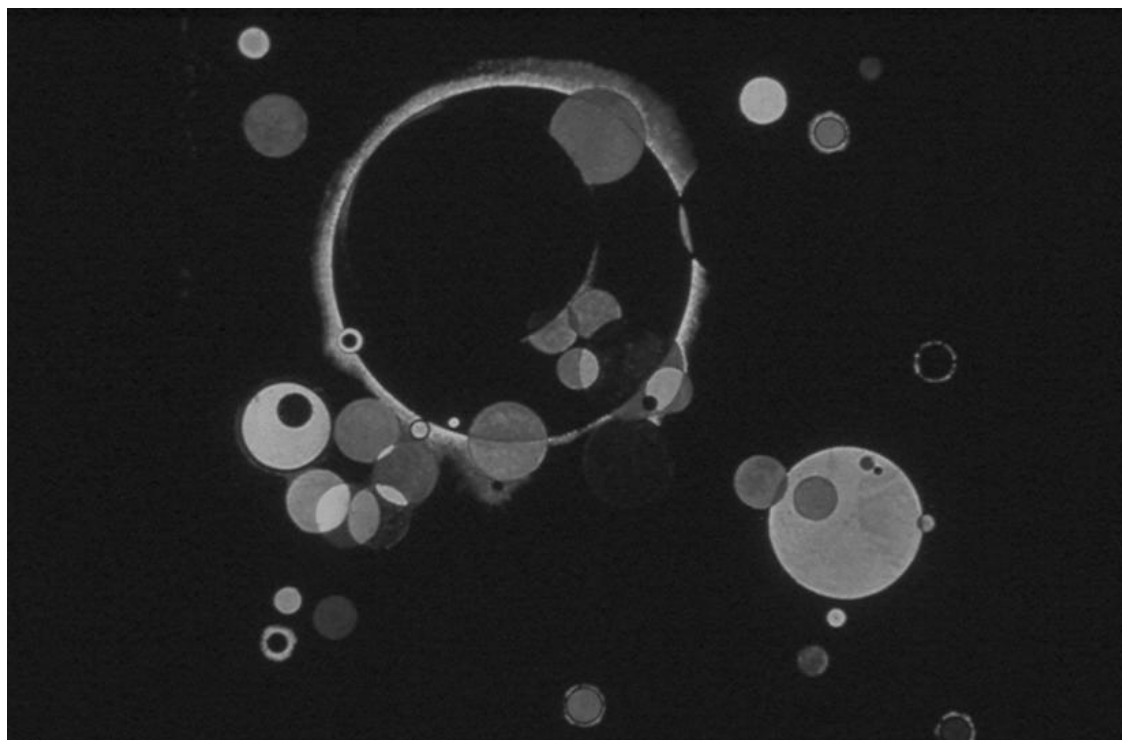


Teacher's Manual

Art and All that Jazz



New Orleans Museum of Art

Introduction to the Teacher's Manual

This learning resource is intended for teachers of students in Grades 1-12 and may be adapted for specific grade levels. We hope that you will use the manual and accompanying images to help your students gain an in-depth knowledge of the collection at the New Orleans Museum of Art as featured in this Workshop for Teachers.

Cover: ***Sketch for Several Circles***

Wassily Kandinsky (Russian, 1866 - 1944)

oil on canvas, 27 5/8 x 27 5/8 in. (70.2 x 70.2 cm.)

New Orleans Museum of Art

Art and All that Jazz

Teacher's Manual

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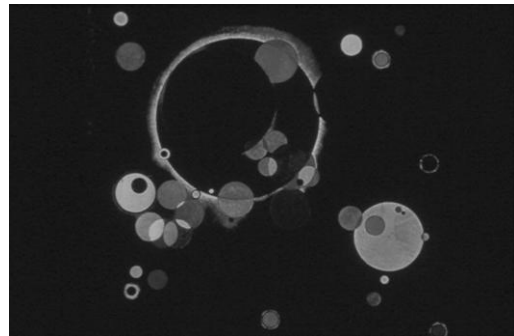
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Introduction: Art and All that Jazz

The special relationship between the visual arts and music has been enjoyed by cultures around the world. In the early Greek civilization, ties between music, and the visual arts are visible in the lyrical quality of Greek poetry and prose as well as in the painted pottery portraying musicians and singers. Today the bond between the visual arts and music is clearly seen in 20th century American Art which was heavily influenced by the music style known as jazz. This musical sensation originated in New Orleans, traveled north along the Mississippi River System to places such as Kansas City and St. Louis, and finally migrated to the coasts to New York and Los Angeles. Jazz became a basis for many writers who adopted the “bop” and “beat” style rhythms for their writing. The new music also influenced visual artists who adopted the freedom of the beat to their own visual compositions. The works of Romare Bearden and Jackson Pollock are punctuated with the rhythmic fluctuations of jazz.

The twentieth century artist who is probably most remembered for his association of music and visual art is the Russian painter Wassily Kandinsky.

Although Kandinsky did not speak directly about jazz music, his book, *Concerning the Spiritual in Art*, asserted a deep relationship among the arts--particularly between music and painting and the way that the two can act on the human soul. To this end Kandinsky developed an **abstract** style, based on rhythmic lines and harmonious color. The titles that he chose, such as *Improvisation* and *Composition* further reflect the artist's philosophy that art and music are intimately related and that both can cause a spiritual reaction for the viewer or listener. It was as if Kandinsky intended to create a visual symphony with his colorful, abstract works.



Artists identified with jazz music for many reasons. Many artists enjoyed the spontaneity and **improvisation** of jazz music. Jazz also became important to many African American visual artists and writers because they considered it to be their own musical language. Romare Bearden, who created over 100 pictures dedicated to jazz music in the 1960's and 70's, once said “[Jazz] has always been important for me the way it has been important for many blacks. Blacks have made their own sound, their own musical language like jazz. It is theirs and they identify with it. In a world of constantly changing identities, certain forms of music represent a solid identity for blacks.” Bearden adopted jazz music as his artistic subject matter because he believed the music was directly related to his identity as a black artist.

Other artists saw jazz as a part of their world on other levels. Both Ernest James Bellocq and Noel Rockmore lived and worked in New Orleans, where jazz was a part of their environments. Bellocq, a commercial photographer, worked in New Orleans during the first three decades of the twentieth century. He is most remembered for his photographs of Storyville, the famed red-light district of New Orleans, where many people believe that early jazz was developed. Noel Rockmore, a New York born artist, painted in the French Quarter of New Orleans from 1959 until his death in 1995. He is probably most remembered for his portraits of the jazz musicians who played at Preservation Hall, which was an important part of his world. Rockmore played an important role in preserving the memory of the musicians of his day.

The twentieth century master Henri Matisse created an entire **portfolio** of his **paper cut-outs** in the 1940's, which he titled *Jazz*. To Matisse the imagery in *Jazz* is related to the circus. At first, Matisse intended to title the series of cutouts "Cirque." However, as the work progressed he noted an affinity between his **chromatic** picture-making and musical improvisation and subsequently titled the portfolio *Jazz*. Jackson Pollock, another modern artist who worked during the mid-twentieth century, adapted jazz rhythms to the movement of his brush. With Pollock's works the music was not directly related to the subject matter of the artwork. Rather the jazz beat was directly linked to Pollock's execution of the image.

While there are several different reasons why 20th century artists looked to jazz music as a source of inspiration, whether as a technical source or as subject matter, the fact remains that the relationship of modern art and modern music (jazz) has been one of this century's defining **aesthetics**. Since modern art is often art about art and jazz is music about music, it seems only natural for the two to complement each other. The following pages will look closely at several visual artists who either created works about jazz, adopted jazz techniques into their own painting styles, or adopted the spirit of jazz. This curriculum guide will serve as a basis for an exploration of how the arts in the twentieth century influence and guide each other.



