

## TREASURE HUNT AT THE MET

### **Metropolitan Museum of Art**

Fifth Avenue at 82<sup>nd</sup> Street  
New York, N.Y. 10028  
(212) 879-5500

**Admission-** \$25.00 *suggested donation* for adults, \$12.00 for students. ***The museum will accept whatever you are able to pay for admission (even a penny!)*** or for a free printable pass go to <https://www.metmuseum.org/~media/files/learn/for%20teens/teenpass.ashx>.  
**We have attached a copy for your convenience.**

### **Bring your student ID.**

### **Hours-** Open 7 Days a Week

Sunday–Thursday: 10:00 a.m.–5:30 p.m.\*

Friday and Saturday: 10:00 a.m.–9:00 p.m.\*

Closed Thanksgiving Day, December 25, January 1, and the first Monday in May Sunday through Thursday 9:30 a.m. – 5:15 p.m.; Friday and Saturday 9:30 a.m. – 8:30 p.m.; closed Mondays.

**Coat-Check Areas-** There is free coat checking located at the Museum entrance. All umbrellas and packages must be checked before entering the galleries.

**Security Check:** Since 9/11 you will have to go through a security check. Women’s handbags must be opened for the guards at the entrance.

**Your first stop is the information booth in the middle of the Great Hall to pick up a map. The galleries are numbered so you can easily find your way with a map to the different parts of the museum, especially since you have already done most of the legwork using the metmuseum.org website.**

**Be prepared to spend the entire day.** This is not a report you can do in one hour. Wear comfortable shoes! You will be doing a lot of walking.

**Please be aware that the museum goes through constant changes. It is likely that some works of art will be on loan, others will have been moved, and portions of the museum may be under construction. This is why you are required to do your research for the pieces you choose, prior to your museum visit. Please complete the **MAPPING OUT** portion of this report prior to visiting the museum, using the museum’s website, [www.metmuseum.org](http://www.metmuseum.org). Your teacher will provide you in class, with information on using this site and you can also use the attached directions. If you need additional help while you are at the museum, the staff can guide you.**

Go to the admission booths in the Great Hall and pay your contribution. You will receive a receipt and button, which you will need to attach to your report, so keep it after you leave the museum. You will need to wear the button while visiting the museum. You should also take a picture of yourself (no flash please) at the museum inside the museum, front of one of your favorite artworks to provide to your teacher.

Go up the staircase to the second floor. At the top of the stairs enter the room directly in front of you and walk straight ahead through it to the next room. There you will find...

**GROUP I**  
**European Paintings**

**PLEASE ANSWER 4 OF THE FOLLOWING 6 QUESTIONS**

1. ***The Death of Socrates*** by **Jacques Louis David** (French, 1748-1825).

**Gallery 631**      **Floor 2**

Socrates was an ancient Greek philosopher who was bitterly critical of the society of ancient Athens. Accused by the government of corrupting the young through his teachings, he chose to die by his own hand rather than renounce his beliefs. This painting became a symbol of protest against the Old Regime in France before the French Revolution.

- a) Describe the figure you think is Socrates.
- b) How does the artist draw your attention to this person?
- c) List two techniques David used to make this painting look very realistic and three-dimensional?

2. ***Juan de Pareja*** by **Diego Velazquez** (Spanish, 1599-1660).

**Gallery 635**      **Floor 2**

Read the information card next to this painting.

- a) Juan de Pareja was a painter who was an assistant to Velazquez. How do you think Velazquez felt about this man? What makes you think so?
- b) How is the painting technique of Velazquez different from that of David?
- c) On the other wall is a large painting of King Phillip IV which Velazquez also painted. Compare the way he has painted his assistant to the way he has painted the king.

3. ***View of Toledo*** by **El Greco**, (Greek, 1541-1614) painted in 1597.

**Gallery 958**      **Floor 1**

El Greco spent much of this life in the town of Toledo, Spain. He is known for elongated and distorted figures, strong movement, flickering light that does not appear to come from any one direction, and figures that lack three-dimensional form.

Describe the mood **El Greco** creates in this painting and explain how he creates it.

4. ***Merry Company on a Terrace***, by **Jan Steen** (Dutch, 1626-1679)

**Gallery 964 Ground**      **Floor**

In this late painting of about 1673–75, Steen casts himself as the innkeeper on the left. The artist's second wife, Maria, is the hostess (she wears an apron) in the center.

- a) What is depicted in this painting?
- b) How does this moment relate to your own life?
- c) Which character would you be in this painting?

5. **Young Woman with a Water Pitcher** by **Johannes Vermeer** (Dutch, 1632-1675).

**Gallery 964 Ground Floor**

Vermeer did less than 40 paintings during his lifetime and was forgotten after his death. His works were rediscovered by an art critic 200 years later. A number of years ago, one of his paintings was stolen from a museum in Boston. It has never been recovered. This museum has five Vermeer paintings, more than any other museum in the world. Vermeer was an expert in the use of light and color. Notice how he uses the color blue to bring your eye through the painting.

- a) List all the places in this painting where the color blue can be found.
- b) Describe the mood created by Vermeer's use of light.

6. **Aristotle with Bust of Homer** by **Rembrandt**. (Dutch, 1606-1669, painted in 1660)

**Gallery 964 Ground Floor**

This is only one of almost 100 self-portraits Rembrandt did during his lifetime.

- a) Rembrandt used the technique of **chiaroscuro** in his work. Define chiaroscuro and describe how Rembrandt has used *chiaroscuro* in this work.
- b) Why do you think Aristotle is contemplating the bust of Homer?

**GROUP II**

**Impressionism and Post-Impressionism**

**PLEASE ANSWER 4 OF THE FOLLOWING 7 QUESTIONS**

7. **Adam** by **Auguste Rodin** (French, 1840-1917). Adam appears here as the first man being brought to life.

**Gallery 800 Floor 2**

- a) Describe what you think Adam is experiencing as he is coming to life.
- b) Locate **The Thinker** by Auguste Rodin.
- c) How did Rodin's approach to making sculpture show expressive human qualities?

8. **Rouen Cathedral** by **Claude Monet** (French, 1892). Examine it from a few inches away. Now back up and look at the painting from a distance.

**Gallery 819 Floor 2**

- a) Describe the difference in the way it looks from both up close and from a distance.
- b) It has been said that Monet's work "bridged the gap from the realist world to the contemporary world of abstraction." In what way does this painting look more abstract than all the works that you have just seen?
- c) Monet painted this view of the Rouen Cathedral more than thirty times, but he painted it at different times of the day and at different times of the year. Can you tell what time of the day this image was painted?
- d) Describe which areas of the painting that Monet used warm or cool colors?

9. **Wheat Field With Cypress** by **Vincent van Gogh** (Dutch, 1853-89, painted in 1889). You have probably seen some of van Gogh's paintings in books, on the Internet, or on posters.

**Gallery 822 Floor 2**

- a) Imagine yourself in this field? How did Van Gogh use paint to re-create the brightness of the sun, and the movement of the wind as he stood in this field?
- b) How does seeing this painting in the museum differ from seeing it in a book or as a poster?
- c) List three facts you have learned about Van Gogh.

10. Look at the other **Van Gogh** paintings such as *Iris* (1890) and *Self Portrait With Straw Hat* (1885) in the next gallery:

**Gallery 825      Floor 2**

Select your favorite one.

- a) State its title, date, and medium.
- b) Make a small pencil sketch of it drawing slowly and carefully. Imitate the brush strokes you see with your pencil. Shade your drawing using a range of different values.
- c) Explain why you chose this particular artwork.

11. *Circus Sideshow* by **Georges Seurat** (French, 1857-1891) to the right of the doorway. This is an example of a style of late 19<sup>th</sup> century art called *pointillism*. Examine the painting from both up close and far away.

**Gallery 825      Floor 2**

- a) Examine Seurat's brush technique and how the paint is applied to the surface. Why do you think this artist's technique is called *pointillism*?
- b) Compare what happens to the colors when they are seen up close and when they are seen from a good distance.
- c) Using tonal shading make a quick study of this painting. Use your pencil to shade the different tones as shapes without using lines.

12. *Madame Georges Charpentier and her Children* by **Pierre Auguste Renoir** (1841-1919).

**Gallery 824      Floor 2**

Look at one small section of the painting close-up. Describe how it has been painted with regard to details and lines? This painting is from a period in art called "Impressionism." Artists wanted to express an immediate impression, not a detailed analysis. In what way does the artist's painting technique contribute to a "momentary impression" of the scene?

13. *The Little 14 Year Old Dancer* by **Edgar Degas** (French, 1834-1917)

**Gallery 815      Floor 2**

- a) Walk around this sculpture. What do you notice about the materials Degas used to create this dancer?
- b) Why do you think Degas chose to use these materials?

