MUCHA

Master Artist of Art Nouveau

October 14 - Novemeber 20, 2016

The Florida State University
Museum of Fine Arts

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MoFA

Florida State University Museum of Fine Arts

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Letter to the Educator

Dear Educator,

This packet was created by the Education Program at the Florida State University Museum of Fine Arts as a tool to help you teach your students about Alphonse Mucha and his extraordinary work. In regards to art and culture, Mucha was a master of the Art Nouveau movement. The mezmerizing style that captivated the art world during the late nineteenth and early twentieth centuries continues to inspire today's artists. Within the packet, you will find information on Alphonse Mucha and his art, as well as educational articles regarding movements and artists that influenced him.

We would also like to extend an invitation to attend our upcoming exhibition in the Fall of 2016. This exhibition will be a solo show of Alphonse Mucha's prints, which provides an opportunity for students to interact with his work first hand. The museum will be offering guided tours and events. For more information about visits and tours, please contact Viki D. Thompson Wylder at (850) 645-4681.

Feel free to use this packet to help prepare students for a visit to the museum or as a part of your regular curriculum. This packet is in accordance with Florida's Common Core Standards. All images in this packet are for educational use only. We hope this packet will be a helpful tool for you and your classroom.

Sincerely,

Stephanie Antonijuan
Daniel Bianco
Janet Clement
Michelle Ibarra
McKenna Mulvany
Lisa Ortigas
Maghan Stone

Common Core Standards

Elementary School

VA.1.C.2.1
Describe visual imagery to complete artwork.
VA.1.C.3.2
Distinguish between artwork, utilitarian objects, and objects from nature.
VA.1.S.3.2
Discuss the qualitites of good craftsmanship.
VA.2.S.3.4
Describe the differences between using one's own ideas, using someone else's ideas as one's own, and drawing inspiration from the works of others.
VA.3.C.2.1
Assess personal artworks for completeness and success in meeting intended objectives.
VA.3.S.1.3
Incorporate ideas from art exemplars for specified time periods and cultures.
VA.3.S.3.2
Develop craftsmanship skills through repeated practice.
VA.4.C.3.3
Use the art-making process, analysis, and discussion to identify the connections between art and other disciplines.
VA.4.F.2.1
Discuss how artists and designers have made an impact on the community.
VA.4.F.3.2
Collaborate with peers in the art room to achieve a common art goal.
VA.4.H.1.1
Identify historical and cultural influences that have inspired artists to produce works of art.

Middle School 6-8

VA.68.C.2.3
Examine artworks to form ideas and criteria by which to judge/assess and inspire personal works and artistic growth.
VA.68.C.3.4
Compare the uses for artwork and utilitarian objects to determine their significance in society.
VA.68.H.2.1
Describe how previous cultural trends have led to the development of new art styles.
VA.68.H.3.3
Create imaginative works to inclue background knowledge or information from other subjects.
VA.68.S.3.1
Use ideas from cultural, historical, and artistic references to create personal responses in personal artwork.

High School 9-12

SS.912.A.1.4
Analyze how images, symbols, objects, cartoons, graphs, charts, maps, and artwork may be used to interpret the significance of time periods and events from the past.
SS.912.A.3.10
Review different economic and philosophic ideologies.
VA.912.C.2.1
Examine and revise artwork throughout the art-making process to refine work and achieve artist objective.
VA.912.C.2.2
Assess the works of others, using established or derived criteria, to support conclusions and judgements about artistic progress.
VA.912.C.3.3
Examine relationships among social, historical, literary, and/or other references to explain how they are assimilated into artworks.
VA.912.C.3.5
Make connections between timelines in other content areas and timelines in the visual arts.
VA.912.F.2.3
Analyze the potential economic impact of arts entities to revitalize a community or region.
VA.912.F.2.7
Evaluate the effects of creating works of art for sale or donation to support local organizations for social or economic causes.
VA.912.H.1.9
Describe the significance of major artists, architects, or masterworks to understand their historical influences.
VA.912.H.2.2
Analyze the capacity of the visual arts to fulfill aesthetic needs through artwork and utilitarian objects.
VA.912.H.2.5
Analyze artwork from a variety of cultures and times to compare the function, significance, and connection to other cultures or times.

