

CANNON ART GALLERY

Juried Biennial

Irene Abraham Dan Adams Mark H. Adams Seitaku Aoyama Manss
Aval Beatriz Baena Victoria Bearden Patrick Blocher Lark Burkhart
Reed Cardwell Levi J. Casias Michael Chapman John Chwekun
Catherin Colaw Gesa Cowell Bronle Crosby Geoffrey Cunningham
David Diaz Petey Dietz Michael Di Pietro Kristina Bell DiTullo
Jesus Dominguez Gary Dyak Ginny English Christine Finkelson
Polly Jacobs Giacchina Patrick Gilbert Richard Greene Paul Henry
Lisa Hutton Jessica Jang Kathleen Kane-Murrell Linda Kardoff
Carol E. Lang Jill Le Croisette Haesun Lee Elena Lomakin Viviana
Lombrozo Alexia Markarian Artie Mattson Brad Maxey Lisa Medlen
Cindy Menne Nanette Newbry Kim Niehans Diane O'Connell Diane
O'Connor Gina Pisello Geoffrey Redd Allison Renshaw Vincent
Robles Heidi Rufeh Deanne Sabeck Julia San Roman Donna Y. Sasso
Gail Schneider Betsy Schulz Charles Snowden Catherine Ruane
Neil Shigley Phyllis Swanson Cheryl Tall Keiko Tanabe Kathleen
Tom Robert Treat Valya Lucinda Walker Elizabeth Washburn
Irene de Watteville Duke Windsor Eric Wixon Anna Zappoli

January 20 through March 9, 2013

A GUIDE FOR EDUCATORS

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Steps of the Three-Part-Art Gallery Education Program

Resource Guide:

Classroom teachers will use the preliminary lesson with students provided in the Pre-Visit section of the *2013 Juried Biennial* resource guide. On return from your field trip to the Cannon Art Gallery the classroom teacher will use Post-Visit Activities to reinforce learning. The resource guide and images are provided free of charge to all classes with a confirmed reservation and are also available on our website at www.carlsbadca.gov/arts.

Gallery Visit:

At the gallery, an artist educator will help the students critically view and investigate original art works. Students will recognize the differences between viewing copies and seeing works first and learn that visiting art galleries and museums can be fun and interesting.

Hands-on Art Project:

An artist educator will guide the students in a hands-on art project that relates to the exhibition.

Outcomes of the Program

- Students will discover that art galleries and museums can be fun and interesting places to visit, again and again.
- Students will begin to feel that art galleries and museums are meant for everybody to explore and will feel comfortable visiting.
- Students will make art outside of the classroom.
- Students will expand their definition of what art is by viewing a range of artworks.

How to use this Resource Guide

This resource guide allows teachers and students to investigate the artworks on display in the William D. Cannon Art Gallery's *2013 Juried Biennial* exhibition.

It is written for teachers to integrate these artworks with additional core content areas in grades 3 and 4 but can be adapted to different grade levels. The resource guide is provided as a part of the Three-Part-Art gallery education program and is aligned with the Visual and Performing Arts Framework for the State of California along with State English-Language Arts Standards. By spending time studying the included images, teaching the lessons found in this guide and participating in the tour and art project at the Cannon Art Gallery your students will have the opportunity to take part in a truly comprehensive visual art experience.

To Get Started:

- Begin reading through the guide before using it with your students. Familiarize yourself with the vocabulary, the images, the questioning strategies provided with each image, and the suggested art activities.
- Each lesson includes an image accompanied by questions. Teachers should facilitate the lessons by asking students the *Artful Thinking* questions developed by the Harvard Graduate School of Education, while looking at the image. To have a successful class discussion about the artworks, plan to spend at least 5-to 10-minutes on each image.
- Encourage looking! Encourage students to increase their powers of observation and critical thinking by seeing. Challenge students to look closely and be specific in their descriptions and interpretation of the artworks.
- Looking and considering take time. Wait a few seconds for students' responses.

Your students' responses to the questions in this guide may vary. Be open to all kinds of responses. Respond to your students' answers and keep the discussion open for more interpretations. For example, "That's an interesting way of looking at it, does anyone else see that or see something different?" Remind students to be respectful of others and to listen carefully to each others' responses.

Most lessons have corresponding studio art activities. If time is available, it is recommended to follow the lessons with the suggested activity. Each activity will reinforce what the students learned by looking at the artworks.

Making the most of your Gallery Visit

Visiting the Cannon Art Gallery is “Part Two” of the Three-Part-Art gallery education program. A carefully planned gallery visit will greatly enhance your students’ classroom learning and provide new insights and discoveries. The following guidelines were written for visiting the Cannon Art Gallery, but also apply to visiting any other gallery or museum.

STUDENT NAME TAGS ARE GREATLY APPRECIATED.

Reservation Information:

School groups of all ages are welcome free of charge at the Cannon Art Gallery with advance reservations. Priority is given to third and fourth grade students attending any Carlsbad public or private school. Reservations are accepted by phone only at 760-434-2901 or via email at tonya.rodzach@carlsbadca.gov and are on a first-come, first-served basis. You will receive an email confirmation notice within 48 hours if your request can be accommodated. We require that at least one adult accompany every five students. If any of your students have any special needs, please let us know when you make the reservation. The docent-led tour and related hands-on art projects take approximately one hour each. The resource guides are written to address third and fourth graders, but the guides may be adapted for other grade levels as well.

