

Classroom Activity

Color in a Bottle

Essential Question	How do artists use color and layering to create a work of art?
Grades	K–3
Time	One–two class periods
Art Concepts	Color, collage, still lifes, background, foreground
Academic Concepts	Art vocabulary, overlapping, layering, scale
Materials	Cardboard, scissors, pieces of solid color construction paper, tissue paper, scratch paper, specialty paper scraps, oil pastels, pencils
Talking about Art	<p>View and discuss a reproduction of Amy Sillman’s <i>Untitled (Purple Bottle)</i> (2013) included in the curriculum. What do you notice first? What colors do you see? Can you recognize any objects? If so, which ones?</p> <p>Even though Amy Sillman creates art today, she is inspired by artists and artworks from the past, like still-life paintings, a type of art that includes both natural objects (like flowers and fruit) and man-made things (such as baskets and bottles) placed carefully together.</p> <p>What do you think was the artist’s first step? What did she put in the background, the area of the painting furthest from us? What did she put in the foreground, the area closest to us? How is Amy Sillman’s painting like a still life? How is it not?</p>
Making Art	<p>After discussing Amy Sillman’s painting, choose colors that you would like to use in your artwork, and select the appropriate color paper. Take time to think about how the different colors look next to each other. After experimenting with layering the colored paper, glue it onto the cardboard, creating a collage background for your artwork.</p> <p>On scratch paper, practice drawing objects; they can be natural or man-made. Choose two of the objects and draw them onto your collage with oil pastels. Think about whether you want to draw your objects in the background or foreground of your artwork. Think about how the scale of the objects would have to be drawn, depending on where you want to put the object (objects in the background are smaller; objects in the foreground are bigger).</p>

Reflection

Share what colors you chose to make your artwork and the objects you chose to include, and why. Discuss the sequence of steps you took to create your artwork.

Curriculum Connection

Find another still life from LACMA's collection:

[http://collections.lacma.org/search/site/still%20lifes?f\[o\]=bm_field_has_image%3Atrue](http://collections.lacma.org/search/site/still%20lifes?f[o]=bm_field_has_image%3Atrue)

Consider the following questions:

What colors did the other artist use? What objects did he or she decide to include? Are they realistic or abstract?

Compare and contrast Amy Sillman's work with the other still life.

What are some similarities between both artworks? How did each artist use color? Did they include similar objects? How did each artist use scale in their artworks?

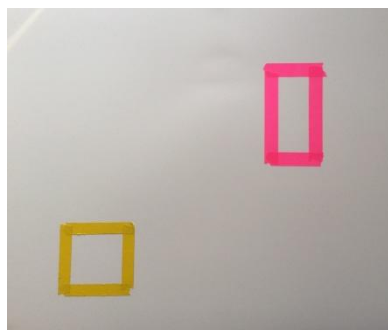
CCSS.ELA-LITERACY.SPEAKING AND LISTENING

K.4 Describe familiar people, places, things, and events and, with prompting and support, provide additional detail. 1.5. Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.

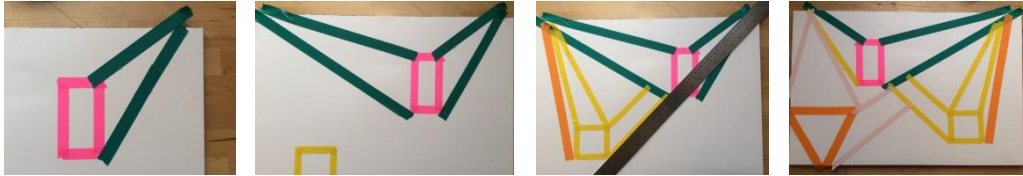
Classroom Activity

Prismatic Perspectives

Essential Questions	How do contemporary artists use two-point perspective to make new art?
Grades	3–6
Time	One class period
Art Concepts	Line, shape, contrast, positive space, negative space, warm & cool colors, and two-point perspective
Math Concepts	Draw and identify lines and angles, and classify shapes by the properties of their lines and angles.
Materials	140 lb watercolor paper, art tape, art tissue, brushes, water, and water cups
Talking about Art	<p>View and discuss a printed image of <i>Erosion (Geometric Cubes within Circle: Two-Point Perspective with Guidelines)</i> by Analia Saban.</p> <p>Saban used a laser-cutting machine to finish this artwork. How does <i>Erosion</i> differ from what you might expect from a traditional painting? What shapes can you identify in the composition? What do you think might have inspired or influenced the artist in the making of this piece? Share your observations, interpretations, and inferences with a partner.</p>
Making Art	<p>Discover the artistic process of two-point perspective by creating your own abstract painting inspired by Analia Saban. How will you transform these two-dimensional shapes using perspective?</p> <p>First draw one or two geometric shapes by placing art tape on the watercolor paper. Draw a dot (representing the vanishing point) on each of the two upper corners of the watercolor paper.</p>



Create the sides of the shapes by making lines with the art tape from the corners of the shapes to each vanishing point. Allow the tape to hang off the edge of the paper a bit to make it easier to remove the tape later on when you've finished. You may use a ruler to help you make straight lines from the corners of the shapes to the vanishing points. Do not cross over into any previously taped areas. If you are feeling ambitious, add a third shape. The shapes and their sides will be the positive space in the painting and the remaining background will be the negative space.



