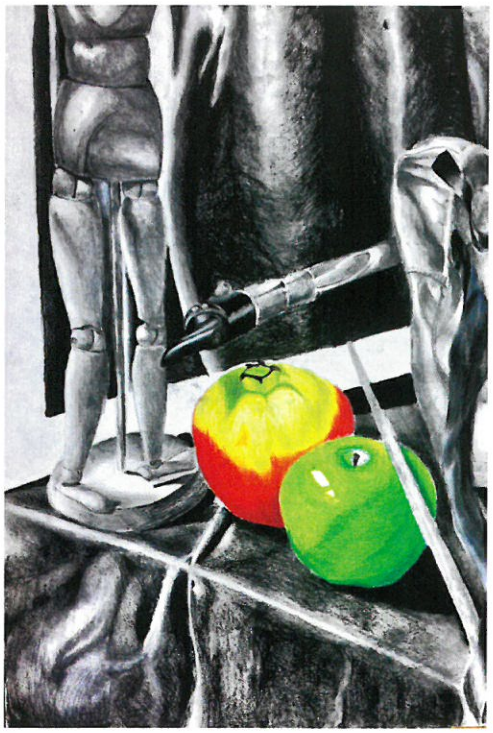
On 9" x 12" white paper, complete two contour studies of the still life using graphite or vine charcoal. Focus on areas that interest you, and find unusual ways to crop the image. Then complete another study of the still life, this time experimenting with pen and ink or marker, on 12" x 18" white paper. Begin to add color to this study by experimenting with colored pencil or crayons.

TIP: Remember to look at the shape of the negative space. This can be just as interesting as the positive space.

Courtesy Debi West (cropped apples, overlapping shapes); David Walter Banks (all other photos)



In this piece, the student chose to crop tightly, focusing on just the fruit.



How can you tell where the foreground, middle ground, and background are in this composition?

Spotlights will add drama to your final composition.

STEP 3 Introduce Light and Shadow

Turn off the lights and use two or three spotlights to accentuate color and contrast in your arrangement. Place the spotlights around your still life at varied heights to create deep shadows. Create your final drawing on 12" x 18" black or white paper. Think carefully about how to crop your drawing before you begin. Develop your drawing using oil pastels to emphasize contrast, light, color, and shadow.

TIP: Use what you learned while making drawing studies of the objects in this arrangement to develop your final drawing.

How does the student artist use overlapping shapes to define the space?

Watch a Video! www.scholastic.com/art

Prepared by Debi West
North Gwinnett High School, Suwanee, GA

Ve Neill designed the makeup for these iconic characters.

Read More Online! www.scholastic.com/art

Painting the Stars

Ve Neill talks about designing makeup for the movies

SCHOLASTIC ART: What is your job?
VE NEILL: I am a makeup artist for the film industry. I've worked on a lot of awesome films including *The Amazing Spiderman*, *Thor*, and the Pirates of the Caribbean movies.

SA: How do you design the makeup for a character in a film?
VN: When I'm creating a character who has been in a book, I try to stay as close to the book as possible. For example, Effie Trinket [top left, played by Elizabeth Banks] from *The Hunger Games* series is quite flamboyant. But if I designed elaborate makeup, and she had a big dress on, and the hairdresser gave her crazy hair, she would have ended up looking like a clown. We started with the wardrobe, and the hairstylist built a wig to complement it. Then I had to decide how far I could go with her makeup without making her look ridiculous.

SA: Who else is involved in the process?
VN: The director, the costume designer, the production designer, and even the actor all have input. After studying their characters, actors have ideas about how they should look. Cosmetically, the ideas are mine, but I get a lot of inspiration from other departments.

SA: What is surprising about your job?
VN: It always amazes me to see how easily you can transform somebody into someone else just by using paint.

SA: What do you love about your job?
VN: I work with some of the most fantastically creative and fun people in the world. When I started out, I did it for nothing because I just loved doing it.

SA: What are the most important skills that you need to do your job?
VN: You have to know how to paint because that's literally what you're doing—painting on someone's face. If you're going to make prosthetics, it's important to be able to sculpt as well.

SA: Do you have advice for someone who is interested in being a makeup artist?
VN: Take classes in film makeup so you can learn a little bit of everything and get some background. And then from there, decide which area you want to pursue.

CAREER PROFILE

MAKEUP ARTIST

Salary: Freelance makeup artists earn from $18,000 to $100,000 per year, depending on experience and the number of films they work on.

Education: Most makeup artists have a certificate or an associate's degree. Many have a fine art background as well.

Getting started:

- Look at makeup magazines and websites to learn new techniques.
- Experiment! Practice applying makeup on friends.
- Create a portfolio of photographs that show your skills.

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