Late Arrivals and Cancellations:

As a courtesy to our gallery staff and other visiting groups, please let staff know if your group will be late or cannot keep their reservation. We will not be able to accommodate any group that arrives later than 10 minutes from their appointed time without prior notice. To cancel your visit, please call **at least one week** in advance of your scheduled visit, so we can fill the vacated slot with a class from our waiting list.

It is the teacher’s responsibility to arrive promptly at the scheduled time and let the artist educator know that the group is ready for their visit. Please make prior arrangements for someone to cancel reservations in case of an emergency or illness. Schools and classes with a history of frequent cancellations, or late arrivals, are documented, and will be considered a lower priority for future tour reservations.

Gallery Visit Checklist:

- Allow appropriate travel time so that your tour begins on time.
- Plan ahead for chaperones. Make sure that they understand they are to remain with the students during the entire visit and that it is inappropriate to talk privately during the docent-led tour. Please remind chaperones not to bring their younger children on the field trip due to the poor acoustics in the gallery.
- Visit the exhibit beforehand so that you can preview the artwork.
- Make sure that your students understand the gallery etiquette written below.

Gallery Etiquette:

Please go over the following points with your students (and chaperones) and make sure they understand why each rule must be followed.

- No eating or drinking.
- Remember to look and not touch the artwork. Fingerprints damage the artwork.
- Please no talking when the artist educator is talking.
- Please remind all adults to turn off their cellphones while participating in the program.
- Please walk at all times.
- Classroom teachers and chaperones must stay with the group. The artist educators need to direct their full attention to helping your students learn about the exhibition and art project.

Program Evaluation:

In order to continue providing the highest quality resource guides, artist educator tours, and hands-on art projects, we ask that the classroom teacher complete an evaluation form after participating in the program. Careful consideration is given to teacher input so that we can best address your students' learning. Please feel free to share your comments and concerns with any gallery staff as well. Or, you may contact the arts education coordinator directly at 760-434-2901 or via email at tonya.rodzach@carlsbadca.gov.

The Artful Thinking Program

The purpose of the *Artful Thinking* program is to help teachers regularly use works of art (and music) in their curriculum in ways that strengthen student thinking and learning. The programs goals are: (1) to help teachers create rich connections between works of art and curriculum topics; and (2) to help teachers use art as a force for developing students' critical thinking.

Benefits of *Artful Thinking* Routines

- help to easily integrate art with other curriculum area especially social studies and language arts
- questioning strategies are short, easy to learn
- questioning strategies are flexible and can be repeated to deepen student learning
- questioning strategies can be selected according to which type of critical thinking the teacher wants to emphasize; such as questioning/investigating, observing, describing, comparing and connecting, finding complexity, exploring viewpoints and reasoning

Understanding Harvard's Project Zero: *Artful Thinking* Palette

What is the *Artful Thinking Palette*? Why is it useful to teachers?

The *Artful Thinking Palette* is a series of questioning strategies that were created to help develop students thinking dispositions and build a deeper understanding of content. The questions were designed to be used with works of art, music, and other primary resources. They are known as thinking routines and meant to be used over and over again in the classroom. The teacher chooses the content, time, and thinking skill they want to foster. The routines can be used all throughout a unit. For example, at the beginning without prior knowledge, during with prior knowledge, and at the end of a unit to challenge or extend.

Why use the *Artful Thinking Palette*? What are the benefits?

The questioning strategies that make up the *Artful Thinking Palette* help students to find make connections and move beyond the given. The help students to build clear explanations, consider different viewpoints and perspective, capture the heart of an idea and form conclusions based on reasoning and evidence. Regular use of the strategies helps to motivate students to think deeply and create a culture of thinking in the classroom.

Thinking Routine Categories: Reasoning centered, perspective taking, questioning and investigating, observing and describing, comparing and connecting, and complexity centered.

Note:

For more in-depth information on this valuable teaching tool check out the *Artful Thinking* website found at <http://pzweb.harvard.edu/tc/overview.cfm>

The Artful Thinking Routine

COLORS, SHAPES, LINES

What are they like? What do they do?

A routine for exploring the formal qualities of art.

1. Take a minute to look at the artwork. Let your eyes wander over it freely. *What do you see?* Take a few observations from students and then move on to the next step.
2. Observe and describe the colors, shapes and lines in detail. Make 3 columns.

COLORS <i>What colors do you see?</i> Describe them.	SHAPES <i>What kinds of shapes do you see?</i> Describe them.	LINES <i>What kinds of lines do you see?</i> Describe them.

3. Choose a kind of color, shape or line that you listed.
* *How does it contribute to the artwork overall? (How does it help the artwork “work?”)*

Consider:

- *How does it contribute to how the artwork feels?*
 - *How does it contribute to the mood of the artwork?*
 - *How does it contribute to how the artwork looks?*
 - *How does it contribute to the story the artwork tells?*
 - *How does it contribute to the ideas in the artwork?*
- * Do this with at least two elements. They can be chosen from any column.

Curriculum Connections

Adapted from the 3rd and 4th grade California Content Standards

This guide is designed to assist teachers with the instruction of Visual Art and English-Language Arts lessons and are aligned with the 3rd and 4th grade California Content Standards. Each lesson concentrates on teaching those content areas through a meaningful exploration of the artworks in this guide.

Visual Arts Content Standards for California Public Schools

Grade 3

1.0 ARTISTIC PERCEPTION

- 1.3 Identify and describe how foreground, middle ground and background are used to create the illusion of space.
- 1.5 Identify and describe elements of art in works of art, emphasizing line, color, shape/form, texture, space, and value.

2.0 CREATIVE EXPRESSION

- 2.4 Create a work of art based on the observation of objects and scenes in daily life, emphasizing value changes.

3.0 HISTORICAL AND CULTURAL CONTEXT

- 3.2 Identify artists from his or her own community, county, or state and discuss local or regional art traditions.

4.0 AESTHETIC VALUING

- 4.1 Compare and contrast selected works of art and describe them, using appropriate vocabulary of art.
- 4.2 Identify successful and less successful compositional and expressive qualities of their own works of art and describe what might be done to improve them.
- 4.3 Select an artist's work and, using appropriate vocabulary of art, explain its successful compositional and communicative qualities.

Grade 4

1.0 ARTISTIC PERCEPTION

- 1.5 Describe and analyze the elements of art (e.g. color, shape/form, line, texture, space, value), emphasizing form, as they are used in works of art and found in the environment.

3.0 HISTORICAL AND CULTURAL CONTEXT

- 3.1 Describe how art plays a role in reflecting life (e.g. in photography, quilts, architecture).

4.0 AESTHETIC VALUING

- 4.1 Describe how using the language of the visual arts helps to clarify personal responses to work of art.
- 4.3 Discuss how the subject and selection of media relate to the meaning or purpose of a work of art.
- 4.5 Discuss how the individual experiences of an artist may influence the development of specific works of art.

English-Language Arts Content Standards for California Public Schools

Grade 3

1.0 LISTENING AND SPEAKING STRATEGIES

Comprehension

- 1.1 Retell, paraphrase, and explain what has been said by a speaker.
- 1.2 Connect and relate prior experiences, insights, and ideas to those of a speaker.
- 1.3 Respond to questions with appropriate elaboration.

Organization and Delivery of Oral Communication

- 1.6 Provide a beginning, a middle, and an end, including concrete details that develop a central idea.
- 1.7 Use clear and specific vocabulary to communicate ideas and establish the tone.

2.0 SPEAKING APPLICATIONS (GENRES AND THEIR CHARACTERISTICS)

- 2.3 Make descriptive presentations that use concrete sensory details to set forth and support unified impressions of people, places, things, or experiences.

Grade 4

1.0 WRITING STRATEGIES

Organization and Focus

- 1.1 Select a focus, an organizational structure, and a point of view based upon purpose, audience, length, and format requirements.
- 1.2 Create multiple paragraph compositions:
 - a) Provide an introductory paragraph.
 - b) Establish and support a central idea with a topic sentence at or near the beginning of the first paragraph.
 - c) Include supporting paragraphs with simple facts, details, and explanations; conclude with a paragraph that summarizes the points.
 - d) Use correct indentation.
- 1.3 Use traditional structures for conveying information (e.g. chronological order, cause and effect, similarity and difference, posing and answering a question).

1.0 LISTENING AND SPEAKING STRATEGIES

Comprehension

- 1.1 Ask thoughtful questions and respond to relevant questions with appropriate elaboration in oral settings.
- 1.2 Summarize major ideas and supporting evidence presented in spoken messages and formal presentations.

About the Exhibition

2013 Juried Biennial Exhibition January 20 through March 9

In 14 years, the Cannon Art Gallery Juried Exhibitions have become recognized as one of San Diego County's most significant showcases for both emerging and mid-career artists who live, work or have a studio in San Diego County.

Jurors represent Southern California's most prestigious art institutions and their exhibitions are lively, sumptuous and elegant. This year's jurors for the Biennial were Scott Canty, director of the Los Angeles Municipal Art Gallery and Chantel Paul, assistant curator of the Museum of Photographic Arts (MOPA) in Balboa Park, San Diego.

From the more than 1200 images submitted, the jurors selected more than 100 works of art by 72 artists.

Here is a list of artists included in the exhibition:

Irene Abraham	Christine Finkelson	Geoffrey Redd
Dan Adams	Polly Jacobs Giacchina	Allison Renshaw
Mark H. Adams	Patrick Gilbert	Vincent Robles
Seitaku Aoyama	Richard Greene	Heidi Rufeh
Manss Aval	Paul Henry	Deanne Sabeck
Beatriz Baena	Lisa Hutton	Julia San Roman
Victoria Bearden	Jessica Jang	Catherine Ruane
Patrick Blocher	Kathleen Kane-Murrell	Donna Y. Sasso
Lark Burkhart	Linda Kardoff	Gail Schneider
Reed Cardwell	Carol E. Lang	Betsy Schulz
Levi J. Casias	Jill Le Croisette	Neil Shigley
Michael Chapman	Haesun Lee	Charles Snowden
John Chwekun	Elena Lomakin	Phyllis Swanson
Catherin Colaw	Viviana Lombrozo	Kathleen Tom
Gesa Cowell	Alexia Markarian	Robert Treat
Bronle Crosby	Artie Mattson	Valya
Geoffrey Cunningham	Brad Maxey	Cheryl Tall
David Diaz	Lisa Medlen	Keiko Tanabe
Petey Dietz	Cindy Menne	Lucinda Walker
Michael Di Pietro	Nanette Newbry	Elizabeth Washburn
Kristina Bell DiTullo	Kim Niehans	Irene de Watteville
Jesus Dominguez	Diane O'Connell	Duke Windsor
Gary Dyak	Diane O'Connor	Eric Wixon
Ginny English	Gina Pisello	Anna Zappoli