Biography of Alphonse Mucha (1860 - 1939)

Portrait of Alphonse Mucha, in about 1906

Alphonse Mucha was born on July 24th, 1860 in the European town of Ivancice, in the Moravia region, which is now part of the Czech Republic. Mucha is best known as one of the most influential artists in the Art Nouveau movement. He is remembered for his ornate linear designs on various posters, magazine covers, menus, folder covers, postcards, and personal works. His father, Andreas Mucha, originally wanted him to become a priest, but instead Alphonse chose to pursue his love and talent for art and drawing.

In 1879, at the age of 19, he moved to Vienna where he began drawing classes. He also acquired work in 1879 with the firm of Kautski-Brioschi-Burghardt. Burghardt was a manufacturer of theatrical sets, but the firm faced financial problems in 1881, which left Alphonse Mucha jobless. Mucha was able to find new work under the patronage of Count Karl Khuen in Mikulov, located in his home Moravia region. Khuen commissioned Mucha to restore family portraits and paint murals for the dining room of his castle in Hrusovany.

Khuen's younger brother, Egon, as an amateur artist appreciated Mucha's work greatly, and supported studies at the Munich Academy of Art in 1885. In 1887, Count Egon continued to support Mucha in his move to Paris, where he then studied at the Academie Julian and Academie Colarossi. To additionally support himself, Mucha created illustrations for minor magazines and journals. In 1894, the Parisian actress, Sarah Bernhardt, commissioned Mucha to create a poster for *Gismonda*, the play in which she was starring. After rejecting his first draft, she was pleased with the newer Art Nouveau style he used in the second one. Bernhardt was so pleased, that she made an agreement to work exclusively with Mucha for the next 6 years.

Biography of Alphonse Mucha (cont.)

Bernhardt's patronage helped Mucha's work become renowned in the Art Nouveau movement. Between 1895 and 1904, he was commissioned to create numerous panneaus (decorative panels), calendars, ornate menus, as well as covers and illustrations for books and periodicals. Mucha's works were presented in a variety of publications that included: *L'Image, L'Illustration, La Plume, L'Estampe Modern, Cocorico, Le Mois, Otenas,* and *Cho*.

His fame in the Art Nouveau movement led him to begin producing instructional folios to teach students and fellow artists Art Nouveau. Mucha visited the United States in 1904 to teach as a portrait painter. In 1903, before visiting the United States, Mucha met his future wife, Maruska Chutilova, a Czech woman he would marry three years later. They were married in Prague, and had two children, Jaroslava and Jiri. Both were used as models in Mucha's later work.

At this point in his career, he began moving away from commercial art. Supported by the wealthy American businessman Charles R. Crane, Mucha began to work on his personal art including *The Slave Epic*, a series of 20 paintings recounting Slavic history, which was eventually donated to the city of Prague in 1928. Mucha continued to work in the Art Nouveau style until his death on July 14th, 1939.

Sarah Bernhardt as La Princesse Lointaine poster for *La Plume* Magazine, Alphonse Mucha 1897

Artists and Movements that Inspired Mucha

Alphonse Mucha's home region of Moravia, though now part of the Czech Republic, was then a part of the Austrian empire. Growing up he observed art in local churches as he experienced the spiritualism of Eastern European religious practice. He also was exposed to local folklore and traditions, which were on the rise despite efforts to “Germanize” the Czechs. This spiritualism and Slavic nationalism would be the most important influences to Mucha throughout his career. His art was labeled as Art Nouveau in style, but Mucha considered himself a Czech artist and his work a descendant of traditional Czech folklore and art.

In 1894, Mucha met August Strindberg, a Swedish dramatist and writer, who introduced him to both Mystical Philosophy and Occultism. The Symbolist Movement, another contemporary movement dealing with the spiritual and occult, pushed Mucha to further add to the spiritualism and mystical appearance of his work.

