

ARTS EDUCATION PROGRAM

LESSON PLAN

THREE-PART ART

PROJECT TITLE: Artist's Book- Fragments, Images, Dreams, and Scenes

CANNON ART GALLERY EXHIBIT & THEME: *Reimagined: The Artist's Book*

AGE RANGE: Grades 6-8

PROJECT INTRODUCTION:

Taking inspiration from Amandine Nabarra, one of the artists featured in the William D. Cannon Art Gallery Exhibit, *Reimagined: The Artist's Book*, students will create their own monochromatic illustrated Artist's Book. In their project, students will **express** a fragment of a story, experience, dream, or memory in a non-sequential way using images and text.

Art Exhibit: *Reimagined: The Artist's Book*, February 26-May 14, 2022

What happens when the worlds of art and books intersect? The resulting spectrum ranges from innovative designed books to unique and beautifully sculpted artist books. Imagine an artist looking at the very concept of printed material, such as a book, and seeing the raw material for a new and exciting work of art. The objects in this exhibition interpret the concept of the book, exploring altering book structures into sculpture or sculptural objects whose only reference to book-ness might be the inclusion of words. The creative force of the featured artists is demonstrated by their ingenuity in reimagining book forms, decorating in new ways and using unconventional materials. Exhibit Artists: Rhiannon Alpers, Judith Christensen, Linda Ekstrom, Daniel Essig, Dirk Hagner, Kumi Korf, Elena Lomakin, Viviana Lombrozo, Mary Ellen Long, Amandine Nabarra, Gina Pisello, Sage Serrano, Susan Joy Share, Julie Shaw Lutts

Inspiration Artist: Amandine Nabarra



Photo: Bazooka Grooves

Amandine Nabarra describes herself as, “an artist and entrepreneur working across artistic mediums,” who shares her “vision of the world through photographs and artist’s books”. Nabarra currently lives and works in Los Angeles, and the award-winning artist has exhibited her artwork in numerous photography and artist’s book shows in the United States, Europe and Australia. Her work is in over 40 private and public collections like Le Centre Pompidou in France, The Getty Research Center in Los Angeles, and the Art Institute of Chicago, among others. Amandine says about artist’s books, “I come from a fine art background, having created artist’s books like Bernoulli Equation...that help

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turn abstract concepts into objects you can hold in your hand.” Nabarra’s artwork is about,” people, places, and objects connecting in unexpected ways to create a tale that can be read as fragments or in their entirety.”

Inspiration Work of Art- **UNDERSTANDING ART WORLDS: Learning about what artists make**

See accompanying Power Point with larger images of Nabarra’s work



Amandine Nabarra, *Memories of Egypt*, 2011

8.6 inches x 6.75 inches; 12 pages.

Modified double-sided accordion structure. One side has two Egyptian map folds, each sitting in the valley fold of the main structure, 15 3/4 inches x 15 3/4 inches. The other side is a more conventional accordion with 6 panels of photographs sitting in the valley fold of the main structure, 7 1/2 inches x 6 inches, open: 35.5 inches x 6 inches. Printed offset. Both covers treated with a sand texture and embossed

Slipcase: Book slipped into matching full band with printed title, which then fits into an opaque envelope

Box: 10 inches x 10.5 inches. Cloth-covered custom box with snap closure and papyrus title label that contains a smaller hard-sided pop-up holder that the book slips into

Information about *Memories of Egypt*, written by Amandine Nabarra:

This project tries to represent the explosion of information that overwhelmed travelers like me who visit Egypt for the first time. The photomontages, as well as the structure of the book- in a loop- demonstrate how difficult it is to connect all the information of this place.

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The two covers have been treated to allow the reader to feel the sand and the smoothness of the water. Inspired by a quote from Marcel Proust (1871-1922), “The real voyage of discovery consists not in seeking new landscapes but in having new eyes”.

PROMPT QUESTIONS:

When viewing the artworks by Amandine Nabarra, **observe** and ask yourself:

1. Have you ever seen “books” that look like this? **Stretch and explore** your thinking about the definition of a “book”. Do *artist’s books* need to be “about” anything?
2. How are Nabarra’s *artist’s books* different from other books that you’ve seen?
3. How are Nabarra’s *artist’s books* different from other artworks that you’ve seen?
4. Do you see the connection between Nabarra’s *artist’s books* and the explanation that she gives for each artwork?
5. Do you think Nabarra’s artwork is intended to be “read” or “understood” only in one way? Is there room for the viewer to interpret the artwork in their own way?
6. If you hadn’t learned about Nabarra’s explanations of her artworks, what would you have thought these *artist’s books* were about?

ART PROJECT MATERIALS:

Provided in Art Box:

- 1 Art Lesson Plan
- 1 Artist Inspiration Sheet
- 1 Accordion Paper Information Sheet

For each student:

- Sketch Sheet (Q: 215)
- Accordion Paper (Q: 215)
- 1 Cardboard Endpiece (Q: 215)
- Standard Calligraphy Pens with #56 Drawing Nibs (Q: 215)
- Hanging attachment (Q: 215)
- Small plastic condiment cups, 2 per student (Q:430)
- Transparent Envelopes (Q: 215)

For shared use:

- Black India Ink, Quart Bottle (Q: 3)
- Ink Droppers (Q:30)
- Double-sided Tape (Q: 12)

Materials needed from the classroom:

- Paper Towels
- Pencils (Provided in previous project)
- Paint brushes, #6 Round (Provided in previous project)
- Water to dilute ink
- Scratch Paper

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VOCABULARY:

Artist's Book: a medium of artistic expression that uses the form or function of "book" as inspiration. It is the artistic initiative seen in the illustration, choice of materials, creation process, layout and design that makes it an art object

Traditional Book: a handwritten or printed work of fiction or nonfiction, usually on sheets of paper fastened or bound together within covers

Monochromatic: using only one color or hue. It can use different shades of one color, but by definition, should contain only one base color

Fragment: a small piece that's come off a larger whole; a part broken off, detached, or incomplete

Non-sequential: a form of art where the content is not presented in a series of artistic items positioned in a specific order to convey its message or effect

Format: a term that in artistic production and the historiography of art refers to the dimensions of any work: height, width and depth in three dimensions for sculpture; height and width in reference to two-dimensional artworks; determines the framing and controls the composition of the artwork

ART MAKING INSTRUCTIONS (step-by-step):

You will use calligraphic pens and 2 shades of the color black (black and gray) to create an artist's book **expressing** your own fragment of a story, experience, dream or memory in a non-sequential way using images and text.

Step 1:

SUPPLIES: Pencil and Sketch Sheet for Step 1 and Step 2

OBSERVE, ENVISION & EXPRESS: Decide on a theme for your own artwork: will it be based on a story, a personal experience, a dream, or a memory? Select a part of your theme, a *fragment*, rather than an *entire* story. On your Sketch Sheet, to help elaborate on ideas and images to feature in your artwork, write a short paragraph or a list of words that describes/ explains/ represents your theme- it does not have to be a full narrative **(FIG.1)**.

Step 2:

PLAN YOUR COMPOSITION: Using pencil, loosely sketch your project ideas for each panel, considering overall composition and the arrangement of images and words to amplify your theme **(FIG.2)**.

Remember that the accordion book consists of 6 panels so you will want to spread out your images and words throughout the entire composition. They do not have to follow a certain order; they can be non-sequential and don't have to look like traditional book pages. Words and images can float around and intertwine- enjoy the freedom of creating an artist's book!

On your Sketch Sheet, sketch the image/text you will add to the "Title Panel" **(FIG.3)**. Do you want to give your artist's book a title? You may think of this panel as the "cover" of your book or if you'd like you can think of it as an extension of the pages inside. This panel will be the one that will show when your artwork is folded up and put into the transparent envelope at the end of the project.

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Step 3:

SUPPLIES: Accordion paper, calligraphy pen, 1 small plastic container with undiluted black India ink (start with a small amount, 3 dropperfuls- a little goes a long way), paintbrush, paper towels, extra scratch papers for testing if available for Step 3 and Step 4.

****Teacher will decide if small containers with premixed ink are provided to students or if students will be mixing their own using the large ink bottle and ink droppers****

PRACTICE DRAWING AND WRITING WITH YOUR CALLIGRAPHIC PEN: Dip your calligraphic pen nib into the undiluted black India ink in the small plastic container and practice drawing a few lines (**FIG.4**) and writing a few words in the margins of your sketch sheet. Try to use a light and gentle pen stroke that goes in one direction and doesn't backtrack (this can cause your nib to catch on the paper). Work in small line sections, and don't press down too firmly on the nib. Get a feel for how much ink to dip each time to get a solid black line.

Take a moment to write your name in pencil on the back of your accordion paper on panel #2.

Step 4:

BEGIN DRAWING BLACK IMAGES AND TEXT ON YOUR ARTWORK: Have your Sketch sheet with you to reference and use your calligraphic pen and the undiluted black India ink to begin drawing the images from your sketches onto your accordion paper. Start with the top panel (**#1**) (**FIG.5**). Unfold the accordion paper and continue drawing on the remaining panels. Drawing directly onto the accordion paper using permanent ink without pencil lines can be a bit intimidating but *engage and persist* with the materials and enjoy the experience of being bold! Be creative to problem solve any issues that come up: an unexpected blob of ink that squirts out can become a new image or part of a pattern (**FIG.6**).

Draw and write all the images and text for the 6 panels (**FIG.7**).

Use the paint brush and the undiluted black ink to fill in any large areas of black throughout the accordion book. Let the ink dry for a few moments (**FIG.8**).

Step 5:

SUPPLIES: Supplies mentioned in Step 2 and 1 small plastic container with diluted black India ink to create a "medium gray" tone (fill plastic container with a small amount of water and add one drop of ink) for Step 5 and Step 6.

****See note above****

ADD SHADES OF GRAY TO YOUR COMPOSITION: Use your paintbrush and the small container of diluted/ medium gray ink to fill in areas of your composition where you want to have gray tones (**FIG.9**). Consider how your brushstrokes can emphasize words or areas. You can fill in whole backgrounds or create vignettes. Just be cautious and try not to oversaturate the paper- use light strokes with the brush and dab away any puddles of moisture with your paper towels. Leave your accordion book stretched out and let it dry completely.

Step 6:

TITLE PANEL: **Important Tip:* You want to orient the top and bottom of the title panel correctly so that when your artist's book is in the envelope the hanging attachment you are going to put on later in the project is at the top of the title page image. The title panel will be "upside-down" in comparison to the rest of your accordion book.*

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Once your accordion book is dry, flip it over and on the bottom panel of the blank side (behind panel #6) you may add the design sketched in the “Title Panel” section of your Sketch Sheet, using your calligraphic pen, brush, and black and gray ink (**FIG.10**). The bottom edge of the whole accordion paper will be at the top of the “Title Panel” image area. This panel will be the one that will show when your artwork is folded up and put into the transparent envelope.

Let the ink dry for a few moments. Clean your brush, dump out your ink containers, and put away all your supplies. Make sure your workspace is dry.

Step 7:

SUPPLIES: Cardboard Backing, Double-sided tape, Envelope

CONSTRUCTING AND DISPLAYING YOUR ARTIST’S BOOK: When the accordion book is dry you will adhere the back of the top panel (#1) of the accordion book to the cardboard backing using double-sided tape (**FIG.11**). Use plenty of tape and press firmly to make sure the paper is solidly attached to the cardboard. On the back of the cardboard backing, you will add the self-adhesive small plastic hanging attachment (**FIG.12**) to the center/ top edge of your cardboard backing. Your artist’s book is complete!

To fully display your artist’s book, you may hang it from the wall with the pages extended downward (**FIG.13**). To store it, you will put it into the transparent envelope- do not seal the envelope (**FIG.14**).

POST PROMPT QUESTIONS:

1. What theme or story did you choose to represent? Why? Were you able to *express* your idea and mood as you *envisioned* it?
2. How did you like the experience of representing a theme or story in multiple images on different panels?
3. Did you find this process and these materials challenging to work with?
4. How did you feel about working with the idea of books in a non-traditional way?
5. What other ways could you create *artist’s books*? What other mediums would you like to use to help further your own themes and ideas?

SUPPLY PHOTO:



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ART EXAMPLE PHOTOS:



FIG. 1



FIG. 2

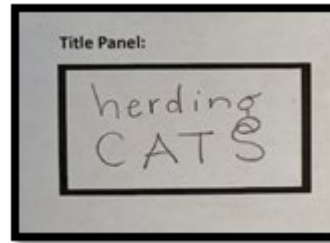


FIG. 3



FIG. 4



FIG. 5



FIG. 6

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FIG. 7



FIG. 8



FIG. 9

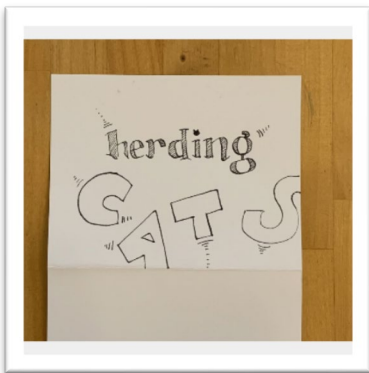


FIG. 10

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FIG. 11



FIG. 12



FIG. 13

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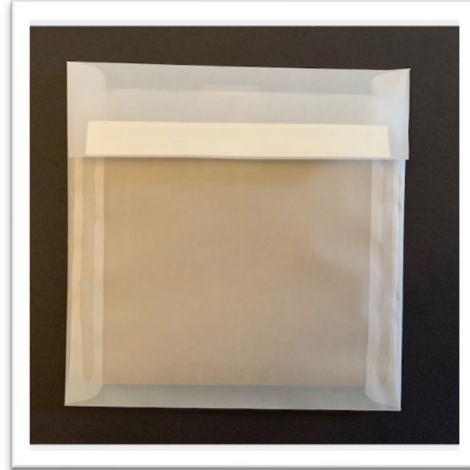
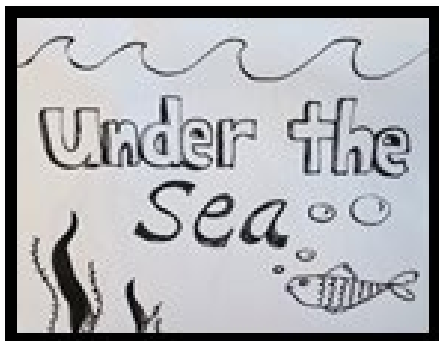


FIG. 14

FINISHED EXAMPLES:



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EDUCATIONAL RESOURCES:

Studio Habits of Mind

EXPRESS: Making works that convey personal meaning and interpreting meaning in the works of others

Students are selecting a theme that is personal and from their own life: a story, experience, dream, or memory.

- I CAN put meaning into my artwork by including things that are important to me.
- I CAN communicate my ideas through my artwork.

UNDERSTANDING ART WORLDS: Learning about what artists make

Through discussion, students are learning about artist's books and the way that Amandine Nabarra puts meaning into her artwork while also encouraging viewer interpretation. They will consider these ideas in their own artwork.

- I CAN connect with other artists through their processes, techniques, stories, and ideas.
- I CAN use others' art as a resource for my own work.

OBSERVE: Looking closely and noticing

Students are visually examining several images of Amandine Nabarra's artist's books showing different elements and angles of her artwork.

- I CAN examine other artists' artworks to get ideas.

STRETCH & EXPLORE: Playing, trying new things, making mistakes, and learning from them

Throughout this project students will be extending their definitions of familiar objects like books, traditional narratives and storytelling, and the way images and texts can be conveyed in a non-sequential manner. They will be using new materials and art processes.

- I CAN take risks to try things I have never done before.
- I CAN play with materials and techniques to discover new ways of working.
- I CAN explore concepts to find new ways to express my ideas.

ENVISION: Imagining new artworks and steps to bring them to life

By writing their thoughts on paper and creating a sketch of their artwork, students are pre-planning their composition and being intentional in their artistic choices, while also leaving room for alterations during the artmaking process.

- I CAN picture ideas in my mind for my artwork.
- I CAN prepare for my artwork with sketches and plans.
- I CAN decide on next steps by asking, "What if...?".
- I CAN let my ideas change as I work.

ENGAGE & PERSIST: Finding personally meaningful projects and sticking to them

The art mediums used in this project can be difficult to work with. Pen and ink can be unpredictable and take practice and patience to use. Working directly on the finished project without pencil lines has unknown qualities that push students to take a leap of faith with their artwork. This is a challenge all the students will encounter and how they react to the outcome is part of the learning experience.

- I CAN connect with and commit to my work.
- I CAN stick with my art and problem-solve when challenges come up.

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DEVELOP CRAFT: Learning to use tools, materials, and artistic conventions

Students will need to use finesse and restraint with some of the materials to get optimal results. They will need to use a gentle hand at times, and work through the steps of the project sequentially to ensure that the materials have time to dry and that their project can be displayed properly at the end of the experience.

- I CAN use art tools and materials to practice techniques.
- I CAN use my art-making skills to improve my artwork.

California Art Standards for Visual Arts

CREATING—Anchor Standard 1: Generate and Conceptualize Artistic Ideas and Work

- 1.1- Creativity and innovative thinking are essential life skills that can be developed.
 - 8.VA:Cr1.1- Document early stages of the creative process visually and/or verbally in traditional or contemporary media.
- 1.2- Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals
 - 6.VA:Cr1.2- Formulate an artistic investigation of personally relevant content for creating art.
 - 7.VA:Cr1.2- Develop criteria to guide making a work of art or design to meet an identified goal.

CREATING—Anchor Standard 2: Organize and Develop Artistic Ideas and Work

- 2.1- Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.
 - 6.VA:Cr2.1- Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.
 - 7.VA:Cr2.1- Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.
 - 8.VA:Cr2.1- Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of artmaking or designing.

CREATING—Anchor Standard 3: Refine and Complete Artistic Work

- 6.VA:Cr3- Reflect on whether personal artwork conveys the intended meaning and revise accordingly.

RESPONDING—Anchor Standard 8: Interpret Intent and Meaning in Artistic Work

- 7.VA:Re8- Interpret art by analyzing art-making approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.
- 8.VA:Re8- Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art-making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.