Pre-Visit Activities



Lesson One: *The Elements of Art*

Related Subjects:
Visual Arts; English-Language Arts

Class Time Required:
One 60-minute class session

Lesson Overview

Students will be introduced to the elements of art through a discussion of a selection works in 2013 *Juried Biennial* Exhibition. The elements of art are sensory components used to create works of art: line, color, shape/form, texture, value and space.

Materials/Resource Guide Images

- Image 1: Duke Windsor, *Pink Currents*, 2012, Acrylic and mixed media
- Image 2: Catherine Ruane, *Unraveled*, 2010, Charcoal and graphite
- Image 3: Catherine Ruane, *Invocation*, 2011, Charcoal and graphite
- Image 4: Gesa Cowell, *The Sentinel*, 2011, Digital media
- Image 5: Gesa Cowell, *The Explorer*, 2012, Digital media

Appendix

- Elements of Art bulletin board materials

Procedures

1. Begin the lesson with an introduction to the elements of art. Write the following definitions on a white board, overhead transparency, smart board or post the elements of art terms (see appendix) for your class to review as you discuss. All works of art incorporate one or more of the Elements of Art. *Artists choose to use these elements depending on how they want their artwork to “look,” or the way that they want the viewer to experience their work.*

Line: A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin.

Color: Light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

Shape: Shape, along with form, defines objects in space. Shapes have two dimensions, height and width, and are usually defined by lines.

Form: Form, along with shape, defines objects in space. Form has depth as well as width and height.

Texture: The feel and appearance of a surface, such as hard, soft, rough, smooth, hairy, leathery, sharp, etc.

Value: The lightness or darkness of a hue or neutral color.

Space: The emptiness of area between, around, above, below or within objects. Shapes and forms are defined by the space around and within them.

2. Engage your students in a conversation about the selected group of images included in *2013 Juried Biennial* Resource Guide. Present the images one at a time, leading a discussion about each work before moving on to the next image. Allow for approximately 5-minutes per image. The questioning strategies on the back of each laminated image, which address all of the elements of art defined above, will help you guide the discussion with your class.
3. Ask your students to keep their new vocabulary words in mind when they visit *2013 Juried Biennial* exhibition at the William D. Cannon Art Gallery. All of the terms that they discussed in class can be used to evaluate and discuss the works that they will see on their fieldtrip to the gallery.

Extension(s)

Ask your students to prepare short presentations on one of the works discussed as a class. Encourage your students to identify at least two elements of art that are present in their chosen artwork, and discuss how these two (or more) elements contribute to their experience of the work.

Ask each student to complete the “KWL Chart” (*page 29*). Ask students to write down questions they may have and bring them along so they can ask a gallery arts educator.



Lesson Two:

Introduction to Juried Exhibitions

Related Subjects:

Visual Arts; English-Language Arts

Class Time Required:

One 60-minute class session

Lesson Overview

In this one-session lesson, students will become familiar with the concept, consistency of style. This phrase refers to one of the most important factors that jurors, or judges, use to determine which artists are selected to show their artwork in a juried exhibition.

Materials/Resource Guide Images

- Image 2: Catherine Ruane, *Unraveled*, 2010, Charcoal and graphite
- Image 3: Catherine Ruane, *Invocation*, 2011, Charcoal and graphite
- White paper (8 ½" x 11") or notebook paper
- Pencils

Procedures

1. Begin this lesson by using the *Artful Thinking Routine: Looking Ten times Two* with both Image 2 and Image 3. Record student responses on chart paper or white board.
2. Ask students to look at each list they created while using the *Artful Thinking Routine: Looking Ten times Two* routine and identify their observations that were the same for each work of art. Review definition of "consistency of style" and "style."

Consistency of style: An artist's choice of style, medium, colors and subject matter that distinguish him or her from every other artist in some way.

Style: Style is the "thing" which makes you recognize a particular artist before you are close enough to see the signature or read the title card.

3. Discuss how jurors are selected for the Cannon Art Gallery's Juried Biennial with your students. The Cannon Gallery's Exhibition Curator selects the panel of jurors to review the artists' submissions. The jurors are always arts professionals, museum or gallery curators, and representatives from arts organizations or art dealers who are respected in the arts community. *An artist uses a method or a medium that dictates one particular style, but it is how he or she makes him or herself original and different in that group that gains the attention of viewers, and, for the purposes of this exhibition, the juror or judge.*
4. Discuss the process of a juried exhibition with your students. Explain the process of the Cannon Art Gallery's Juried Exhibition with your students. The Juried Exhibitions at the Cannon Art Gallery are open to all artists that have a studio, or a place to create art, in San Diego County. Artists submit up to a total of five works for the jurors to review.

5. Explain how jurors make decisions about the artwork to include in the exhibition. When the jurors meet to discuss the submitted works of art, they collectively agree on a particular set of criteria that they will use to make their selections. One criterion that is always crucial in their decision-making process is whether or not an artist demonstrates a consistency of style.
6. Divide students into small groups to act as committees of jurors. Task them with the job of explaining why (or why not) Catherine Ruane's works of art should be included in the Cannon Art Gallery's *2013 Juried Biennial* exhibition. Ask students to write down their group's answers to the following questions. Students should use their observations for *Artful Thinking Routine: Looking Ten times Two* to help them with their answers.

What makes Catherine Ruane's artwork unique? What style choices or use of the elements of art make Catherine Ruane's artwork recognizable? What could visitors to the Cannon Art Gallery learn about art by viewing her work? List three reasons why Catherine Ruane's art should (or should not be) included in the 2013 Juried Biennial exhibition.

7. Share some answers varying from each group in a whole class discussion. Did everyone agree that her artwork should be included in the exhibition?
8. Discuss what would be the exciting part and what would be difficult of being an art juror.
9. Take a poll of your students to find who would like the job of being an art juror.

Extension

Display a selection of student artwork for your class, including several works by each student artist. Either individually, or in small groups, ask your students to write down their ideas about the "style" and "consistency of style" of the displayed works of art.

About the Artist—Catherine Ruane

Catherine Ruane earned two Master of Fine Arts degrees, one from San Diego State University and the second from Otis Institute of the Arts in Los Angeles. The artist grew up in the Imperial Valley, a rich agricultural community in Southern California filled with tomato fields and date-palm farms. As a child Catherine traveled with her grandparents along the western coast of California, Oregon and Washington State. It was during this time of travel the artist learned to explore and record the unique vegetation that grew along the western coastline. Her grandmother kept a diary of daily events and taught her granddaughter to do the same. Catherine's early diary consisted of drawings of weeds and twigs she discovered on daily adventures. Bits of shells, rocks and weeds were all carefully recorded as a journal of her travels. There was nothing too insignificant not to include. Even the tiniest of leaves would be rendered and notated. The seemingly unimportant was indeed worth recording.

Ms. Ruane's work includes those same careful recordings of a day's discoveries. The attention to details in her drawings and paintings are there to reflect her careful observations of what she regards as saturated with wonder. Catherine Ruane attended Catholic school, moved on to San Diego State University where she studied painting and printmaking. She studied Renaissance painting in Florence, Italy returning to the states to continue her interest in painting and printmaking, earning her second master's degree in L.A. at Otis Institute of the Arts. She then started Acorn Studios where she printed limited edition prints as a master printer for local L.A. artists.

Catherine's work sold as well to collectors across the country and is included in many corporate collections including, Walt Disney Corp., Fox Studios, Citibank, BMW, Sony Corp., Wachovia, Turner Broadcast Network and IBM.

Post-Visit Activities



Lesson Three:

Exploring Complementary Colors

Related Subject:

Visual Arts

Class Time Required:

One 60-minute class session

Lesson Overview

In this lesson, students will develop an understanding of complementary colors through a hands-on art making activity.

Materials/Resource Guide Images

- Image 1: Duke Windsor, *Pink Currents*, 2012, Acrylic and mixed media
- Assorted large (18" x 24") construction paper (white or black) for each student
- Assorted large (18" x 24") colored construction paper (blues, greens, reds, yellows, oranges, purples)
- Glue sticks
- Color wheel (You may go online to "search" color wheels and print out)
- Crayons

Procedures

1. Display the image of the color wheel for your students. Lead a discussion of the primary and secondary colors on the color wheel.
2. Ask. *Can anyone name the primary colors (red, yellow, blue)? Can anyone identify the secondary colors (orange, green, violet)? Does anyone know what it means for a color to be primary or secondary?*
3. Discuss the process of secondary color creation with your students. Explain that certain combinations of primary colors will make secondary colors, and they can determine what primary colors are needed to create secondary colors by looking at a color wheel.
4. Revisit the color wheel and identify the pairs of complementary colors.

Explain to students that complementary colors are pairs of colors opposite one another on the color wheel. Red/green, blue/orange, and yellow/violet are examples of complementary colors.

Yellow ↔ Purple

Green ↔ Red

Blue ↔ Orange

5. Share the laminated image, Image 1: Duke Windsor, *Pink Currents*, with your class. Engage your students in a conversation about the selected image. Present the image leading a discussion using the *Artful Thinking Routine: Colors, Shapes, Lines: What are they like? What do they do?* (page 7).
6. Next, introduce the art project that will be taking place today. Explain to your class that they will be creating a work of art emphasizing the use of complementary colors.
7. Ask your students to pick a pair of complementary colors (only two colors total) by selecting two pieces of paper from the assorted construction paper.
8. Next demonstrate how to create a torn paper collage by tearing long strips on colored construction paper. Show students how to tear along the longer length of the paper to create longer strips.
9. Once students have torn all of their paper strips then they may glue them onto their (black or white) large construction paper in a horizontal layout. Students may use multiple strips to create an interesting layout and effect with overlapping colors and multiple layers. If students chose they can add texture using crayons that are the same set of complementary colors.

Extension(s)

Ask each student to complete the “Spark Your Memory” sheets (pages 30 and 31).

Instruct your students to write a single or multi-paragraph descriptive composition about their personal connection to color. Direct them to respond to the following writing prompts.

Do you associate particular colors with places or people or experiences? Do certain colors make you feel specific emotions, i.e. Does the color yellow make you feel happy? Do you think of the holidays when you see the color red, or do you think of the beach when you see blue?

Artist Statement by Duke Windsor

I was working (playing actually) on a new work in mid-2012 experimenting in my studio on applying my paints with various materials; pallet knife, rags, sponges, the like. I set the canvas aside and was pouring some paints into a container when I spilled the paints on the top edge of primed canvas. As luck would have it, spill pooled on top and a single, thin bead of liquid color began to flow down the vertical surface in a near perfect straight line. It made it almost to the bottom and stopped as gravity gave up on the flow. I was surprised and overjoyed. (This is the kid in me enjoying the excitement of the moment of discovery). I was stunned. Angry. (Here’s the adult in me getting in the way of the moment of discovery.) “Really?”

After a moment, or two, I finally looked at what had happen and how it happened. Now...how do I do this again? More line, more color, and where am I going with this? Discovery? Exploration? Fun! Now I’m just going with the flow. Letting the Artist-child in me explore with color and combination, while letting the Artist-adult work on the mature aspects of aesthetics in design.

Currents are everywhere in our lives. From water currents, electrical currents, sound waves, ocean waves. We live with the flowing energy in our body. If our current becomes stagnant, it decays; it stops flowing and becomes dead and lifeless. “Currents Series” is a playful journey in color, line, form, and flow. A visual journey of what “going with the flow” is to help make one aware of the playfulness of tapping into the child-adult artist in all of us.



Lesson Four: *Let's Tell a Story*

Related Subjects:
Visual Arts; English-Language Arts

Class Time Required:
One 60-minute class session

Lesson Overview

In this one-session lesson, students will further develop their understanding of the terms, color, texture, and line, through a discussion of the work of 2013 *Juried Biennial* artist, Gesa Cowell, and a hands-on, mixed-media art-making activity.

Materials/Resource Guide Images

- Image 4: Gesa Cowell, *The Sentinel*, 2011, Digital media
- Image 5: Gesa Cowell, *The Explorer*, 2012, Digital media
- Construction paper (in a variety of colors); 1 sheet for each student (8" x 11", 9" x 12" or 12" x 18"), plus more to incorporate into their artwork
- Discarded books, magazines, newspapers
- Tissue paper (a variety of colors)
- Colored pencils, markers, and/or crayons
- Glue sticks, white glue
- Scissors
- Pencils

Procedures

1. Begin this lesson with a review the Elements of Art, color and texture with your students. Write the definition of each element in a place where your students can reference them throughout the lesson.
2. Display the image of Gesa Cowell's *The Sentinel* and *The Explorer*, for your students.
3. Engage the class in a discussion of this artwork. Describe what is happening in this work of art. Ask. *What colors do you see? Describe them. What kinds of shapes do you see? Describe them. What kinds of lines do you see? Describe them. How does it contribute to the artwork overall?* (page 7)
4. Explain to your students that Gesa Cowell's works of art were completed using a digital art technique, which means that the artist used a variety of computer software to overlap and compose her final composition.

5. Explain to your students that they will make a mixed-media work of their own, incorporating color, line and texture, while focusing on having a narrative element as well.
6. Provide your students with examples of how to use all of their materials to create a work of art. For instance, they may choose to imagery, layer colors, patterns and textures, i.e. a colorful first layer with markers, a second layer composed of tissue paper, a third layer composed of final selection of the narrative element.
7. Distribute all of the above materials to your students. They should consider their images and materials as they connect to the story they would like to convey.
8. Complete artist statement form (*page 32*).

Extension(s)

Instruct your students to write a single or multi-paragraph descriptive composition about their mixed-media work of art. Students should use concrete sensory details to present and support descriptions of their artwork. Ask and Describe. *What is happening in your work of art? How did you use color, texture and line in your work? Why did you choose to use these elements in this way?*

Have students record their experiences at the gallery in a journal using language and/or images. Send examples of students' reactions to their gallery visit, such as drawings or letters, to the city's arts education coordinator. Students' comments and feedback will be shared with the private donors.

Create a class mural about the trip by passing around a large sheet of paper so students can write or sketch their impressions of their visit.

Have students research any issues or questions that came up during their tour.

Talk to other classroom teachers about the visit, and think about how the gallery can be used as a resource to enhance classroom learning.

Ask students to tell their parents about their trip to the gallery. Suggest they return to the gallery with their families and remind them that admission is "always free" and so are the special events.

Plan to come back soon!

Artist Statement by Gesa Cowell

Much of my artwork explores ideas about memories and how the past can be perceived and recalled, especially with the help of physical objects and spaces. I was born in Hamburg, Germany and many of the objects that appear in my photomontages are personal items from my childhood or family mementos. I am a fine art photographer but also immensely enjoy manipulating my images through digital photomontages. I feel that this process allows me to tell a story by combining objects, animals and landscapes that have some personal meaning for me in addition to any traditional symbolism they might possess.