Another of his many influences was the William Morris’ Arts and Crafts Movement in England, which emphasized simple forms, traditional craftsmanship, and folk styles. The influence of this folk-and-nature-inspired movement can be seen in Mucha’s simple forms, his look to traditional and folk art styles, and the abundance of nature in his work, which he often used as a decorative element. Japanese art -- particularly woodblock prints -- also left a visible influence on Mucha’s work. Just as Japanese women’s bodies were elongated on woodblock prints, so were the women in Mucha’s posters. In addition, Mucha's compositions are generally asymmetrical and filled with ornamentation, just as they are in Japanese prints.

Mucha, of course, pulled from various historical European art movements and traditions in the creation of his unique style. In his work, viewers can see elements of the Neoclassic, Neo-Gothic, Neo-Rococo, and Neo-Baroque styles, as well as elements of Byzantine and Celtic traditions. The sheer number of influences made Mucha’s Art Nouveau style unique. In contrast, most previous European art traditions pulled from one main source of inspiration.

Detail of Mucha poster

Artists and Movements that Inspired Mucha (cont.)

Example of Symbolism
Adele Bloch-Bauer II
Gustav Klimt, 1912

Example of Japanese Woodblock
Woman Combing her Hair
Hashiguchi Goyo, 1920

Example of William Morris' Arts and Crafts Movement
The Forest Tapestry
William Morris, 1887

What is Art Nouveau?

Art Nouveau, or “New Art,” was an artistic movement that was popular in Europe and the United States from 1890-1910, and again in the 1960’s. Originally developed in England, Art Nouveau flourished in Spain, Italy, and France as well, where it’s moniker was developed in a Parisian gallery. Art Nouveau was inspired by several different other artistic movements and philosophical ideals.

During the 1800’s, artists began to move further and further away from historic tradition and towards a more abstract way of thinking. Painters such as Paul Gauguin, leader of the Symbolist movement, and architects such as William Morris, who pioneered the Arts and Crafts style, both influenced Art Nouveau, as did the widespread trend of Japanese wood block prints, referred to as Japonismé. Japonismé was the technique of creating art in the style of Japanese wood block prints, which included bold color, a flat composition, and most often some scene of a figure in nature combined with some sort of text. In Art Nouveau, the trope of the figure in nature would most often be a whimsical female figure, as women’s long, swirling hair was reminiscent of the metalwork in Art Nouveau architecture.

In Alphonse Mucha’s *The Seasons*, the female figures are depicted as being one with nature -- their hair and body parts fused into the flora and fauna of the surrounding environment. By far the most important theme of Art Nouveau was that of ushering art into the modern age. The text in Art Nouveau posters and prints would often display the name of well-recognized and luxurious brands, such as the champagne company Moët and Chandon. Art Nouveau stood for the synthesis of nature and consumerism -- sending the message that it was not necessary to give up one in order to appreciate the other.

Example of Japanese Woodblock Print, Hokusai, *The Great Wave* from the series *Thirty-six Views Mount Fuji*, 1830

What is Art Nouveau? (cont.)

Comprised of architecture, interior design, jewelry, posters, and illustrations, Art Nouveau's most common patterns consisted of curving, organic lines, with artists often including motifs such as tree branches, flower stalks, and insects -- for example, bees and dragonflies. There was an emphasis on light in Art Nouveau architecture, which would shine through swirling ornamentation to create dimension and decoration on every surface of the structure. To Art Nouveau artists, their movement was expressive of the freedom and constant metamorphosis of nature, which was symbolic of breaking away from the classical ideal to become more experimental and bold. Art Nouveau took to the extreme the stylized floral and organic forms of the Arts and Craft Movement.

The most common theme in Art Nouveau was the organic essence of nature, represented by the iconography of insects, reptiles, water life, and flowers. Art Nouveau architecture contained curvilinear metalwork that mimicked vines, ivies, and tree branches.