A Brief History of Jazz Music

By most accounts jazz developed in and around New Orleans, Louisiana around the turn of the twentieth century and is believed to have come from African and **Creole** roots. Several theories offer explanations of the jazz genre's beginnings. **Ante-bellum** plantation music based on a three piece group, fiddle, banjo, and drum has been suggested as an early forbearer of jazz. Additionally, early jazz is often associated with the Caribbean music that filtered through the port of New Orleans. The harmonic, melodic and rhythmic elements of jazz are thought to have originated in Africa. But while we may credit Creole, Caribbean and African heritages as the grandparents of jazz music, jazz is an unmistakably American music form.

Jazz began in the South and then spread north and west. The oldest jazz forms are the **Brass Bands** of New Orleans and the **Ragtime Bands** of the south and mid-southwest. From the 1890's through the 1920's Black Brass Bands in New Orleans such as the Buddy Bolden Band and Kid Ory's Original Creole Jazz Band could be seen in uniform, parading down Canal Street or behind an open wagon advertising a dance. Many of these men, who paraded by day, could be found playing in saloons and cabarets at night. In 1879 the city of New Orleans passed legislation that established the **Storyville District**, a 38 square block area in which prostitution and brothels were tolerated. Many musicians made their living playing in the brothels, saloons and gambling joints of Storyville. White bands of the day such as "PaPa" Jack Laine's Reliance Brass Band and the New Orleans Rhythm Masters found similar employment. The Storyville District was segregated as a result of the segregation laws of 1894. "Back O' Town," the uptown side of Storyville, was for blacks, while the downtown side was for whites.

In 1902, the twelve-year-old "Jelly Roll" Morton (born Ferdinand Joseph La Menthe Morton) claims to have invented jazz. Morton, a frequenter of New Orleans's black Storyville, combined ragtime, French **quadrilles** and the hot blues played by Buddy Bolden. The expression "jazz" was apparently developed around the turn of the twentieth century and is of low origins. Originating in the blues, jazz distinguished itself with **syncopated** rhythms and improvised combinations. The first jazz recording was made in 1917 by the Original Dixieland Jazz Band, a white group led by Nick LaRocca, who recorded "Livery Stable Blues." "Livery Stable Blues" sold a million copies, launching jazz as popular music and introducing jazz to New York and London.

When the United States entered World War I in 1917, the Storyville district was closed by orders of the War and Naval Department. Its closing prompted a slow movement of musicians up the Mississippi River to Chicago and St. Louis. Others migrated West to Kansas City and California. Chicago became a hot spot for jazz for several reasons. Musicians could migrate easily up-river from New Orleans to Chicago. Also, there was a growing black population in Chicago and jobs were available in the stockyards and steel mills. During prohibition Chicago became the homebase of bootleggers, and thus the center of a thriving night life which southern musicians found most enticing.

This migration of musicians led to alterations in performance style. While New Orleans bands had favored an **ensemble** style, in which a four or five piece band would play together complimenting each other, once in Chicago, the form began to change. Solo improvisation was favored. The musical career of Joe Oliver, one of the first black musicians to migrate from New Orleans,

illustrates these changes. Oliver first toured California with King Oliver's Creole Jazz Band then landed in Chicago in 1918 and became a great success. Oliver made many Chicago recordings that were faithful to the New Orleans tradition of ensemble playing, but slowly his music began to change. Soon bands grew in size and began to play in larger clubs or in vaudeville theaters with more intricate arrangements. The famous New Orleans trumpet player Louis Armstrong moved to Chicago to join Joe Oliver in 1922. By 1925 Armstrong was leading his own bands, the Hot Fives and Hot Sevens, and helped to revolutionize the new jazz style, encouraging solo improvisation over ensemble playing.

The white tradition of Dixieland continued in Chicago as well. While Nick LaRocca's Original Dixieland Jazz Band based itself in New York, a group who came to be known as the New Orleans Rhythm Kings established the Friar's Club in Chicago as their main venue. The Rhythm Kings, including cornetist Bix Beiderbecke, became a great local success, and their recordings inspired many young musicians who would listen and try to emulate the records. So began a new generation of musicians who perfected their styles in Chicago.

The Great Depression which began in 1929 and continued through the 1930s drastically altered Chicago-based jazz. Mid-western recording companies like Gennett, which had been instrumental in the proliferation of the musical genre, closed their doors. The end of prohibition also hit Chicago hard, altering the night life. Legalized drinking meant that there was no need for speakeasies and bootlegging. Many "Chicagoans" left for New York City, the home of the leading radio stations and recording companies, whose numerous supper clubs and grand hotels also lured musicians with the promise of work. Jazz also found a home in Kansas City during the 1930's. Kansas City was a very important railway nexus that connected the cities of the mid-west.

The late 1930's and 1940's brought a new jazz era to New York City. Jazz was not new to New York since musicians had traveled through the city on the vaudeville circuit and recordings were available. But with the home offices of radio networks, the large, 'classy' supper clubs, restaurants and hotels, New York became the new base for jazz music as musicians left Chicago. Two forms of jazz developed during this period: **swing** and **jam sessions**. Swing became the popular music of the day, while jazzy jam sessions were popular mainly among jazz enthusiasts.

Swing was characterized by a large horn section balanced with percussion and strings. The music required bands of fourteen to eighteen musicians and featured soloists with arranged backgrounds. Black musicians including Duke Ellington, Jimmie Lunceford, and Count Basie lead influential groups, although most of the hit recordings were by white band leaders like Glenn Miller, Benny Goodman and Tommy Dorsey. The integration of jazz bands began in the mid-30s when black musicians Lionel Hampton and Teddy Wilson sat in with Benny Goodman's ensemble in 1936. Two years later the black jazz songstress Billie Holiday joined white bandleader Artie Shaw's big band.

The jam session as art form developed between 1935 - 1955. Its development was centered at West 52nd Street in Manhattan (sometimes called Swing Street) where Charlie Parker, Dizzy Gillespie, Miles Davis, Thelonius Monk and their friends got together to play. Jam sessions meant that the musicians played without pre-arranged parts, building off of each other and taking turns at the solo. The improvised solo became key in these sessions. It was in 1939 while playing a jam session in Harlem that Charlie Parker discovered a harmonic development that led to **be-bop** (or bop), an

intricate style of jazz that emphasizes harmony and rhythm. Be-bop, a revolt against the arrangements of the big bands, was rhythmically complex and harmonic rather than melodic. In the 1950's progressive jazz flourished chiefly on the West Coast. Progressive jazz maintained the harmonics of be-bop, but with simplified melodies and rhythms. Inspired by the swing of Lester Young, the key figures of progressive jazz were Stan Getz and Dave Brubeck. Also in the 50's, Miles Davis released *Birth of Cool*, which influenced the so-called "cool school," turning down the volume and intensity of bop.

Meanwhile, many American musicians relocated to Paris, France. Sidney Bechet left for Paris in 1951 and was soon followed by others. Many of these expatriates decided to settle in Paris where racial tension was less pronounced. Additionally, European audiences greatly appreciated the jazz music form. Today many jazz musicians continue to find loving audiences in Europe.

During the 1960's the development of new forms of jazz continued as the genre experienced widespread attention. Progressive jazz was followed by **hard-bop** in the 1960's which was led by such musicians as Sonny Rollins and John Coltrane. Essentially a second wave of bop, hard-bop reinstated heavy improvisation. Jazz gained a new notoriety in 1964 when Thelonius Monk was pictured on the cover of *Time Magazine*. Also in the 60's, Miles Davis is remembered for his "jazz-rock fusion" album, *Bitches Brew*, which turned many rock and roll fans onto jazz and re-popularized the genre.