I am currently working on a series of "family portraits": photomontages which are not intended to be actual representations of any person but rather an amalgam of personal emotions, memories, and experiences resulting in a kind of archetypical, imagined, and slightly odd family member.

I received my MFA, Photography from the Academy of Art University, San Francisco in 2009 and currently live and work in San Diego, CA, Long Beach, CA and Germany.

Glossary

Glossary

Abstract: Artwork in which the subject matter is stated in a brief, simplified manner. Images are not represented realistically and objects are often simplified or distorted.

Additive: Additive refers to the process of joining a series of parts together to create a sculpture.

Art criticism: An organized system for looking at the visual arts.

Background: The part of the picture plane that seems to be farthest from the viewer.

Color: Light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

Complementary Colors: Colors that are opposite one another on the color wheel. Red and green, blue and orange, and yellow and violet are examples of complementary colors.

Composition: The arrangement of elements in a work of art. Composition creates a hierarchy within the work, which tells the viewer the relative importance of the imagery and elements included.

Consistency of style: An artist's choice of style, medium, colors and subject matter that distinguish him or her from every other artist in some way.

Content: Message, idea, or feelings expressed in a work of art.

Elements of art: Sensory components used to create works of art: line, color, shape/form, texture, value, and space.

Foreground: Part of a two-dimensional artwork that appears to be nearer the viewer or in the front.

Form: Form, along with shape, defines objects in space. Form has depth as well as width and height.

Intensity: Intensity refers to the brightness of a color (a color is full in intensity only when pure and unmixed). Color intensity can be changed by adding black, white, gray, or an opposite color on the color wheel.

Juried exhibition: A juried exhibition is an exhibition in which artists submit work to be included in a show, and a panel of jurors selects the artists and artwork, for the exhibition.

Line: A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin.

Medium: The medium is the material an artist uses to make his or her artwork. Paint is an example, photography is another.

Mixed media art: Mixed media art refers to artwork that is made using more than one medium or material.

Mood: The atmosphere or feeling of a work of art.

Narrative: A narrative is a story or an account of an event or experience.

Negative space: Negative space refers to spaces that are or represent areas unoccupied by objects.

Positive space: Positive space consists of spaces that are or represent solid objects.

Primary colors: Primary colors are the basis for making all other colors (red, blue, yellow).

Proportions: The size relationships of one part to the whole and of one part to another.

Representational: An art form that is inspired by the visible world and the completed art form contains recognizable subjects.

Secondary colors: Secondary colors are made by mixing any two of the primary colors (red + yellow = orange; red + blue = purple; blue + yellow = green).

Shape: Shape, along with form, defines objects in space. Shapes have two dimensions, height and width, and are usually defined by lines.

Space: Space, in a work of art, refers to a feeling of depth. It can also refer to the artist's use of the area within the picture plane.

Style: Characteristics of the art of a culture, a period, or school of art. It is also the characteristic expression of an individual artist.

Subject: In the visual arts, the subject is what the artist has chosen to paint, draw, sculpt, or otherwise create.

Subtractive: Subtractive refers to the sculpting method produced by removing or taking away from the original material.

Texture: The feel and appearance of a surface, such as hard, soft, rough, smooth, hairy, leathery, sharp, etc.

Value: Lightness or darkness of a hue or neutral color.

Visual literacy: Includes thinking and *communication*. Visual thinking is the ability to transform thoughts and information into images; visual communication takes place when people are able to construct meaning from the visual image

Visual metaphor: Images in which characteristics of objects are likened to one another and represented as that other. They are closely related to concepts about symbolism.

Resources

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Yenawine, Philip. Shapes. New York: Delacorte Press, 1991. J 701. 1 YEN

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*All of the titles cited above can be found at the Georgina Cole and Dove Libraries located within the City of Carlsbad.

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Westray, Kathleen. A Color Sampler. New York: Ticknor & Fields, 1993. J535.6 WES

*All of the titles cited above can be found at the Georgina Cole and Dove Libraries located within the City of Carlsbad.

Web Resources

Sites featuring resources for educators and students.

A Guide to Building Visual Arts Lessons, the J. Paul Getty Museum
http://www.getty.edu/education/for_teachers/building_lessons/elements.html

Collaborative Arts Resources for Education
<http://www.carearts.org>

Education at Art:21
<http://www.pbs.org/art21/education/index.html>

Foundations in Art, University of Delaware
<http://www.udel.edu/artfoundations/intro/introp5.html>

Museum of Modern Art, New York: Modern Teachers
<http://www.moma.org/modernteachers/>

Philadelphia Museum of Art
<http://www.philamuseum.org/>

The Artist's Toolkit: Visual Elements and Principles
<http://www.artsconnected.org/toolkit/>