Locate *The Dancing Class* by **Edgar Degas**.

- c) What do you notice first about the way Degas composed this painting? Degas was also interested in photography, how is this composition similar to a photograph?

Find the **Degas pastels**. Note that all these works of art are pastels (colored chalks) done on paper. The room is kept dark so that light does not damage and change the color of the paper.

**Notice the Degas paintings and pastels in room 816 and continue into room 817.** Look at the wall ahead of you that contains numerous Degas pastels of women bathing. Carefully examine the technique he used. Describe how the technique used here differs from what you have just seen in *The Dancing Class*. **Make a small pencil sketch of your favorite pastel from this group.**

GROUP III  
Contemporary Art

**PLEASE ANSWER 5 OF THE FOLLOWING 8 QUESTIONS**

**14. *Autumn Rhythm #30* by Jackson Pollock** (American, 1912-1956).

Gallery 921      Floor 2 //NOT ON VIEW

Pollock developed a technique of working which completely freed him from the use of traditional brushes. Laying his canvas on the floor of his studio, he would drip, spill or throw the color. His body movements became the force behind the paint's movement. Pollock's works opened the door to an art movement called *abstract expressionism*. In this style of painting, brushstrokes, color, line and composition might be interesting in and of themselves. In his work, lines are simply lines. They do not suggest figures or even shapes.

- a) In what ways is this painting different from everything you've seen so far?
- b) This painting is over 17 feet long. Imagine if this painting was small rather than large. What effect does the size have on your experience of looking at it? Why do you think Pollock worked so large?
- c) Pollock gave his works titles after he completed them. This was because the process of creating them was spontaneous. He said, "I think of my paintings as dramas... Neither the action nor the actors can be anticipated, or described in advance. Ideas and plans that existed in the mind at the start were simply the doorway through which one left the world in which they occur." He believed that the work should never be completely preplanned because in the act of painting, various possibilities would emerge. Why do you think his work and his statement caused a lot of controversy at the time it was painted?

**15. *Mobile* by Alexander Calder** (American, 1898-1976). This is an example of a *mobile*, which is a sculpture that moves. Alexander Calder was the first artist to construct a mobile.

**NOT ON VIEW**

Gallery 921      Floor 2

- a) Spend a few minutes watching it. What causes it to move?
- b) What is the sculpture made out of? How do you think the artist constructed this piece?
- c) What elements and principles of art/design does this artist use in this piece?

**16. *Lilith* by Kiki Smith**, (American 1994).

Gallery 903      Floor 1

- a) Make a pencil sketch of this figure.
- b) What makes this an unusual sculpture?
- c) How does this work make you feel? What was Kiki Smith trying to communicate to the viewer with this artwork?

17. **Lucas** by **Chuck Close** (American, born 1940).

**Gallery 915**                      **Floor 2**

Two years after this painting was done, Close was hospitalized due to the sudden collapse of a spinal artery. Since that time he has been in a wheelchair and paralyzed from the neck down. He has continued to paint what some critics call his best work ever. He sits in a forklift he can raise and lower in front of his huge paintings. A special device supports his arm so that he can paint. Close is one of the most respected and well-liked artists working in New York today.

- a) Examine the painting from a distance, and then from close-up. What does it look like close-up; what happens to it when seen from a distance? How did the artist make this painting?
- b) How is this painting different than other paintings made in earlier time periods?

18. **Three Men Walking II** by **Alberto Giacometti** (Swiss, 1901-1966). Right behind the sculptures is a painting.

**Gallery 907**                      **Floor 1**

- a) In what ways are the figures in the painting and sculpture similar?
- b) Look at the other Giacometti sculptures near it. In general, how did Giacometti abstract these images of the cat, and the woman?
- c) These sculptures are made of bronze but what material do they remind you of? Why?

19. As you walk through some of the adjoining rooms, you will find many interesting paintings by painters such as **Salvador Dali, Joan Miro, Francis Bacon, Balthus, Picasso, and Jean Dubuffet**. Select the one work you like the best. Write its title, name of artist, year it was done, and its medium. Briefly explain why you selected that particular artwork.

