

Content Area: : Visual Arts

Grades: 9-12

Task Description:

Students will interpret shapes and line to create an abstracted architectural study using the hand painted photographs of Laura Joy Lustic, the paintings of Richard Diebenkorn, and Hans Hofmann, as well as the architecture of as inspiration. Students will choose an interior or exterior space from one of the images or panos available of the Ashes2Art website to abstract in a way that creates an interesting composition. They will then choose one of the suggested color schemes in which to paint their composition.

Background or Instructional Context/Curriculum Connections:

This Art production lesson combines research and architectural study with traditional elements and principles of design. Additionally, this lesson could be formatted for mathematics through the employment of a distorted grid. By having students use a photocopy of their selected interior or exterior and placing a grid over it, then using a distorted grid on their newsprint to render a scene, concepts such as scale, proportion, and percentage of increase could easily be adopted.

The Attachments to this Lesson Include:

- Research/Vocabulary Worksheet
- Color Wheel
- Color Scheme Worksheet
- Self-Assessment Worksheet
- Graduated Checklist

Objectives:

The student will:

1. Be introduced to the works of Laura Joy Lustic, Richard Diebenkorn, Hans Hofmann, in addition to relevant vocabulary. (Nat. Standards: III A., V A.,) Assessment: Research/Vocabulary Worksheet
2. Choose a structure from the Ashes2Art Delphi site to abstract and produce three thumbnail sketches. (Nat. Standards: V B.,) Assessment: Graduated Checklist
3. Create a final sketch on 12x18 Newsprint that is clearly defined with sharp edges and is an abstraction of student's chosen image. (Nat. Standards: I A., I B.,)Assessment: Graduated Checklist
4. Create a painting that employs use of balance, rhythm and movement, unity, or line variation as seen in the works of Lustic, Diebenkorn, Hofmann, and as well as the ancient architecture of Delphi. (Nat. Standards: I B., II C.) Assessment: Graduated Checklist
5. Exercise good craftsmanship and attention to detail by employing the use of sharp edges and crisp lines. (Nat. Standard: I A.,)Assessment: Graduated Checklist
6. Employ a chosen color scheme and develop a range of hues within his/her composition. (Nat. Standard: I B., II C.,) Assessment: Graduated Checklist.
7. Explore color theory and painting techniques. (Nat. Standard: I A., I B.,) Assessment: Color Wheel and Color Scheme Worksheet
8. Assess the merits of his/her work and the merits of others works by comparing and contrasting his/her work with that of Lustic, Diebenkorn, and/or Hofmann, as well as addressing the elements and principles of design he/she chose to use. (Nat. Standard: IV C., V A., V B.) Assessment: Self-Assessment Worksheet.

Time: (45 minute class periods)

- 1 class for introduction lesson and discussion of artists
- 1 class for research of Ashes2Art website and choosing of structures to abstract
- 1 class for planning and sketching of composition and demonstration of painting techniques.
- 1 class for students to complete Color Wheel and Color Scheme Worksheet
- 2-4 classes for painting of composition
- 1 class for critique and assessment

Materials and Tools:

- Newsprint (1 12"x18" sheet per student)
- Rulers (1 per student)
- Pencils
- Tape
- Tempera or Acrylic Paint
- Brushes
- Painter's tape
- Illustration board, Bristol board, or Poster Board (1 12"x18" sheet per student)
- Newspaper
- Cups or plates for paint
- Containers for water
- Transfer paper (1 sheet per 3-4 students)
- Paper Towels
- Color Wheel (1 per student)
- Color Scheme Worksheet (1 per student)

*This lesson could also be accomplished using Watercolor if so desired, it is however more difficult to control when attempting to achieve sharp edges.

Visuals and Resources:

Ashes 2 Art website: www.coastal.edu/ashes2art

Lustig, Laura Joy. "Building Views: Architectural Constructions." 1998. WebExhibits. 2000
<<http://webexhibits.org/buildingviews/index.html>>

The Laura Joy Lustig web exhibit offers many examples of architectural abstractions in dynamic compositions.

Schwab, Ken. "Painting-Architecture Study." 1994. Princeton Online. 2008
<<http://www.incredibleart.org/>>

Goals:

I. Understanding and Applying Media Techniques and Processes Creative Expression:

Students will develop and expand their knowledge of visual arts media, techniques and processes in order to express ideas creatively in their artworks.

II. Using knowledge of Structures and Functions

Aesthetic Perception/Creative Expression: Students will demonstrate knowledge of the elements and principles of design and show an aesthetic awareness of the visual and tactile qualities in the environment that are found in works of art.

III. Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas Creative Expression/Aesthetic Valuing:

Students will use a variety of subjects, symbols, and ideas in creating original artwork and will evaluate the use of these elements in the artworks of others.

IV. Understanding the Visual Arts in Relation to History and Cultures Historical and Cultural Perceptions:

Students will demonstrate a knowledge of artists, art history, and world cultures and will understand how the visual arts reflect, record, and shape cultures.

V. Reflecting upon and Assessing the Merits of Their Work and the Work of Others Historical and Cultural Perception/Aesthetic Valuing:

Students will use thorough analysis, interpretation, and judgment to make informed responses to their own artworks and those of others.