The Imagination Factory
<http://www.kid-at-art.com/>

Appendix

NAME: _____

KWL Chart

Before Your Trip

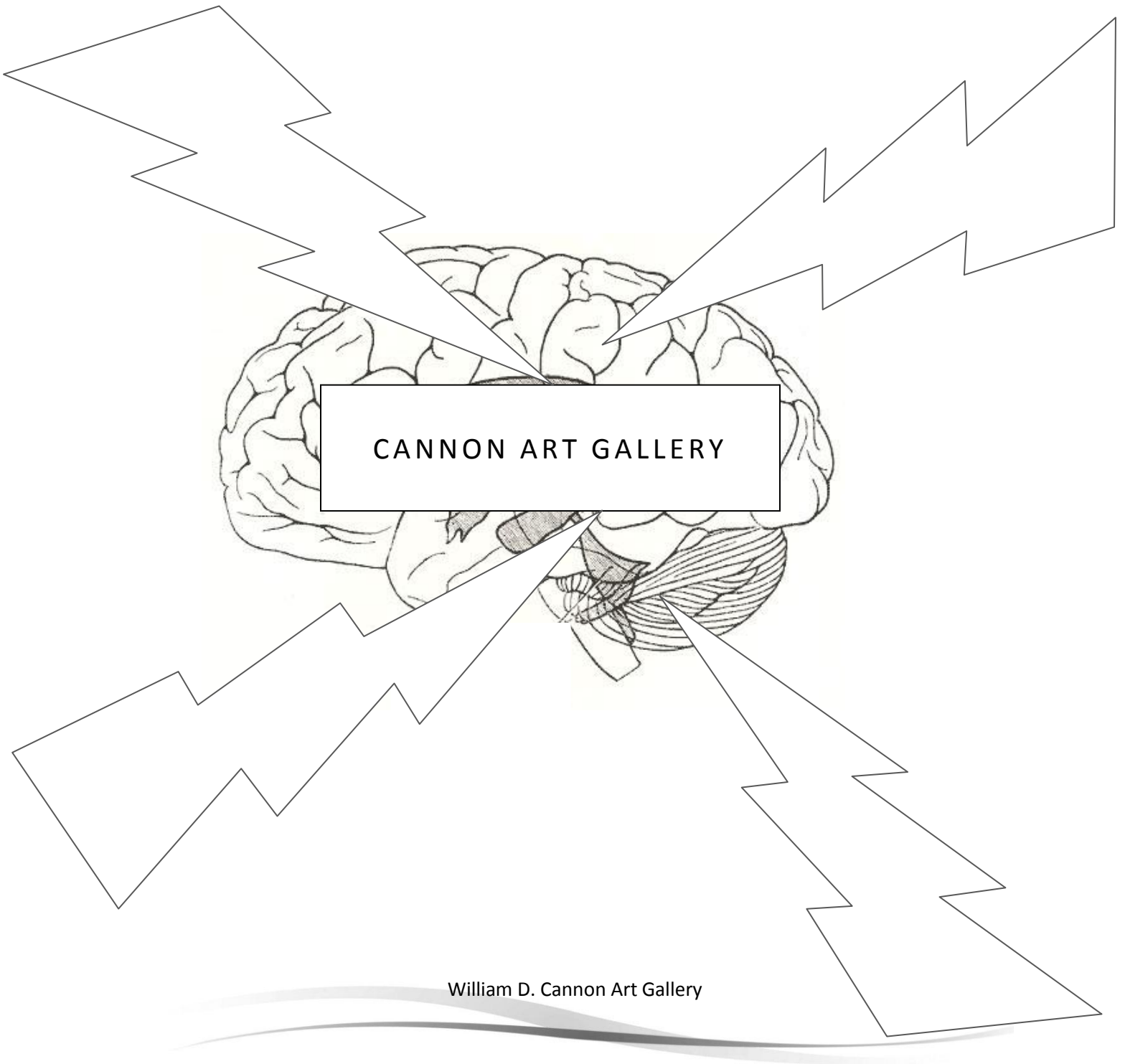
After Your Trip

[illegible]

NAME: _____

Spark Your Memory: What did you **see** at the Gallery?

Write memories of what you saw in the bolt shapes.



NAME: _____

Spark Your Memory: What did you **do** at the Gallery?

Write memories of what you did in the bolt shapes.



CANNON ART GALLERY

NAME: _____

Artist Statement

If you were to give your artwork a **title** what would it be?
Explain your choice.

Title: _____

Is your artwork the **beginning, middle** or the **end** of a story?
Explain what you **imagine** happened before or after the event your artwork shows.

Circle the elements of art you used the most in your artwork.

Line Color Shape Texture

Value

Space

Form

What is your **favorite part** of your artwork?

Write an **idea** that you would like to keep or change if you did a project like this again!

Elements of art are
sensory components
used to create works of
art: line, color, shape,
form, texture, value
and space.

Color:

Light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

Line:

A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length. Lines can be horizontal, vertical or diagonal, straight or curved, thick or thin.

Form:

Form, along with shape, defines objects in space. Form has depth as well as width and height.

Shape:

Shape, along with form, defines objects in space. Shapes have two dimensions, height and width, and are usually defined by lines.

Space:

The emptiness of area between, around, above, below or within objects. Shapes and forms are defined by the space around and within them.

Texture:

The feel or appearance of a surface, such as hard, soft, rough, smooth, hairy, leathery, sharp, etc.

Value:

The lightness or
darkness of a hue or
neutral color.



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The William D. Cannon Art Gallery is a program of the City of Carlsbad's Cultural Arts Office

William D. Cannon Art Gallery
Carlsbad City Library complex
1775 Dove Lane
Carlsbad, CA 92011