Over the years jazz has undergone periods in which it was considered popular music, and periods in which it was considered lofty **avant-garde**. The music form is certainly rooted in popular music. It started in New Orleans's Storyville, where common players could be heard in the streets during the day and in the bars at night. In Chicago and Kansas City in the 1920's and 30's jazz music evolved around the thriving night scenes often in "underground" clubs. With the first recording of the genre in 1917, jazz became popular across the United States and in Europe as well. But the Swing Era probably marks the only time when jazz and popular music can be totally equated. After the heyday of swing and the ascendancy of rock and roll as commercially successful popular music, jazz became a genre favored by academicians and became less accessible to the masses. While rock may have replaced jazz as the favored popular music type, it is important to remember that American popular music of the 20th century relies on jazz as its basis.

In the last three decades of the twentieth century jazz has enjoyed a continuing growth of its audience. Jazz festivals such as the New Orleans Jazz and Heritage Festival and the Montreal Jazz Festival have brought many listeners outdoors for live performances. Jazz studies have been institutionalized in programs such as the University of New Orleans Jazz Studies Program and Rutgers's University's Jazz Studies. In 1991, New Orleanian Wynton Marsalis, who won a Grammy in 1984 for his "neo-bop" album *Think of One*, was appointed artistic director at the newly established Jazz at Lincoln Center in New York City. The early 90's witnessed **jazz fusion** as popular groups have blended music forms based on **samples** of jazz cuts. "Acid Jazz" group Us3 blends hip-hop and sampled electronic jazz, while the hip-hop group Digable Planets also utilized sampled cuts to introduce a new generation to jazz. The new generation of jazz enthusiasts has yielded many successful jazz musicians as well. Young musicians such as Terance Blanchard, Joshua Redman, and Nicholas Payton have gained national and international recognition. In New Orleans and elsewhere, high schools dedicated to the arts nurture the talent and ambition of young

artists, helping to create the jazz musicians of the future. Three young musicians who studied at the New Orleans Center for the Creative Arts, Irvin Mayfield, Jason Marsalis and Courtney Bryan, will be featured in a Public Broadcasting System documentary in the spring of 2000 which will chronicle the challenges and successes each of these young musicians face as they embark upon their careers. Jazz music is an American art form that is modern and contemporary. The music style developed along the Mississippi River, in American cities and in the American heartland. Rooted in the popular tunes of laborers and saloon visitors, jazz is a living art form that continues to grow and change with the times. Its form has been popularized, commercialized, and institutionalized. Its composition has been arranged and improvised. It can be played by either a trio or a big band. Jazz has contributed to the stylistic development of other music forms of the twentieth century as well as being influenced by other music forms. Certainly it will continue to be an artistically important genre through the twenty-first century.

List of Images and Descriptions

Image 1:

Apollo and the Muses (c. 1555-1560) by Maerten van Heemskerck, Dutch, oil on oak wood, New Orleans Museum of Art



The Dutch painter Maerten van Heemskerck, who worked in the mid-sixteenth century, seems to have adopted the theme of *Apollo and the Muses* from contemporary Italian painters. The theme was popular during the Italian Renaissance. In ancient times the dancing and singing of the Muses was believed to inspire mortal poets, musicians and artists to greatness. The harmonious tunes and their rhythmic singing purified the spirit and kept the soul properly balanced. The presence of Apollo, Greek god of the Sun and reason, adds a dimension of scholarship and intellect to this allegorical interpretation. The combination of Apollo and the Muses asserts that music, poetry and the arts are exemplary of proper scholarship. Music dominates Heemskerck's painting of the subject, in which the organ juts out toward the viewer and an assortment of other instruments are present. As Apollo and the nine Muses play their instruments in the foreground, a circle of maidens dance behind them. This Northern Renaissance painting not only asserts the importance of a knowledge of the arts, but also communicates an intermingling of the arts which serve as an allegory for intellectual pursuit.

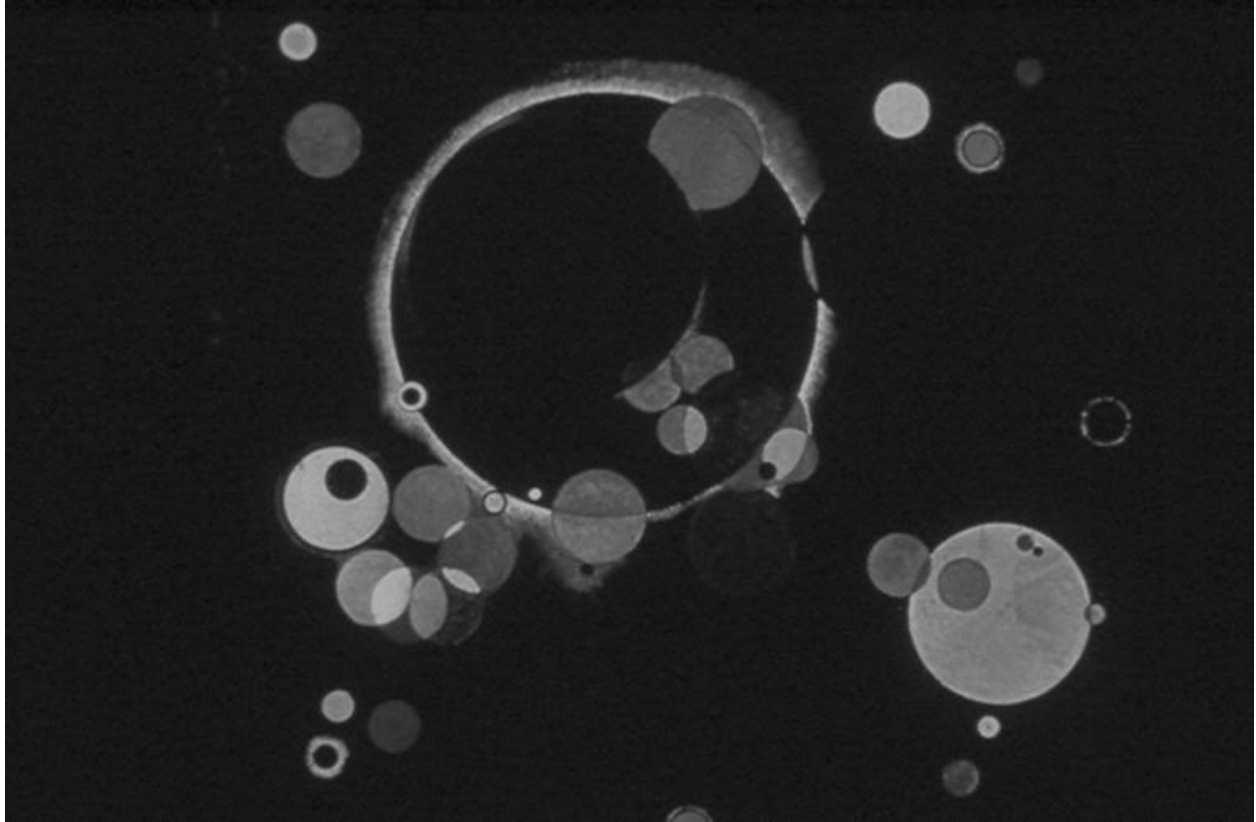
Image 2:

Composition #2 by Wassily Kandinsky, Russian, oil on canvas.



Born in Russia in 1866, Kandinsky was among the first artists to eliminate recognizable objects from his paintings, creating non-figurative works of art with mystical overtones. In 1896 Kandinsky left Russia abandoning his law studies, and went to Munich to learn painting. In Munich he became a founding member of the German Expressionist group *Der Blau Reiter* (the Blue Rider). This group of artists hoped to explore all things new in art. In his 1912 book, *Concerning the Spiritual in Art*, Wassily Kandinsky explains his ideas concerning the relationship between music and the visual arts. Like the ancient Greeks and the Europeans of the Renaissance, Kandinsky believed the arts were important for the development of the soul. In fact, the Russian artist insisted on the spiritual content of both aural and visual art.

Image 3: *Study for Several Circles* (c. 1926) Wassily Kandinsky, Russian, oil on canvas, New Orleans Museum of Art.