National Standards:

I. Understanding and applying media techniques and processes:

- A. Students apply media, techniques, and processes with sufficient skill, confidence, and sensitivity that their intentions are carried out in their artworks
- B. Students conceive and create works of visual art that demonstrate an understanding of how the communication of their ideas relates to the media, techniques, and processes they use.

II. Using knowledge of structures and functions:

- C. Students create artworks that use organizational principles and functions to solve specific visual arts problems.

III. Choosing and evaluating a range of subject matter, symbols, and ideas:

- A. Students reflect on how artworks differ, visually, spatially, temporally, and functionally, and describe how these are related to history and culture.

IV. Understanding the visual arts in relation to history and cultures:

- C. Students analyze relationships of works of art to one another in terms of history, aesthetics, and culture, justifying conclusions made in the analysis and using such conclusions to inform their own art making.

V. Reflecting upon and assessing the characteristics and merits of their work and the work of others:

- A. Students identify intentions of those creating artworks, explore the implication of various purposes, and justify their analyses of purposes in particular works.
- B. Students describe meanings of artworks by analyzing how specific works are created and how they relate to historical and cultural contexts.

Procedures:

1. Introduce abstract work of Laura Joy Lustic, Richard Diebenkorn, and Hans Hofmann through power point presentation and class discussion.
2. Discuss Vocabulary: Rhythm and Movement, Balance, Unity, Line Variation, Monochromatic, Complimentary, Split Complimentary, Analogous, and Triadic.
3. Show images of various interiors and exteriors available at the Ashes2Art website. Point out rhythm and movement, balance, unity, etc in the design and construction of various monuments.
4. Explain to students that they will choose one interior or exterior image to abstract in the style of Lustic, Diebenkorn, or Hofmann.
5. Have each student choose his/her scene after thorough investigation of Ashes2Art website. Encourage students to examine panos, images, and videos before finally choosing an image.
6. Have students complete the Research Worksheet.
7. Using the interior or exterior image they have selected, have students draw three thumbnail sketches in preparation for their larger final sketch on newsprint.
8. It may be helpful for students to use a viewfinder when selecting the specific shapes they would like to abstract. A 2x3 rectangular viewfinder will translate to a 12"x18" picture plane.
9. After rough drafts are completed, have students draw their scene on a 12"x18" piece of newsprint. Have students use rulers to create sharp edges and crisp lines.
10. Have students use graphite to shade in at least a five-value range of gray to move attention to an area of emphasis or focal point. Encourage students to think about movement, rhythm, and balance when shading.
11. Demonstrate painting techniques by completing the Color Wheel and Color Scheme Worksheet. Discuss various color schemes students may wish to employ in their works. (Monochromatic, Complimentary, Split Complimentary, Analogous, or Triadic).
12. Have students complete the Color Wheel and Color Scheme Worksheet.
13. Have students transfer their large sketch onto Bristol Board, Illustration Board, or Poster Board using transfer paper. Have students only transfer lines and not their shading.
14. Have students clean up lines from transfer and make sure edges are sharp and lines are crisp before painting.
15. Students should begin painting their architectural scene using a variety of hues within their chosen color scheme. (Mix a variety of these hues before beginning painting.)
16. Refer to shading of large sketch when using color. The darkest values of gray should translate to your darkest hues of color, and the lightest values on the large sketch should translate to the lightest hues of color.
17. Keep edges sharp by using removable tape and careful craftsmanship.
18. Have students complete the Self Assessment Worksheet when their composition is complete.

Research and Vocabulary Worksheet:

Name _____

In your own words define the following terms:

Balance

Rhythm & Directional Movement

Unity

Line Variation

List one technique used by Laura Joy Lusic, Richard Diebenkorn, or Hans Hofmann that you will use in your work. How will you execute this technique effectively?

From what structure does the image from the Ashes2Art website you chose originate? Why did you choose this image? Can you identify balance, rhythm and movement, or unity in this image? Where?

Self-Assessment Worksheet:

Name _____

Discuss two similarities in your work and that of the artists we have investigated in class.

How did you use balance, rhythm and movement, area of emphasis or focal point, and unity in your composition?

Discuss how you abstracted the lines and shapes in your work from the structure or image you viewed at the Ashes2Art website.

Define the color scheme you chose. Do you feel this was effective in your work? Why or Why not?

What is the strongest part of your piece? What is the weakest part of your piece?

Graduated Checklist:

Title of Work: _____

Grade: _____

Name of Artist: _____

Criteria	1 Unsatisfactory	2 Needs Improvement	3 Target: Satisfactory	4 Exceptional
At least 3 thumbnail Sketches showing variety of exploration from inspiration at Ashes2Art website and artists explored in class.				
Final sketch is done on 12x18 newsprint and is an abstracted representation of student's chosen structure.				
Painting on illustration board, Bristol board, or poster board matches final sketch.				
Painting employs use of balance, rhythm and movement, unity, or line variation as seen in architectural sites at Delphi				
Work shows good craftsmanship and attention to detail through use of sharp edges and clean lines.				
Painting has clearly chosen color scheme and exhibits at least a five-range variety of hues.				