20. Find paintings by **Picasso, Braque, Juan Gris, and other cubist artists**. Tell us which gallery you found them in:

**Gallery** \_\_\_\_\_                      **Floor** \_\_\_\_\_

Cubism is style of art in which the subject is broken apart and reassembled in an abstract way that emphasizes geometric shapes and composition. Carefully examine the still-life paintings such as, **Still life with Candlestick and Playing Cards** by **Georges Braque**, (French, Autumn 1910), or **Pipe Rack and Still Life on a Table** by **Pablo Picasso**, (Spanish 1911). Traditionally the painted still-life would show realistic detail and space. Describe how *detail* and *three-dimensional space* have been treated in these works.

21. **Unique Forms of Continuity in Space** by **Umberto Boccioni** (Italian, 1882-1916, created in 1913).

**Gallery 908**                      **Floor 1**

- a) How has the artist changed the human form to create a feeling of movement?
- b) What do you think about this sculpture?

22. *I Saw the Figure 5 in Gold* by Charles Demuth (American, 1883-1935).

**Gallery 909      Floor 1**

This painting was dedicated to Demuth's friend, the great American poet William Carlos Williams, whose poem, *The Great Figure*, inspired the painting's title and imagery. Here it is:

Among the rain  
and lights  
I saw the figure 5  
in gold  
on a red  
firetruck  
moving  
tense  
unheeded  
to gong clangs  
siren howls  
and wheels rumbling  
through the dark city.

Demuth's painting is not a representational illustration of the poem.

- c) How has Demuth visually represented this poem?

**GROUP IV**

**The Arts of Africa, Oceania and the Americas**

**YOU MUST ANSWER THE LAST 2 QUESTIONS**

23. Go to the Michael C. Rockefeller Wing containing arts of Africa, Oceania, and the Americas.

**Gallery 350s      Floor 1**

Notice the wide variety of masks and headdresses. Sculpture, particularly masks and headdresses, is used to transmit values, moral codes, laws, and history from one generation to the next in many communities. Sculpture may also be used to facilitate communication between people and supernatural forces that have the power to affect daily life. It can also give authority and statues to those who exercise political leadership. Many masks and headdresses are worn in ceremonies that include dances. While wearing them, the dancer ceases to be himself and becomes the spirit of the mask. Many of these objects are highly stylized, with geometric and naturalistic shapes combining to represent human or animal form. Select one mask or headdress that you particularly like and...

- State the tribe or civilization it is from, the media used, and its date.
- Make a small pencil sketch of it.
- Describe the mood or feeling conveyed by this mask.
- Describe it in terms of its shape, texture, pattern, and color.
- Imagine you are making a mask of your own. Describe what type of ceremony it would be for. How would you use this mask?

**Go to the Greek and Roman galleries.** You will see a large column. In these galleries you will see many life-sized nude figure sculptures in the long hallway. Choose one of these sculptures to create a shaded drawing on a full page in your sketchbook. Choose to draw from an interesting point of view.

If you continue walking you will return to the Great Hall where you can get your belongings and leave the museum.

**24.** You have now located many treasures in the Metropolitan Museum of Art and are probably tired and hungry. In spite of this, we hope that you were awed, excited, interested and “turned on” to the wide variety of art works you have viewed in this very famous museum. These last questions can be answered from the comfort of your home.

- a) You have seen art works ranging from the seventeenth century to the twentieth century. Do you prefer the earlier more traditional realistic works or did you enjoy seeing the art of the twentieth century? Why?
- b) Which of all the works seen today was your favorite? Why?
- c) Which artwork did you like the least? Why?
- d) Assuming that you rarely visit art museums, describe your reaction to the Metropolitan Museum of Art.
  - Was this your first visit? If this was not your first visit, how many times have you been before?
  - What did you like or dislike about it?
  - Did you feel that your visit was a worthwhile experience? Explain why.
  - How did seeing actual works of art differs from seeing reproductions of them in books, in slides, or as reproductions shown in class? List at least 5 differences.
  - Did you go with your parents or a friend? How did they react to the work seen?

Make this part of the report as personal as possible.

**NOTE: Your report is due on \_\_\_\_\_.** It **MUST BE TYPED** and should not consist of scribbled notes written at the Museum. If you do not have a computer at home, you are encouraged to use the computers in the school’s library. Take time to reflect on what you have seen when you answer the questions. Write in complete sentences and have a cover page that includes your name, band, subject class, and teacher. Sketches made at the museum should be glued or stapled in the correct section of the report. Your original notes made at the museum should be attached to the back of the report. **Your museum sticker and receipt should be taped to the cover of the report along with a selfie in front of your favorite work of art...but remember, no flash!**