La Tournée du Chat Noir avec Rodlphe Salis, Alexandre Theophile Steinlen, 1896

Adele Bloch Bauer I, Gustav Klimt, 1907

Salon des Cent, Alphonse Mucha, 1897

Menus, Alphonse Mucha, 1899

The Works of Alphonse Mucha

Illustration from *Clio*, Alphonse Mucha, 1900

L'Illustration, Alphonse Mucha, 1896

L'Estampe Moderne
Alphonse Mucha,
August 1898

Inspired by Alphonse Mucha

Alphonse Mucha is known as the Father of Art Nouveau, as he influenced many artists during his own lifetime and for generations after; his work is still respected today. A notable artist heavily influenced by the Father of Art Nouveau was Victor Horta. Horta (1861-1947) was a Belgian architect and designer credited with bringing the Art Nouveau style from decorative arts to architecture. Horta had seen an Alphonse Mucha exhibition and was inspired by the sinuous, organic lines and natural motifs. From this inspiration, he used the style in the design of the Hôtel Tassel in Brussels, Belgium.

The Hôtel Tassel consisted of three different parts. Two parts were rather conventional in brick and stone. It is the innovative plan and use of decorative arts in the third part that truly encapsulates the Art Nouveau style. The third part of the building was a steel structure covered in glass, and connected to the rest of the Hotel. A glass roof brings in natural light which enhances Horta's detail in stained glass, mosaic flooring, and furnishings. Curvilinear bontanical motifs in the floors, walls, columns, and staircase comprised an artistic innovation known as biomorphic whiplash. The Hôtel Tassel then influenced the French Art Nouveau architect Hector Guimard, who later developed a personal interpretation of Horta's example. Guimard (1867-1942) designed public works in France, including the entrances, buildings, and lettering of the station entrances of the Paris Métropolitain, that are still in use today.

Although the popularity of the Art Nouveau style in decorative arts gave way to 20th-century Modernist styles, Art Nouveau is considered an important transition between the eclectic historic revival styles of the 19th century and Modernism. Art Nouveau is a unique art style because it is a total art style. A total art style, coming from the German word Gesamtkunstwerk, is an art style that makes use of all or many art forms. Victor Horta had contributed to this status by introducing Art Nouveau into architecture.

The Hotel Tassel staircase, Horta

Paris Metropolitain entrance, Guimard

Inspired by Alphonse Mucha (cont.)

Today, Art Nouveau upholds its status as a total art style by crossing into another medium. Just as menus and posters utilized the Art Nouveau style in the art movement's heyday, the style is now used in the popular tattoo genre. Art Nouveau entered the tattoo world with both its theory and practice. The Art Nouveau movement was expressive of freedom and constant metamorphosis of nature, which was symbolic of artists breaking away from the classical ideal to become more experimental and bold. This is a philosophy which resonates deeply with the majority of tattoo artists and clients alike.

Many tattoo artists and clients all over the world have been influenced by Art Nouveau and predominately the work of Alphonse Mucha. Notably, Rachel Gilbert is a tattoo artist in Portland, Oregon who has reproduced several Mucha works for clients. Her work can be seen on Instagram at @inkstress. Ben Merrell is a tattoo artist from Fort Collins, Colorado who specializes in colorful pieces directly influenced by the Art Nouveau style. His work can be seen on Instagram at @benhakmeen. David Glantz, a tattoo artist and shop owner from Toronto, Canada, has stated that Art Nouveau is one of his core influences. His work can be seen on Instagram at @davidglantz.

Art Nouveau has also made its way into the tattoo world in less obvious ways. Continuous line tattoos are a fairly recent trend. They consist of detailed pieces that were tattooed on the client in one continuous line. Continuous line tattoos are predominantly depictions of animals and other natural elements, components of the Art Nouveau style.

Mucha's *The Arts*, *Dance* by Rachel Gilbert in Portland, Oregon

Continuous line tattoo by Mo Ganji

Alphonse Mucha's *The Zodiac* done by Helena Darling in Halifax, Nova Scotia

Lesson Plans

Lesson Plan: Draw your own Art Nouveau Tattoo Design
Grade Level: 6-12 Time Needed: 1 Class Session

Key Objective: Art Nouveau drew from many sources and artistic traditions. After showing examples of paintings and art from various traditions that inspired Alphonse Mucha, ask students to create drawings for a tattoo design that synthesizes the various styles.

Materials:
White printer paper or cardstock
Pencils
Colored pencils
Markers

Images to display for class:
- Gustav Klimt, *Adele Bloch-Bauer I* and *Adele Bloch-Bauer II*
- Japanese woodblock, Hashiguchi Goyo, *Woman Combing Her Hair*
- Arts and Crafts Movement, William Morris, *The Forest Tapestry*
- Alexandre Theophile Steinlen, *La Tournée du Chat Noir avec Rodolphe Salis*
- Art Nouveau architect Hector Guimard, Paris Metropolitain entrance
- Tattoo designs based on Mucha's style, and Art Nouveau in general, found in this packet
- Various posters by Alphonse Mucha found in this packet

Procedure:
1. Have the students look at different pieces from the art movements and traditions that inspired Art Nouveau.
2. Discuss the elements of the art pieces that Alphonse Mucha borrowed for his own art guided by examples of Mucha's posters and paintings.
3. Show and discuss tattoo designs based on Mucha's style and Art Nouveau style in general.
4. Using their art supplies, have the students to make their own tattoos based on their interpretation and synthesis of the different art pieces.

Discussion Questions:
1. What aspects of these works can you see in Mucha's works? Think about lines, shapes, color, space, composition, motifs, and subject matter (ask this as the artworks listed above are shown).
2. What elements of the art works inspired your tattoo design?

Evaluation: Were the students able to successfully recognize the elements that Mucha borrowed from other sources? Were they able to incorportate them into tattoo design?

Lesson Plan: No-Fire Art Nouveau Tiles

Grade Level: K-8 Time Needed: 1 Class Session

http://cdn.dick-blick.com/lessonplans/no-fire-nouveau-tiles/no-fire-nouveau-tiles-no-fire-nouveau-tiles.pdf

Key Objective: Beginning in the early 1880s, the "Art Nouveau" style flourished in all forms of art. A response to the industrial era, it blended natural forms with societal advances in architecture, design and manufacturing. Beautiful pottery was mass-produced during this era, especially in the form of decorative tiles. Tube lining — a technique in which a design outline was created first and then filled in with color — is the definitive look of Art Nouveau. If kiln-glazed ceramics are not an option for your environment, this project is a way to produce glossy, hand-painted tiles that look like the real thing.

Note: instructions and materials are based upon a class size of 25 students. Adjust as needed.

Materials:

Ceramic Bisque Tiles, 4-1/4" x 4-1/4" or 6" x 6" ; need one per student

Blick® White Glue, 4-oz bottle; one per student

Jazz® Gloss Tempera, assorted colors; need 3 or 4 to share across class

Blick® Economy Camel Rounds, 120-brush set; need one brush per student

Krylon® Low-Odor Spray Finish, Gloss

Optional Materials:

Plastic Squeeze Bottles, 2-oz

Scratch-Art® Sticks, pkg of 100

Procedure:

Process for Simple Tube-Lined Tiles

1. Clean the tiles with a damp towel.
2. Determine if the outline will be clear (white) or solid. If clear, proceed to step 4.
3. To make black or colored outlines, fill a squeeze bottle with 0.5-oz of glue and add a dime-size dollop of tempera to it. Shake the bottle vigorously in all directions to mix the ingredients, and allow the bottle to sit for an additional 15 minutes to continue the dispersing process. If the bottle is capped tightly, the mixture will remain usable for several days.
4. Create an abstract pattern with a few free-flowing glue lines, and then fill it in with color. See ex amples (A) & (B). Keep a damp paper towel handy to catch any mistakes. Allow to dry.
5. With a small brush, fill between the outlines with Jazz® Gloss Tempera. Do not thin colors — keep them thick. Allow to dry.

Simple Marbleized Tiles

1. The thick body of Jazz® is perfect for marbleizing. A simple way to make tiles is to squeeze drops or lines of paint directly on the tile surface and swirl them together with a Scratch-Art Stick. Cover the entire tile surface. See examples (C) & (D).

Helpful Hints: to make the finish permanent, seal it with a protective clear spray coating.

Discussion Question:

1. Can you describe at least one chracteristic of the Art Nouveau-type lines used in these tiles?

Evaluation: Were the students able to successfully incorporate Art Nouveau-styled lines in their production of decorative tiles?

Lesson Plan: Art Nouveau and Advertising
Grade Level: 9-12 Time Needed: 2-4 Weeks

Key Objective: Students will choose a contemporary product (ie: food, technology, film, music, etc.) and recreate an advertisement for that product in the Art Nouveau style. Students should be provided with different examples from Alphonse Mucha, and other Art Nouveau artists, to compare style and design choices to apply to their own work. Explain that advertisements and commercial products make up part of the Art Nouveau genre. Consider asking the students to create advertisements for things related to their school community -- performances, concerts, products sold by the school, a bake sale, etc. Suggest that final pieces could be hung up and used as actual advertisements.

Materials
White printer paper or cardstock
Pencils
Colored pencils
Markers
Computers/Library for research

Procedure:
1. Spend a class introducing Alphonse Mucha.
   - Provide biographical background.
   - Present Mucha's portfolio, and work by other Art Nouveau artists, showing examples as basis for students' work. Include commercial work.
   - Ask students to point out specific Art Nouveau style choices and techniques.
2. Show contemporary examples of pieces inspired by the Art Nouveau movement.
3. Ask students to research and choose a current product (ie: food, technology, film, music, a school event or product, etc…) for which to create an advertisement in the Art Nouveau Style.
4. After you have approved the product choices, students begin sketching ideas in the Art Nouveau style.
5. Allow the students to move to canvas/paper/computer, and to begin creating their pieces.

Post-Production Discussion Questions
1. Name aspects of the Art Nouveau style you found most difficult to emulate?
2. Name ways you would have approached this project differently now? Explain.
3. Does the consumer element detract from the art style in any way, or does it help?

Evaluation: Can students identify Alphonse Mucha and his work, give reasons the Art Nouveau style was popular with the average person, and indicate the techniques and forms helped define this style?

Glossary

Art Nouveau
A style of fine and applied art current in the late 19th and early 20th centuries, characterized chiefly by curvillinear motifs often derived from natural forms.

Biomorphic
Having the form of a living organism.

British Arts and Crafts Movement
An International movement in the decorative and fine arts that began in Britain and flourished in Europe and North America between 1880 and 1910, emerging in Japan in the 1920s. It stood for traditional craftsmanship using simple forms, and often used medieval, romantic or folk styles.

Curvilinear
Consisting of/or bounded by curved lines; formed or characterized by curved lines.

Fauna
The animals of a given region or period considered as a whole.

Flora
The plants of a particular region or period, listed by species and considered as a whole.

Japonismé (Japanism)
A custon, trait, or other feature peculiar to/or characteristic of Japan or its people; devotion to/or preference for Japan and its institutions.

Metamorphosis
Any complete change in appearance, character, circumstances, etc.; a form result ing from any such change.

Modernist
A person who follows or favors modern ways, tendencies, etc.; a person who advocates the study of modern subjects in preference to ancient classics.

Motifs
A recurring subject, theme, idea, etc., especially in a literary, artistic, or musical work.

Organic
Characteristic of, pertaining to, or derived from living organisms.

Parisian
A native or inhabitant of Paris, France.

Sinuous
Having many curves, bends, or turns; winding; characterized by a series of graceful curving motions.

Symbolist
A person who uses symbols or symbolism; a person versed in the study or interpretation of symbols.

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• https://s-media-cache-ak0.pinimg.com/736x/49/a5/ef/49a5efc8e6df2af1b73d7a3132d3bb06.jpg
• http://cdn.dick-blick.com/lessonplans/no-fire-nouveau-tiles/no-fire-nouveau-tiles-no-fire-nouveau-tiles.pdf

Evaluation

Please return to:
FSU Museum of Fine Arts
Room 250 Fine Arts Building
Tallahassee, FL 32306-1140

Was this material adaptable for introduction to your students?

All Some None

Did you feel the packet adequately provided the information and materials on the topics raised by the exhibition?

All Some None

Was the packet presented in an organized manner?

All Some None

Would you like to continue to receive materials from the FSU Museum of Fine Arts?

All Some None

Did you use any of the suggested activities in your classroom?

All Some None

If so, were they successful?

All Some None

Poster for Moet & Chandon:
Champagne White Star
Alphonse Mucha
1899

MoFA
Florida State University Museum of Fine Arts