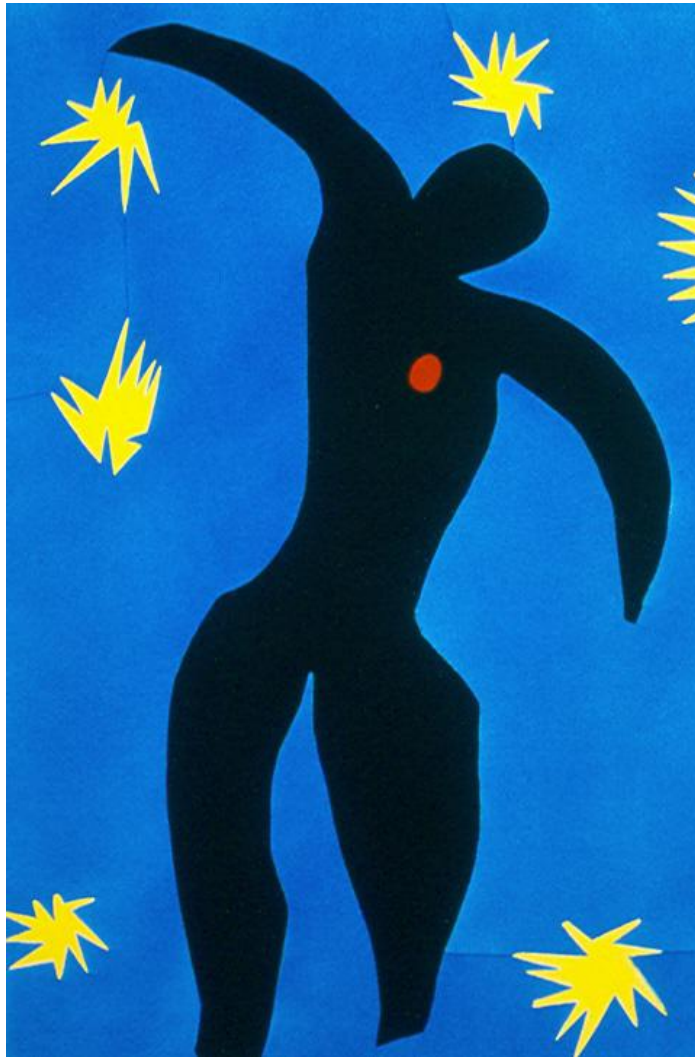


To Kandinsky, art was a matter of using rhythmic lines, colors and shapes, rather than narrative. He likened these elements of painting to the combination of notes and melodies that make up a symphony. *Composition #2*, 1910, exemplifies Kandinsky's early abstraction. His use of lines and color along with the title of the painting evoke the sensations of a musical composition. Later in his career Kandinsky created works of complete abstraction.

Sketch for Several Circles, 1926, currently in the New Orleans Museum of Art's collection, demonstrates a later period in which the artist began to experiment with geometric forms. The combination of the opaque background with the well-lit circular forms and the transparency of the intersecting circles seems to indicate the movement of the forms.

Image 4:

Icarus from the *Jazz Portfolio* (1947) by Henri Matisse, French, paper cutouts and gouache, New Orleans Museum of Art.



Henri Matisse, the renowned twentieth century artist, is remembered primarily as a **Fauve** painter and sculptor, using bright colors and curvilinear lines. In the 1940s, when the artist was in his 70s, he spent much of his time and energy creating images of *papier découpé*, cut and pasted paper. The series entitled *Jazz* first appeared as an illustrated book of 20 images together with 130 pages of Matisse's handwritten text. To create the images for *Jazz*, Matisse cut forms out of sheets of brightly painted paper. He then arranged and combined these cut forms until he had achieved a harmonious juxtaposition of pure colors. Matisse wrote in the text for *Jazz*, "To cut right into color makes me think of a sculptor's carving into stone."

Matisse wrote that the images of *Jazz* "have resulted from memories of the circus, popular tales, or of travel." Originally Matisse intended to name the series *Circus*, but the artist ultimately decided on *Jazz* because he claimed that the process of creating the cut-outs "appeases the simultaneous reactions of my chromatic and rhythmic improvisations." *Icarus* and *The Clown* are two of the images that appeared

in *Jazz*. *Icarus* refers to the classical myth of Icarus in which Daedalus, the father of Icarus, fashioned a pair of wings out of feathers and wax. He warned his son of the danger of flying too near the sun with these wings, yet Icarus disobeyed. Icarus flew too close to the sun and drowned in the Aegean Sea. In Matisse's cut-out Icarus is shown amongst the stars. Movement is indicated by the curvilinear form of Icarus's figure which contrasts with the spiked angles of the stars. *The Clown* relies on Matisse's memories of the circus. The figure of the clown appears to be trapped by the cage-like vertical lines of the upper and lower registers of the collaged image.

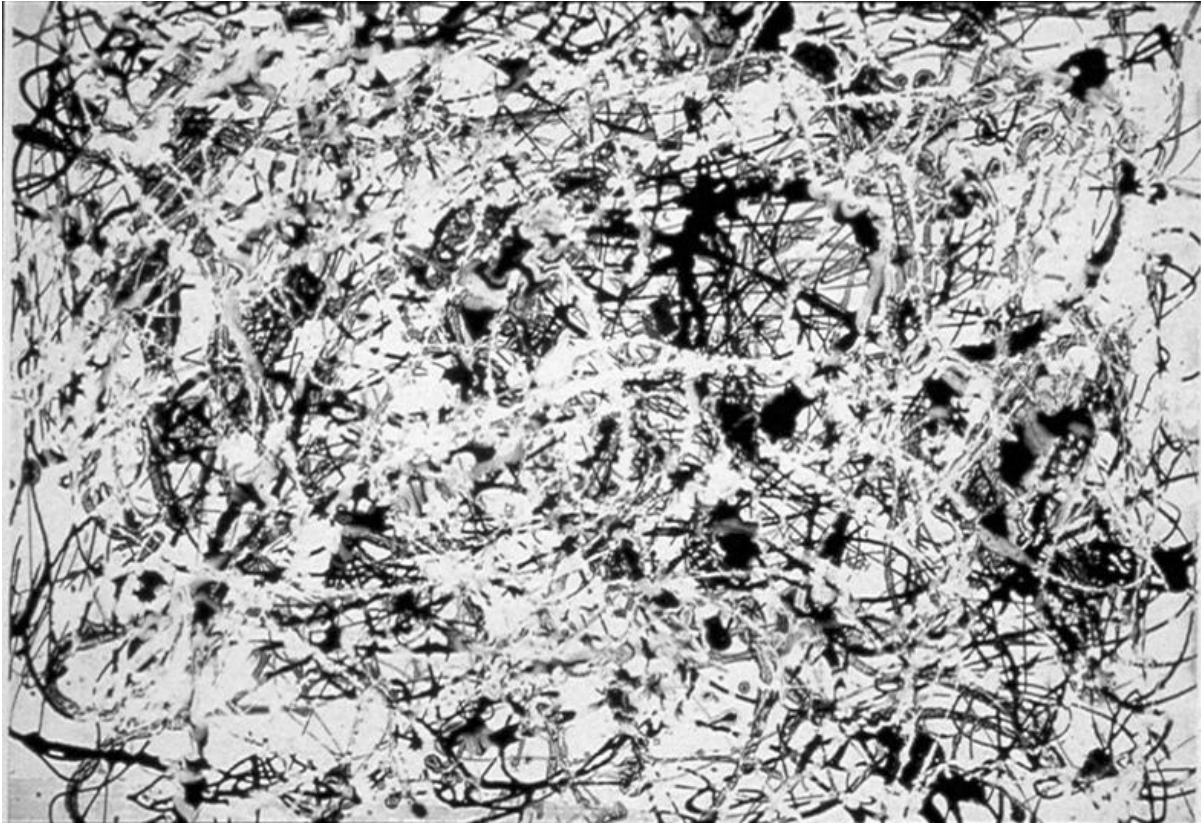
Image 5:

The Clown from Jazz Portfolio (1947) by Henri Matisse, French, paper cutouts and gouache, New Orleans Museum of Art.