Using a paintbrush, apply water to the paper within the taped shapes first and then choose a color of art tissue with which to fill in each shape. Place the colored tissues over each shape and then apply additional water to the top of the tissues to allow the color to dye the paper. Do not touch the moistened art tissue or it will stain your fingers. Fill in one side of each shape with cool colors of tissue paper and the other side of each shape with warm colors. Each time add water to the paper first to allow the tissue to stick, apply the tissue, then brush a small amount of water on top to unlock the color.



After the shapes and their sides have been filled with color, choose one color to fill in the remaining negative space. Lay out paper towels next to your paper. Then begin carefully removing the tissue paper, starting with the first tissues placed on the paper, which should be semi-dry by this point. Notice the beautiful mixing and blending of the colors! Deposit the removed wet tissue paper on the paper towels so they do not stain the desk. After all of the tissue paper has been removed, carefully remove the art tape.



Reflection

Display the paintings in the classroom and facilitate a gallery walk. Reflect on the art-making experience by responding to the following questions orally or in written form:

- Does your painting incorporate two-point perspective? (Show examples from your artwork.)
- How does the contrast of warm and cool colors play a part in the look of your painting?
- What visual changes did you make along the way?
- How does the final painting compare to your original idea?
- Describe in what way(s) your painting is similar and different from the art object?

Curriculum Connection

Identify the shapes that you created. Measure the angles of the lines you drew from your shapes to the vanishing point and note whether they are acute, right, or obtuse. Think about how the shapes and measurements of the angles you created affect the overall artwork and present your observations to your classmates.

CCSS.VPA- VISUAL AND PERFORMING ARTS. 4. 2.6

Use the interaction between positive and negative space expressively in a work of art. 5. 5.1 Use linear perspective to depict geometric objects in space. 6.2.2 Apply the rules of two-point perspective in creating a thematic work of art.

CCSS.MATH. 3.1G

Reason with shapes and their attributes. Understand that shapes in different categories (e.g., rhombuses, rectangles, and others) may share attributes (e.g., having four sides), and that the shared attributes can define a larger category (e.g., quadrilaterals).

Recognize rhombuses, rectangles, and squares as examples of quadrilaterals, and draw examples of quadrilaterals that do not belong to any of these subcategories. 4.MD5

Recognize angles as geometric shapes that are formed wherever two rays share a common endpoint, and understand concepts of angle measurement.

CCSS.ELA-LITERACY.SPEAKING AND LISTENING.3-6.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners. 6.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level.

Classroom Activity

Memory Maps

Essential Questions	How can an abstract artwork reference and address social concerns?
Grades	6-12
Time	One class period
Art Concepts	Abstraction, experimentation, layering, texture, mapping, text-based artwork
Cultural Concepts	Gentrification, class
Materials	White tempera paint; brushes; color maps and black and white photocopies of maps of Los Angeles, Wilshire Boulevard, and Hollywood; various color markers; bristol paper or watercolor paper; glue sticks
Talking about Art	<p>View and discuss a printed image of <i>Shoot the Coin</i> by Mark Bradford. Mark Bradford creates mixed media paintings that reference mapping, the urban environment, and social issues like fragmentation, inequality, and community.</p> <p>How does Bradford's <i>Shoot the Coin</i> painting evoke social issues and maps? What are some of the various meanings that can be discussed in Bradford's <i>Shoot the Coin</i> painting?</p> <p>In what ways can a map's shape, color, and meaning influence the visual art-making process?</p>
Making Art	<p>Using color markers, begin by writing a short paragraph about an event (social, political, or personal) or a memory of being/living in Los Angeles, Wilshire Boulevard, or Hollywood—fill the paper with your text by writing many words, repeating words, and/or writing large-sized letters. Then choose a map that corresponds to the area you wrote about (either Los Angeles, Wilshire Boulevard, or the Hollywood area). Apply glue to the back of the map, being careful to NOT apply any glue to the edges around the map. Glue the map onto the paper, covering your text completely. Let dry for a few minutes, then, grabbing from the edges around the map, rip off sections of the map. Alternatively, you could cut the map into sections before you glue it down. Once this step is complete, apply a thin coat of white tempera paint onto your entire paper. Title your artwork using words that you wrote with marker in the artwork.</p>

Reflection

Arrange a display of all the completed artworks around the room. Ask students to walk around looking at the artworks. What does each artwork seem to be about? Do you get a sense of the story written beneath the painting's layers from the painting and its title? What meanings can be inferred from the ways in which the map was ripped off of the paper? Have you been in the area shown in the map? What memories do you have there? How is your artwork similar and different to the other artworks?