Image 6:

Composition (White, Black, Blue and Red on White) (1948) by Jackson Pollock, American, casein on paper and mounted on masonite, New Orleans Museum of Art.



Jackson Pollock was probably the most famous Abstract Expressionist painter. The American Abstract Expressionists became known for their nonfigurative, nonrepresentational paintings which rejected current European trends. Pollock was an action painter who, in his mature period, “danced” around by flinging paint from sticks above the canvas that lay on the floor beneath him. He began as a Regionalist painter under the tutelage of Thomas Hart Benton at the Art Student’s League in New York. In the 1930s Pollock painted figurative, narrative works that celebrated American life. During the late 30s Pollock’s paintings became increasingly abstract as he experimented with descriptive imagery that filled the entire canvas. From 1947 onward, Pollock used a drip technique to produce his most celebrated paintings. From cans of commercial house paint, Pollock dripped paint from the end of a stick or brush directly onto the canvas tacked to the floor. He controlled the placement of the drips and splatters through the motion of his arm and body. Working at a frenzied pace, Pollock’s body determined the appearance of the painting. Paintings evolved through the action of the artist’s body movements. Pollock often listened to jazz music as he “danced” around the canvas, thus the resulting painting serves as a record of his dance. If one follows the lyrical lines of the flung paint with the eye one may trace the rhythmical actions of the artist. *Composition (White, Black, Blue and Red on White)* is one of over two dozen drip works on paper. It is a work of pure abstraction and an excellent example of Pollock’s mature style.

Image 7:

Sun Figure (1955) by Fritz Bultman, American, oil on canvas, New Orleans Museum of Art.



Like Jackson Pollock, New Orleanian Fritz Bultman was also associated with the Abstract Expressionists or the “New York School.” Bultman exhibited regularly with these New York based artists. Bultman grew up in the Garden District of New Orleans. His family ran the refined New Orleans funeral establishment known as the House of Bultman. His mother, a true southern lady, aspired to have a salon in the European fashion. Subsequently, literary, musical and artistic figures, locally and nationally recognized, often visited the Bultman home. Tennessee Williams wrote *Suddenly Last Summer* while he was a guest of the Bultmans. Although Fritz Bultman chose to live and work in New York City, he retained strong ties with his native New Orleans and visited often. Bultman’s work shows affinity with the work of other Abstract Expressionists in its exuberant pigment, mythic subject matter, and gestural handling of the materials. *Sun Figure*, with its glaring yellow ‘figure’ etched into the thick paint with the end of the paint brush, seems to express some ancient solar symbolism and may indicate the life-giving power of the sun. The painting is gestural in that the viewer can easily see the presence of the artist, the marks on the canvas that record the artist’s movement. The vivid yellows and orange that Bultman used in *Sun Figure* seem to radiate from the canvas, creating their own semblance of energy. The broken lines and pulsating colors of Bultman’s 1955 canvas relate to the syncopated rhythm of be-bop that was popular in New York at this time.

Image 8:

Sister Gertrude Morgan (1970) by Noel Rockmore, American, oil on canvas.



Noel Rockmore was born in New York in 1928 to a family of artist-intellectuals. His mother was an accomplished artist and his father a successful illustrator. A child prodigy, he took up the violin at age three and later studied at the Julliard School of Music. Following a bout with polio at age seven, Rockmore began to pursue the visual arts. Rockmore took to copying works of art at the Metropolitan Museum of Art and, while he studied briefly at the Art Students League, for the most part he trained himself. From the onset the artist showed an aptitude for portraiture. He was quite successful not only at depicting the physical likeness of his sitters, but also of creating psychological complexity.

As Rockmore came of age in New York City in the 1940s the New York art world began to focus its attention on the non-figural works of the Abstract Expressionists. Perhaps because Rockmore felt marginalized as abstraction rose to the forefront of the art scene, he left New York in 1959 and made his home and studio in the French Quarter of New Orleans. For Rockmore New Orleans was an exotic place full of characters and was uninfluenced by the styles and dictums of New York. In New Orleans Rockmore found a home where he was able to live solely from the sale of his works. He became part of a thriving cultural scene that flourished in the French Quarter in the 1960's and into the 1980's. The scene included artists, musicians, and writers who hung out in various bars and restaurants.

Not long after arriving in New Orleans, Rockmore became friends with Larry Borenstein who was running a gallery and was associated with Preservation Hall. Borenstein commissioned Rockmore to paint portraits of the aging jazz musicians who performed at Preservation Hall. The artist would sketch the musicians as they performed their 40 minute sets. Many of the musicians would then visit Rockmore in his studio where they would sit in natural light as he painted their portraits in oil or acrylic. These portraits are historically important because they immortalize a generation of New Orleans jazz musicians who were aging rapidly. Today many of these works still decorate the walls of Preservation Hall.

In addition to the jazz musician series, Rockmore also immortalized his friend and fellow artist, Sister Gertrude Morgan. Sister Gertrude was a charismatic artist and street preacher whose work was exhibited in Borenstein's gallery. Rockmore painted her portrait several times. *Sister Gertrude Morgan* of 1970 depicts the devout woman in a brightly colored room. She stands in the lower left-hand corner of the painting, looking out at the viewer. To her left is a small painted image which seems to imitate the larger version. The smaller figure is in the style of Sister Gertrude's works. The Biblical verse that is etched into the paint is also in the style of the street preaching artist. Rockmore created a later portrait of Sister Morgan at the New Orleans Jazz and Heritage Festival. Sister Gertrude was a firm believer in the power of music and dancing as a primary communication with God. This brightly colored painting seems to indicate this passion.

Image 9:

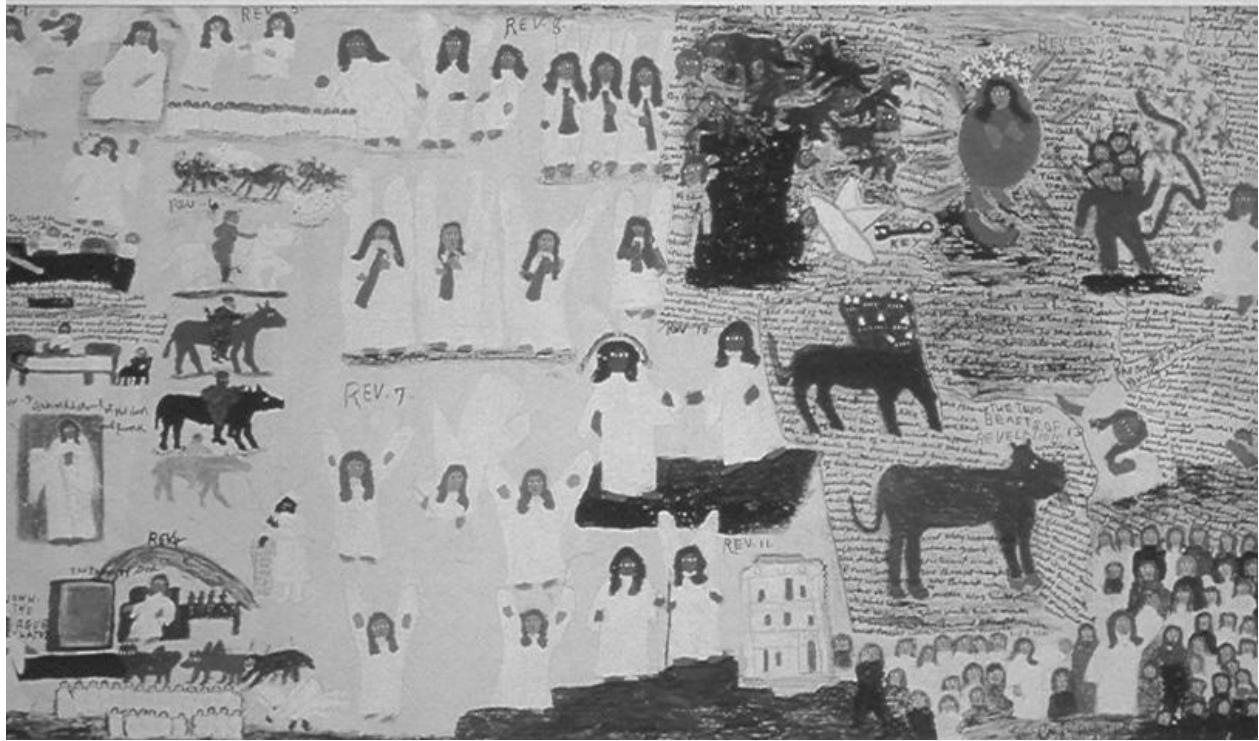
Mother Margaret (1963) by Noel Rockmore, American, oil on canvas.



Mother Margaret Parker was a friend to Sister Gertrude and a co-founder of an orphanage once located in Gentilly. Rockmore's portrait, *Mother Margaret*, is painted in the same style as his portraits of jazz musicians, the sitter emerges quietly from a background of muted browns and greens. Rockmore emphasizes her compassion with the presence of the sleeping child. Her hard work and diligence are emphasized by her sagging eyes and clothes.

Image 10:

The Revelation of St. John the Divine (c. 1965-1975) by Sister Gertrude Morgan, American, acrylic, pencil and ink on vinyl (in the collection of NOMA).



Sister Gertrude arrived in New Orleans in 1939 and began a period of intense missionary work. She became a street preacher and started an orphanage with two other women, Mother Margaret Parker and Sister Cora Williams. These women were members of the so-called “sanctified” fundamentalist sect which emphasized music and dancing in their worship. This habit of rhythmic expression was to influence Sister Gertrude’s art as well. Her artistic career is inextricably tied to her evangelical career. *The Revelation of St. John the Divine* and *St. Matthew 11:28* are representative of the Biblically inspired works of Sister Gertrude, who began painting in 1956 by divine command. At first she created illustrations to supplement her biblical teachings. She is a self-taught artist who usually painted on conventional pictorial surfaces, but sometimes used whatever she could find. *The Revelation of St. John the Divine* is painted on both sides of a window shade. Often inspired by the Book of Revelations, Sister Gertrude has combined the written text with images illustrating its content. She was a subtle colorist and rhythmically combined darks and lights to accent her stories. The words spill fluidly over the screen and are punctuated by the many figures she has used to illustrate the text.

Image 11:

St. Matthew 11:28 by Sister Gertrude Morgan,
American, acrylic on wood,
New Orleans Museum of Art.

St. Matthew 11:28 may include a self-portrait. As a street missionary, Sister Gertrude had worn the traditional black habit of her sect. But around 1957 she received word from above that she was to become the bride of Christ. From that point on she dressed in all white. Gradually her whole environment, including house, furniture, and piano, were painted or upholstered in white. Her environment was always accented by her elaborately painted objects, including her guitar case, window shades, and hand fans. Matthew 11:28 reads, “Come to me all of you who are weary and restless and I will give you rest.” The bright yellow and blue background help accentuate the white dress of the Sister, prepared to dance with Jesus Christ.

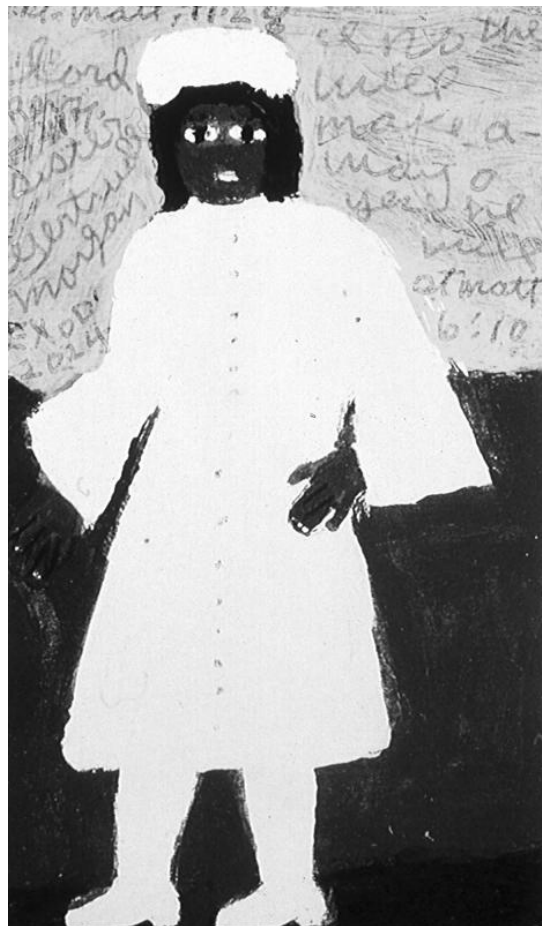


Image 12:

Jazz: Kansas City (1977) by Romare Bearden, American, collage and paint on board, New Orleans Museum of Art



Romare Bearden was born in Charlotte, North Carolina, and moved with his family to New York City at the age of three where they lived in Harlem. Bearden was influenced by the artists of the Harlem Renaissance, the period between the end of World War I (1919) and the Great Depression (1929) during which a group of African American writers, artists and musicians produced a significant body of creative works. The predominant theme during this period was African American life and culture. The Harlem Renaissance was initially a literary movement in which writers including Langston Hughes and Zora Neale Hurston, encouraged by the writings of W. E. B. Du Bois, strove to elevate the image of African Americans. Music and visual arts flourished during this time. Jazz became especially popular in Harlem's speakeasies, and artists like William Henry Johnson and Aaron Douglas combined techniques of modern art with folk roots and black culture to create styles all their own. Romare Bearden and Langston Hughes grew up around the artists in Harlem. They would become the second generation of Harlem Renaissance artists after WWII. The stock market crash of 1929 signaled the end of the Harlem Renaissance. The patronage system which had supported the cultural boom with grants and generous individuals could no longer support the arts. Many leaders of the movement scattered and took up teaching positions outside of New York City. Romare Bearden enrolled at Boston University and later transferred to New York University where he earned a B.S. in mathematics in 1935. In 1936 he studied at the Art Students League with the German artist George Grosz.

Bearden was also influenced by American painter Stuart Davis, a jazz enthusiast who encouraged Bearden to apply the rhythms and structures of jazz music to his visual compositions. Bearden later claimed, "Jazz has shown me ways of achieving artistic structures that are personal to me." Bearden created over 100 jazz related works throughout his career. He often listened to jazz while he worked, claiming, "I'd take a sheet of paper and just make lines while I listened to records-- a kind of shorthand to pick up the rhythm and intervals."

Image 13:

Jazz by Romare Bearden, American, collage and print on board.

Jazz: Kansas City and *Jazz* are examples of Bearden's collaged paintings. To create these works, the artist cut out silhouettes of faces and hands from black and white photographs. He also included various other material such as sheet music. Both paintings are from the 1970's, a period in which the artist chose the musical theme of jazz as his subject matter. Bearden said of jazz, "[It] has always been important for me the way it has been important for many blacks. Blacks have made their own sound, their own musical language like jazz. . . In a world of constantly changing identities, certain forms of music represent a solid identity for blacks." To commemorate this African American cultural legacy, Bearden collaged images of jazz musicians.

Jazz: Kansas City includes musicians whose careers included stints in Kansas City. Charlie "Bird" Parker plays the alto saxophone, Thelonius Monk plays the piano, and Miles Davis blows his trumpet. Bearden included a sheet of music in his composition. The use of bright, interspersed colors with the black and white photos seems to mimic the syncopated beat of jazz. *Jazz: Kansas City* was originally commissioned by Warner Brother Records to grace an album cover of a special boxed edition of rare recordings by Charlie Parker. *Jazz* employs a similar method of collage and includes a picture of an African mask at the upper left-hand corner and the collaged face of Louis Armstrong.



Image 14:

Builders #4 (1974) by Jacob Lawrence, American, gouache on paper, New Orleans Museum of Art.



Like Romare Bearden, Jacob Lawrence explored his African American heritage in his artwork. Lawrence was born in Atlantic City, New Jersey in 1917 and studied art at the Harlem Art Workshop and the American Artists School. He was part of the second generation of artists affected by the Harlem Renaissance. Throughout his career, Lawrence has reflected on his memories of the Harlem community for imagery. During his formative years, Lawrence was surrounded and encouraged by artists in the Harlem community.

Lawrence often worked in a series, presenting heroic subjects of black history such as the lives of Harriet Tubman and Frederick Douglass. *Builders #4* is from a series he began in 1971 to celebrate the satisfaction and dignity of creative labor. A group of black laborers are shown in their studio. The presence of young and old alike asserts the continuity of the trade. The tools of the woodworker can be seen on the shelf behind the figures. He works in an abstracted, cubist style that serves to accentuate the physical labor of the builders. Cubism has often been the chosen style of artists in support of social change. But while Lawrence's works about the black experience can be considered a call for change, they are also works about people. Lawrence's **oeuvre** includes paintings of black musicians. The angularity and heavy use of line recall the bass line in a jazz tune: steady and solidifying.

Image 15:

Untitled (Young Woman in Storyville Parlor) (1911-1913) by Ernest James Bellocq, American, gold toned silver print, New Orleans Museum of Art.



Storyville parlor of 1912.

Ernest James Bellocq worked as a commercial photographer in New Orleans during the first three decades of the twentieth century. Little is known of his life except that he was rarely seen without his camera. His photographs of New Orleans's Storyville District were discovered in 1966 by photographer Lee Freidlander, who purchased a box of deteriorating glass plate negatives from Larry Borenstein, founder of Preservation Hall. From the plates Freidlander produced a strange collection of portraits of prostitutes from the red light district. The brothels in which these women worked were at the center of the birthplace of jazz. The photographs, originally taken around 1912, were apparently kept hidden by Bellocq. The images are important for the historical record, and unique in their testimony to the collaboration between photographer and model. Bellocq photographed these women in various states of dress, but one feels that the women themselves exerted a certain amount of control during each sitting. All of the images are untitled. In slides 15 and 16 the viewer is allowed a rare view into a

Image 16:

Untitled (Young Woman in Striped Hose) (1911-1913) by Ernest James Bellocq, American, gold toned silver print, New Orleans Museum of Art.



Vocabulary

Abstract: In painting and sculpture, having a generalized or essential form with only a symbolic resemblance to natural objects.

Aesthetics: A branch of philosophy that provides a theory of the beautiful and of the fine arts in accordance with the accepted notions of good taste.

Ante-bellum: Belonging to the period prior to the American Civil War.

Avant-garde: A term derived from the French word meaning “before the group” or “vanguard.” Avant-garde denotes those artists or concepts which abandon tradition in search of a strikingly new, experimental, or radical nature for the time.

Be-bop: A style of jazz music characterized by rhythmic and harmonic complexity and a brilliant style of execution.

Brass bands: Bands consisting of a bass drum and brass horns, usually tuba, saxophone, and one or more trumpets. These bands play in the streets of New Orleans and take part in second-line parades as part of the funeral procession.

Chromatic: In visual art, pertaining to color. In music, pertaining to chords or harmonies.

Creole: In this context, a descendent of the original French or Spanish settlers of the southern United States, especially Louisiana. Also, a person of French or Spanish heritage who was born in a colony or a person of mixed heritage, usually French or Spanish and Black or American Indian..

Ensemble: A group of two or more musicians whose individual parts complement the whole.

Fauve: derived from the French word *fauve* meaning “wild beast.” The style is defined by a use of bright, vivid colors often applied in broad flat areas.

Hard-bop: A style of jazz music imitative of be-bop but with more emphasis place on the down beat.

Improvisation: In music, composing as one plays or making up variations on old themes directly on the instrument rather than on paper. Improvisation spotlights the individual player.

Jam session: A jazz performance or practice in which musicians come together to play improvised music.

Jazz fusion: A blending of jazz music and other contemporary styles such as hip-hop, electronic, or rock and roll.

Oeuvre: An artist's body of work or portfolio.

Paper cut-outs: A type of collage in which shapes are cut from pre-painted paper and rearranged to create an image.

Portfolio: A portable case for holding papers. For artists, the portfolio is a collection of examples of their work. A portfolio can also be a completed series of works on paper.

Quadrilles: Music created for French square dances in 6/8 and 3/4 time.

Ragtime: A style of jazz characterized by elaborately syncopated rhythm in the melody and a steadily accented accompaniment.

Samples: Pre-recorded sections of music which is digitally blended to create new songs.

Storyville District: A 38-block area of New Orleans which was a designated red-light district from 1879 - 1917. Prostitution and brothels were tolerated in this area. It was also home to many saloons and bars.

Swing: A style of music based on jazz but employing a large band and simpler harmonic and rhythmic patterns.

Syncopation: A shifting of normal rhythmic stress from the strong beat to the weak beat. This accentuates the offbeat so one rhythm is played against the other and results in a continuous, steady beat and a complex rhythm.

Timeline

	Key Events in Louisiana	United States	The World
1900-1909	1901 Oil is first discovered in Louisiana about six miles outside of Jennings.	1901 Theodore Roosevelt becomes president. 1903 Wright Brother's first flight in a powered airplane. 1908 First Model T Ford is produced.	1900 Freud publishes <i>The Interpretation of Dreams</i> . 1903 First Tour de France. 1905 Einstein's theory of relativity developed. 1907 Picasso develops Cubism.
1910-1919	1915 The name "jazz" is given to music of New Orleans origin. 1917 "The Original Dixieland Jazz Band" makes the first Jazz recording, "Livery Stable Blues."	1910 W.E.B. DuBois founds the N.A.A.C.P. 1913 New York Armory show opens in New York.	1914 World War I begins 1918 World War I ends on July 17
1920-1929	1926 Louisiana's first public airport is built in Mansfield. 1928 Huey P. Long is elected governor and becomes one of the nation's most powerful and well known politicians.	1920 18th Amendment establishes Prohibition. 19th Amendment gives women the right to vote. 1929 Crash in stock market leads to the Great Depression.	1922 Mussolini takes power in Italy. 1927 Charles Lindberg completes the first transatlantic flight.

	Key Events in Jazz History	United States	The World
1930-1939	<p>1932 New capital is completed in Baton Rouge.</p> <p>1935 First Sugar Bowl game is played.</p> <p>1935 Huey P. Long is assassinated on the steps of the state capital.</p>	<p>1933 Franklin D. Roosevelt becomes President.</p> <p>1935 Social Security Act passed by Congress.</p>	<p>1933 Adolf Hitler sets up Nazi Germany dictatorship.</p> <p>1936 Spanish Civil War begins.</p> <p>1939 W.W.II. begins.</p>
1940-1949	<p>1947 Kerr-McGee Corporation, with offshore operations based in Morgan City, drills the first commercial producing oil well out of sight of land.</p>	<p>1940 Commercial Television begins</p> <p>1941 U.S enters World War II after the bombing of Pearl Harbor.</p> <p>1945 World War II ends.</p>	<p>1941 Genocide of Jews by Nazis begins.</p> <p>1945 U.S. drops atomic bomb on Hiroshima and Nagasaki ending the War in the Pacific.</p> <p>1949 People's Republic of China begun.</p>
1950-1959	<p>1956 The Lake Ponchartrain Causeway, the longest bridge in the world, is opened.</p> <p>1957 Hurricane Audrey kills hundreds of people in Cameron Parish.</p> <p>1958 New Orleans abolishes segregation on city buses.</p>	<p>1954 Segregation in public schools is declared unconstitutional.</p> <p>1955 Disneyland open in California.</p> <p>1956 Beat poet Allen Ginsberg publishes the poem <i>Howl</i>.</p> <p>1957 Beat author, Jack Kerouac publishes <i>On the Road</i>.</p>	<p>1952 Elizabeth II becomes Queen of England</p> <p>1953 Salk polio vaccine is used successfully</p> <p>1957 Sputnik I launched</p>

<p>1960-1969</p> <p>1961 Presevation Hall establised in New Orleans for aging musicians to play Jazz.</p> <p>1963 Tulane University accepts five black students, the first in its history.</p> <p>1969 New Orleans Jazz and Heritage Festival begins.</p>	<p>1960 John F. Kennedy is elected president of the United States.</p> <p>1962 Cuban Missile Crisis begins.</p> <p>1963 Dr. Martin Luther King delivers <i>I Have a Dream Speech</i>.</p> <p>1968 Robert Kennedy and Dr. King assassinated</p>	<p>1965 U.S. enters war with Vietnam</p> <p>1967 The first heart transplant occurs in South Africa.</p>
<p>1970-1979</p> <p>1973 Lindy Boggs becomes Louisiana's first female congresswoman.</p> <p>1975 The Super Dome is completed at a cost of \$163,313,315.</p>	<p>1973 U.S. agrees to stop fighting in Vietnam.</p> <p>1977 <i>Star Wars</i> premiers.</p>	<p>1971 China joins the United Nations.</p> <p>1979 Margaret Thatcher becomes first female British Prime Minister.</p>
<p>1980-1989</p> <p>1984 The 1984 Louisiana World Exposition , a world's fair is hosted in New Orleans.</p> <p>1989 David Duke, former Grand Wizard of the Ku Klux Klan, wins a seat in the Louisiana legislature.</p>	<p>1980 Ronald Reagan is elected president.</p> <p>1983 Sally Ride is the first American woman to travel in space.</p> <p>1983 Michael Jackson's <i>Thriller</i> breaks music industry records.</p>	<p>1980 U.S., West Germany and Japan boycott the Olympic Games held in Moscow.</p> <p>1981 Prince Charles and Lady Diana are married.</p> <p>1986 Chernobyl nuclear accident occurs in the Soviet Union.</p>

Jazz history taken from <http://apassion4jazz.tripod.com/dates.html>

Curriculum Objectives and Suggested Activities

Geography/Science

- Discuss the differences between Louisiana, Illinois, Missouri, New York and California, specifically in climate, elevation and population. What are the population differences in these cities in the 1930s, 40s, 50s and 60s? What are the agricultural differences between these areas? What are the differences in the industries in each state?
- What are the distances in miles and kilometers between the states listed above?
- What are the capitals of each of the states? Are they the same as the largest cities of each state?
- Locate the Mississippi River on a map of the U.S. What major cities have contact with the river?
- Compare different types of waterways and water travel throughout the U.S.
- Where was Storyville? Are there any landmarks from Storyville's heyday?

Social Studies

- How did people travel from the South to the North in the 1920s, 1950s and today?
- What other important American musical forms besides jazz originated in the South and in particular, Louisiana?
- Engage the students in a discussion of race relations in America. How have race relations changed in the past 40 years?
- The famous jazz musician, Sidney Bechet, became an expatriate in Paris. There were also numerous other artists and musicians who found more success and acceptance in Paris than in their native homeland. Discuss reasons for this as well as other artists and writers who went to Paris.
- What was the American involvement in World War I and II? Research your family history to find relatives who were involved in either of the two wars. How did the wars affect the civilians living in the U.S.? What musicians or artists were involved in the wars? What were their roles?
- What happened to Storyville at the beginning of World War I? How did World War I affect other areas in the city?
- What is the NAACP and why is it important?
- Discuss and research the Great Depression. Discuss the effects of the Depression on artists in the Harlem Renaissance.

Math

- What is a cube, cylinder or cone? How is it different from a square, rectangle or triangle?
- Identify shapes in each of the slides. Measure angles, diameters, etc.
- Discuss the ways in which the shapes in a painting affect the overall composition.
- Study the rate at which the United States population increased after World War II. Compare the growth rate in the west versus the east. (percentages and ratios).

Visual Arts

- Discuss abstraction versus realism. Make a realistic landscape or still-life. Create the same subject in the style of Matisse's cut-outs, Sister Gertrude's paintings and Bearden's collages. Listen to a jazz composition while creating these different works. How does the music change the way you create the works?
- Create a portrait of your favorite musician. Choose a musician from different musical styles. What attributes to the artist would you include in the portrait? Listen to each musical style as you paint the portrait.
- Make a collage entitled *Jazz: New Orleans*. Present the collage to the class and explain your work of art.
- Pollock's and Bearden's art is punctuated with the fluctuations of jazz. Create your own painting depicting the fluctuations of jazz. Listen to jazz as you work.
- Research and listen to the different styles of jazz such as Ragtime, Swing and Be-bop. Create an artwork in each of these styles. How does each differ?

Language Arts/ Reading

- What artists/writers were creating during the original Harlem Renaissance? How does their work differ from the second generation Harlem Renaissance artists?
- Look at the weekly *Gambit* or *Lagniappe* to find what musicians are playing in the city.
- Write a story about *Jazz: Kansas City* and the men depicted in the collage. Choose another title from the slide list and write a story based on what feeling it evokes.
- Read and discuss works by the Beat Poets and Writers.
- Discuss Greek civilization and the Greek's belief of a relationship between music and literature.
- Research the lives and music of Duke Ellington, Count Basie or Billie Holiday. Compare with the lives and music of Charlie Parker, Thelonius Monk or Ella Fitzgerald.
- Research the Greek Muses (and the correct pronunciation of each muse).

Bibliography and Suggested Reading

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Yelen, Alice Rae. Passionate Visions of the American South. New Orleans: New Orleans Museum of Art, 1993.

Field Trip and Resource Opportunities on the History of Jazz in New Orleans

Field Trips

Preservation Hall

726 St. Peter Street
New Orleans, LA 70116
504/522-2841
e-mail: music@preservationhall.com

Hours: Fridays, 10:00 a.m. -12:30 p.m.

For Elementary School students, 55-75 students per tour

The Preservation Hall Children's Program consists of a two hour field trip which immerses lower school students in the heritage of New Orleans by means of diverse art activities. During their trip, the children travel through several learning areas which cover introductory instrumental techniques, the components and inner-workings of traditional New Orleans jazz ensembles, second line dancing, folk-story telling and parading.

Louisiana State Museum

Contact: Lorraine Brown, 568-6968
<http://lsm.crt.state.la.us>

Resource Centers

The William Ransom Hogan Archive of New Orleans Jazz
Jones Hall, Tulane University
phone: 504/ 865-5688
fax: 504/ 865-5761
web site: www.tulane.edu/~lmiller/JazzHome.html

Louisiana Jazz Federation
225 Baronne Street, Suite 1712
New Orleans, LA 70122
504/522-3154

WWOZ Community Radio
Station: 901 N. Rampart Street
504/568-1238

Office: 1201 St. Phillip Street
504/568-1239
New Orleans Jazz and Heritage Foundation
1205 N. Rampart Street
New Orleans, LA
504/522-4786

Amistad Research Center
Tilton Hall
Tulane University
New Orleans, LA 70118
504/865-5535

WWNO Radio
Fred Kaston
University of New Orleans
New Orleans, LA
504/286-7000

New Orleans Public Library
All Branches

Louisiana Music Factory
Jerry Brock or Barry Smith
210 Decatur Street
New Orleans, LA 70130
504/586-1094