Curriculum Connection

This painting was inspired by Mark Bradford's interest in the history of the US highway system promoted by President Eisenhower in the 1950s to make travel throughout the country easier. Research when the freeway nearest your home was built and try to find images of how the area appeared before the freeway. Think about how the freeway has impacted your neighborhood. What has it done to traffic? Has it united or divided your neighborhood? How so?

CCSS.VPA- VISUAL AND PERFORMING ARTS

7. 4.2 Analyze the form (how a work of art looks) and content (what a work of art communicates) of works of art. 8. 3.1 Examine and describe or report on the role of a work of art created to make a social comment or protest social conditions. 9-12. 4.1 Articulate how personal beliefs, cultural traditions, and current social, economic, and political contexts influence the interpretation of the meaning or message in a work of art.

CCSS.ELA-WRITING

7. 3 Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

CCSS.ELA-LITERACY.SPEAKING AND LISTENING

6-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners. 6-12.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level.

Classroom Activity

Art in Context

Essential Questions	How do an artwork's site and materials affect its meaning?
Grades	Grades 9–12
Time	Two class periods
Art Concepts	Site, context, photography, documentation, reproduction, sculpture, and assemblage
Materials	<p>Plastic tubs, buckets, binders, coasters, feather dusters, masks, fake flowers, tiles, bookends, stools, and classroom chairs.</p> <p>Choose household or industrial items that reflect light, or have an unusual texture. Common household objects and lightweight industrial materials are ideal. They should be easy to carry, stack, and disassemble, be of a variety of colors, transparencies and textures, and be at least as big as a textbook.</p>
Talking about Art	<p>View and discuss a printed image of Rachel Lachowicz's, <i>Cell: Interlocking Construction</i> (2010). Even if we know nothing about the origin of an artwork, assessing it in terms of its materiality can help us access its meaning. Much of Lachowicz's work is created through the use of makeup. <i>Cell: Interlocking Construction</i> is a sculpture built from stacked Plexiglass boxes containing eyeshadow. Describe the physical qualities of eyeshadow. What cultural connotations does makeup convey to us outside of the context of art? What are the sites/contexts in which makeup is used and distributed? Who uses makeup? Describe the physical qualities of Plexiglass. In what contexts do you usually see Plexiglass? What are some common uses for Plexiglass?</p> <p>Much of Lachowicz's work responds to canonical works of art by 20th century male artists. How does Lachowicz's practice encourage discussion about influence and gender in the art world?</p> <p><i>Cell: Interlocking Construction</i> puts familiar materials into new contexts/arrangements as a means of abstracting, or defamiliarizing the materials' original functions. Describe the arrangement and use of the materials. How does the quantity and scale of the materials used affect our understanding of the work? Describe the sculpture's relationship to your own body in terms of scale and proportion. Describe the sculpture's relationship to other artwork/objects in the gallery, and to the gallery itself. How do the other works and the space of the gallery affect our reading of Lachowicz's work?</p>

Making Art

Create temporary sculptural installations out of everyday objects within designated areas of the school grounds, photograph the install, and then promptly disassemble the work.

Form small groups in your class. Each group will be given an assortment of objects with which to make a quick installation within a designated space. Examine the objects carefully, noting their interiors and exteriors. As you arrange the materials, juxtapose different colors and textures, focusing on experimenting with the materials' physical form rather than trying to achieve a specific meaning.

When you're finished, photograph your installation from various vantage points (3–4 photos per installation) and then disassemble it. After objects are removed from the site, you will have the opportunity to view and reflect on the photographs in a classroom setting with a projector.

Reflection

What information did the photograph retain from the installation? Which of the objects' qualities/utilitarian uses can be gleaned from the photographic representation? What information did the photograph leave behind? Which qualities of the installation could only be experienced in person?

What new information can we glean about the interior or exterior architectural setting of the installation (carpeting, concrete, white wall, office setting)? How does this information on site and setting affect how we read or understand the arranged objects? What new meanings/understandings of the objects exist through the creation of a photograph? What does the photograph say about the objects represented? What does the photograph say about the installations created? What does the photograph say about the person taking the photo?

Curriculum Connection

CCSS.VPA- VISUAL AND PERFORMING ARTS

9-12.3.3 Identify and describe trends in the visual arts and discuss how the issues of time, place, and cultural influence are reflected in selected works of art. 3.4 Discuss the purposes of art in selected contemporary cultures. 4.1 Articulate how personal beliefs, cultural traditions, and current social, economic, and political contexts influence the interpretation of the meaning or message in a work of art.

CCSS.ELA-LITERACY.SPEAKING AND LISTENING

9-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners.