

## **“Off the Wall” Abstract Sculpture**



Frank Stella, Ambergris, 1993

The students will reflect on the printmaking assignment ‘Cartography as a Source of Inspiration’ and how that place hold meaning and emotions associated with the environment and personal history. The student’s will use this as inspiration as they learn about and develop their own relief sculpture. In the process of building a relief sculpture, they will develop contemporary processes in artist research, experimentation and reflection. The students will grow in their thinking about their surroundings and how to best convey feeling in their work.

---

### **Timeline:**

10-12 class periods; 55 minute classes meeting 4 days/week = 2.5-3 weeks

### **Essential Questions:**

How can artist’s look for inspiration in other artists to inform their form, technique, subject matter, or function?

How can experimentation (trying and adjusting) enhance the artistic process of representing ideas and emotions using the elements of art, principles of design and postmodern principles? How can an idea develop as an artist researches, ideates, articulates, and reflects?

### **Enduring Understandings:**

Artist's research can be a powerful tool to help push work into new areas of inspiration. Artist's experiment (trial, adjusting, rethinking) to develop their work as they are in process, and use the elements of art and principles of design.

Artist's reflect on the process of creating to develop new ideas for future projects.

### **STATE STANDARDS ADDRESSED:**

MASSACHUSETTS VISUAL ARTS FRAMEWORKS (2019)

**Practice 3.** Refine and complete artistic work. Through a variety of strategies (e.g., teacher or peer feedback, exploration, research, self-reflection), students conceive and revise their artistic ideas to better express, evoke, or communicate their artistic intent.

**Practice 7.** Perceive and analyze artistic work. Through observation of a completed work or exploration of the creative process, students understand how aspects of the artwork, such as the elements and principles of design, support the creator's intent.

**Practice 11.** Relate artistic ideas and works to societal, historical, and cultural contexts to deepen understanding. Students can articulate how societal, historical, and cultural forces have influenced artistic works, styles and genres, and vice versa.

### **ACQUISITION/ LEARNING OBJECTIVES:**

Students will know how to trust their intuition, and experiment with material to take a two-dimensional work into three dimensional space.

Students will know how to connect their thinking to contemporary artists and develop their own practice.

Students will be skilled at taking action to persist through challenges and learn by action and initiative.

Students will be skilled at reflecting on the creative process and sharing their ideas to their peers.

---

## **STAGE 2: ASSESSMENT EVIDENCE:**

### **Complete a measure of learning for growth assessment check**

#### **PERFORMANCE TASKS / PRODUCTS AS EVIDENCE / SUMMATIVE ASSESSMENT**

I will do a pre-lesson baseline check-in with a "do now" for students to sketch, cut out, and arrange a small paper sculpture.

At the end of the class, the students will fill out the self assessment questionnaire [this same questionnaire will be asked at the end to measure growth].

#### **Day 1 Self Assessment Reflection:**

[concept] I represented emotion in the work through (fill in the blank)

---

[actualize] I considered the elements of art and principles of design (circle which the ones used in the work) Elements: color, form, line, shape, space, and texture

Principles: scale, proportion, unity, variety, rhythm, mass, shape, space, balance, volume, perspective, and depth

[actualize] I experimented and tried different methods of working to bring my idea to life

(strongly agree, agree, disagree, strongly disagree)

[revision] How did the final product differ from my initial idea? (fill in the blank)

---

The next day, I will flip through 6 artist's works to inspire their direction on a developed cardboard relief sculpture, and have them choose 1-2 to "see, think, wonder" in small groups. They will then begin planning and actualizing a larger cardboard sculpture. The students will decide on 2 emotions from their reflection on the last piece, to use as the subject of this next sculpture. They will brainstorm which elements and principles of art to use to best connect an emotion to a form. They will experiment with different methods of assembling the work, and adjust and adapt as the final work comes together.

**Questions:**

How can experimentation (trying and adjusting) enhance the artistic process of representing emotions using the elements of art and principles of design?

How can an idea develop as an artist researches, ideates, articulates, and reflects?

**End of Project Self Assessment Reflection (same as day 1):**

[concept] I represented emotion in the work through (fill in the blank)

---

[actualize] I considered the elements of art and principles of design (circle which the ones used in the work) Elements: color, form, line, shape, space, and texture

Principles: scale, proportion, unity, variety, rhythm, mass, shape, space, balance, volume, perspective, and depth

[actualize] I experimented and tried different methods of working to bring my idea to life

(strongly agree, agree, disagree, strongly disagree)

[revision] How did the final product differ from my initial idea? (fill in the blank)

---

**high learner -**

Student shows growth in thinking at least 3/4 areas on rubric from baseline sculpture to final sculpture. My estimate is that 40% of class will be in this category.

**middle learner -**

Student shows growth in thinking for least 1/4 areas on rubric from baseline sculpture to final sculpture. My estimate is that 50% of class will be in this category.

**low learner -**

Student shows no growth on rubric from baseline sculpture to final sculpture. My estimate is that 10% of class will be in this category.

**OTHER EVIDENCE / FORMATIVE ASSESSMENT****Evidence of student progress and actions**

Informal one-on-one verbal check-in's throughout the process (ideally daily) while in process, to share thinking, processing, and problem solving.

Sketchbook sketching and brainstorming.

Opportunity to ask teacher questions in each class.

Self assessment questionnaires at beginning and end.

---

**STAGE 3: LEARNING PLAN****MATERIALS AND EQUIPMENT:****Presentation:**

Projector, computer, necessary cords

**Warm up:**

8 x 8 drawing paper

Markers

Rulers

Scissors

Glue sticks

Colored Construction Paper

Sketchbook for brainstorming

**Developed work:**

Hot glue guns (check we have enough and sticks)

Paper

Cardboard

Utility knife (exacto)

Ruler

Pencils

Glue, stapler

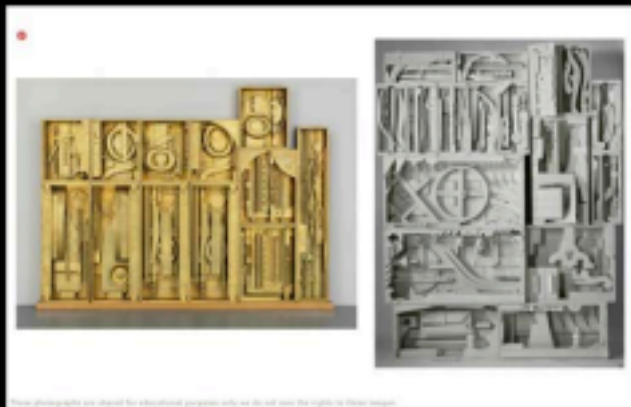
Tape  
Acrylic Paint  
Paintbrushes (large)  
Palette  
Palette Paper  
Water cups  
Paper towels  
Gesso  
Painters Tape  
Oil and Chalk pastels

**Painting:**

Tempera paint  
Paintbrushes  
Palette  
Palette Paper  
Water cups  
Paper towels  
Gesso

---

**RESOURCES: VISUALS, TEXT, MEDIA AND WEB**

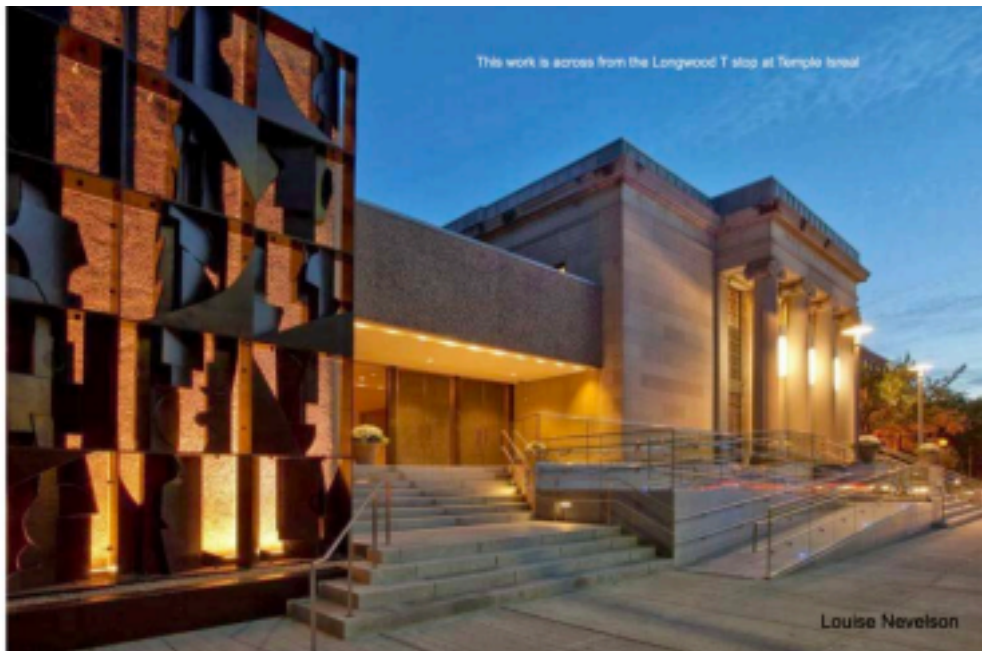


Louise Nevelson,  
Kyiv, Ukraine 1899 - NYC 1988





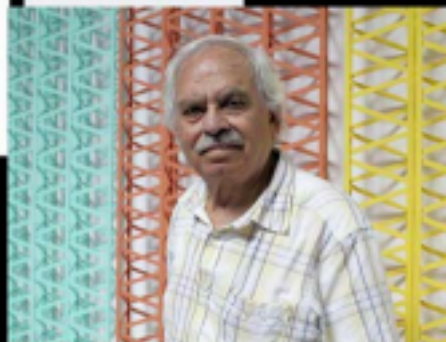
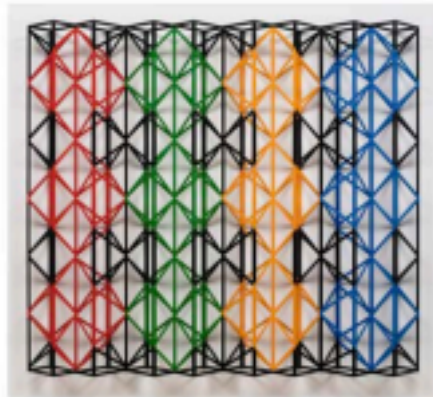
Louise Nevelson





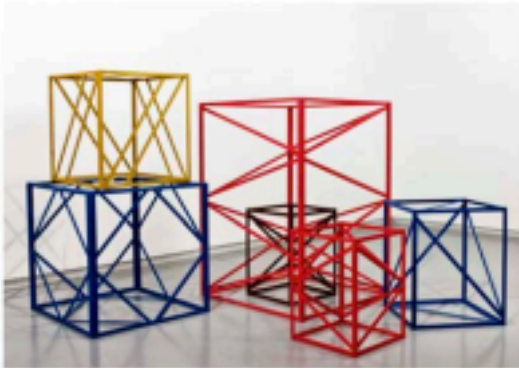
Louise Nevelson

**I notice \_\_\_\_\_**  
**It reminds me of \_\_\_\_\_**  
**I wonder \_\_\_\_\_**



Rasheed Araeen,  
 Born 1935 in Karachi, Pakistan.  
 Lives and works in London.

Rasheed Araeen



Araeen began producing 'structures' – works made in an open modular form that can be re-positioned



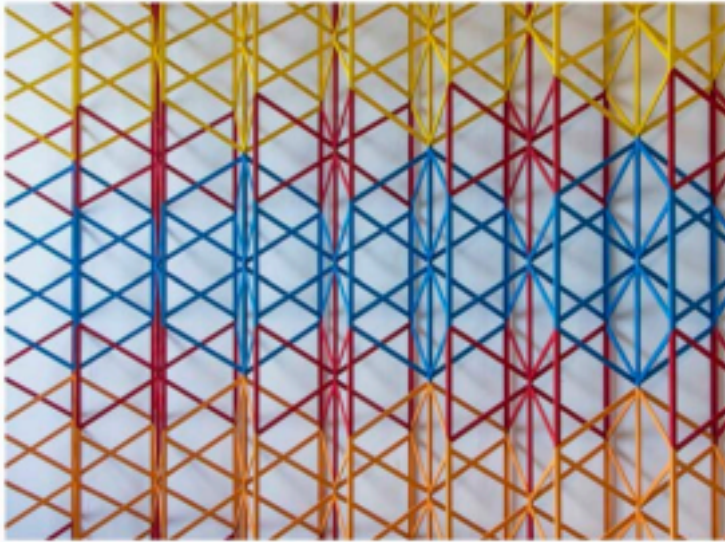
Rasheed Araeen, *Nestle Peets (Blue Yellow)*, 1970 (2016), Wood and paint, 72 x 72 x 6 in

Rasheed Araeen

**I notice \_\_\_\_\_**  
**It reminds me of \_\_\_\_\_**  
**I wonder \_\_\_\_\_**



Rasheed Araeen, *Sculpture No 2*, 1965, Steel and paint, 48 x 48 x 48 in



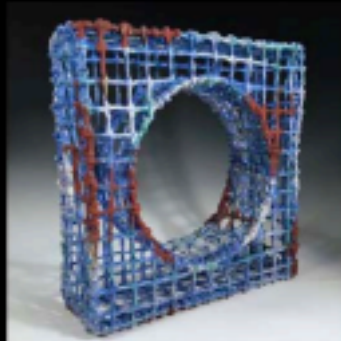
symmetry of geometry in Islamic art acts as an allegory for human equality

Rasheed Araeen

Courtney Leonard, Shinnecock

Shinnecock Nation in New York. Her work revolves around issues of ecology and Native identity, specifically their intersection with water, which is essential to the Shinnecock

- Contemporary Ceramicist
- <https://smarthistory.org/courtney-leonard-artifice/>





Countney Leonard

**I notice** \_\_\_\_\_

**It reminds me of** \_\_\_\_\_

**I wonder** \_\_\_\_\_



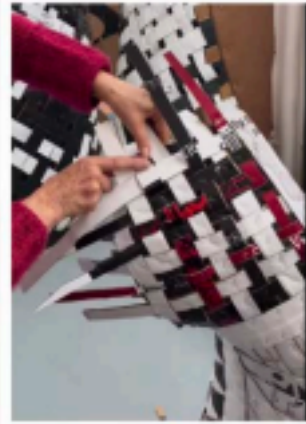
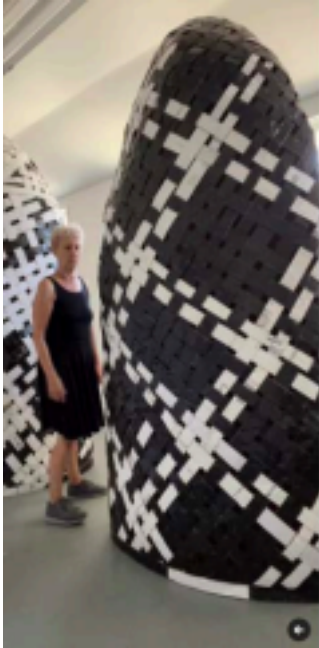
Anne Weber

**I notice** \_\_\_\_\_

**It reminds me of** \_\_\_\_\_

**I wonder** \_\_\_\_\_





Anne Weber



Ann Weber

Ultimately her interest is in expanding the possibilities of making beauty from a common and mundane material.





Ayobola Kekere-ekun







---

#### **VOCABULARY WITH DEFINITIONS:**

**Abstract art:** art that does not attempt to show or illustrate reality; the artist choose to use color, lines, shapes, and forms, texture, etc. to create the work

**Abstract Expressionism:** NYC mid-1940s and 50s. The style features expressive marks, large blocks of color, spontaneous strokes and emotional expression.

**Action painting:** drips, splatters and quick brush strokes

**Color field painting:** large spaces of single color to express a certain feeling or

mood **The elements of art** are color, form, line, shape, space, and texture.

**The principles of art** are scale, proportion, unity, variety, rhythm, mass, shape, space, balance, volume, perspective, and depth.

**Color** visual perception seen by the human eye

**Line** primarily a dot or series of dots. The dots form a line, which can vary in thickness, color, and shape.

**Shape** is defined as having some sort of outline or boundary, whether the shape is two or three dimensional. The shape can be geometric (known shape) or organic (free form shape).

**Form** gives shape to a piece of art

**Space** is the area around the focal point of the art piece and might be positive or negative, shallow or deep, open, or closed.

**Texture** can be rough or smooth to the touch, imitating a particular feel or sensation. The texture is also how your eye perceives a surface, whether it is flat with little texture or displays variations on the surface, imitating rock, wood, stone, fabric.

---

## **TEACHER INSTRUCTION/ LEARNING ACTIVITY/ QUESTIONS TO GENERATE DISCUSSION**

### **WEEK 1**

#### **BEFORE CLASS**

The teacher will have out all the materials listed above (in materials section), in a central location with labels.

The teacher will have the presentation prepped with translation sheets in Portuguese and Japanese.

#### **CLASS 1**

##### **Minute 0-5**

The teacher will ensure the students have all the materials and are ready to get started.

The teacher will inform the students we are doing a 1-day exercise as a warm up before starting this next project.

##### **Minute 5-15**

The teacher will turn to slide 3 of slide show, to read and have the visual queue for the first part:

**Sketch** with marker

what comes to mind when you think '**Pattern**'

(Use the whole sheet of paper )

### **Minute 15-20**

The teacher will turn the slide,

#### **Cut out**

what comes to mind when you think '**Shapes**'

(Use the whole sheet of paper, divide into at least five shapes)

### **Minute 20-35**

The teacher will turn the slide,

#### **Arrange**

what comes to mind when you think '**3D**'

Arrange your shapes on construction paper,

use glue to lift off the page (not laying flat)

### **Minute 35-45**

The teacher will turn the slide,

Share with your table discussing works you made with a focus on the **Positive and negative space**

The teacher will ask the students to take a picture and discuss the role of documentation in the artistic process.

### **Minute 45-55**

The students will fill out the day one reflection.

## **CLASS 2**

### **Before class**

The teacher will ensure there are printouts for the see, think, wonder, in different languages.

The teacher will prep sheets for each of the tables to put "I notice, it reminds me of, I

wonder" **Minute 0-30**

Sharing glows and grows from the previous project

### **Minute 30-35**

The teacher will flip through a slideshow to show the options for artist's to discuss.

### **Minute 35-45**

The students will get into small groups around the table with the artist they choose.

The students will take notes on that work printed "I notice, it reminds me of, I wonder"

#### **Minute 45-55**

The students will pick a second artwork to discuss.

The students will take notes on that work printed "I notice, it reminds me of, I wonder"

### **CLASS 3**

#### **Minute 0-10**

The teacher will tell the students they will be making a cardboard sculpture.

The students will paint one side with one emotion. Then the other side another emotion.

The students will start with brainstorming in their sketchbooks. They can write or draw.

#### **Minute 10-20**

STEP 1: Choose two emotions (from your last reflection). Write it in your sketchbook. One emotion per page.

STEP 2: Make a list or a sketch of how you can visually represent the emotion. You can use the below terms to help: Use the elements and principles of art and design: How would you show the emotion with: color, form, line, shape, space, and texture ? How would you show the emotion with: scale, proportion, unity, variety, rhythm, mass, shape, space, balance, volume, perspective, and depth ?

#### **Minute 20-30**

The teacher will share a demo with how to use, and clean up acrylic paint.

#### **Minute 30-65 (longer class this day)**

The students will start painting one side.

### **CLASS 4 (OBSERVATION)**

#### **Minutes 0-15**

The teacher will show the demo and ask the students to identify the elements and principles. **Minute 15-55**

The students will keep working on their paintings. Finishing the front and starting on the back.

### **CLASS 5 OBSERVATION)**

#### **Minutes 0-15**

The teacher will have the demo shapes cut out and have each student take one.

The teacher will give a demo on manipulating the shapes.

Steps:

2. Take a piece of the demonstration

3. Manipulate your piece... change it in some way.

Options: (look at the examples on the orange and yellow poster)

cutting out negative space,

fold,

twist,

bend,

stack

tare

score

4. With a partner at your table,

put the pieces together (look at the examples on the orange and yellow poster). try a few positions: try turning and flipping before before gluing them down. Assign a team manager.

5. Get into a larger group of about 8 people. Put your group's pieces together into another sculpture.

6. Done!

7. Get back to working on your painting, if you are not done. Try to finish painting by the next class.

8. Start cutting out your shapes from the large sheet.

## **CLASS 6**

The students will keep working on their paintings or cutting their shapes.

The teacher will encourage the students to wrap up painting in this class.

## **CLASS 7**

Most students will probably move onto cutting their pieces out and assembling.

The teacher will ensure the students try multiple orientations and structures before gluing down.

## **CLASS 8-9**

The students will be assembling their pieces.

The students may choose to paint their pieces more, after they are assembled.

The teacher will instruct the students to finalize their vision.

## **CLASS 10**

The teacher will hand out self-assessment rubric, and a sheet with questions for the students to use as guidelines in critique.

The teacher will facilitate a critique, walking around the hallways and have each artist present their work to their classmates.

The students will share their responses to: *What did you find challenging? What did you find rewarding?*

The students will give feedback to their peers using the following as prompts: *What do you see in this piece? What makes you say that? What more can we find? What feeling do those colors evoke? What do you notice? Which are you drawn to? What are similarities or differences to artists we looked at?*

### **After assignment**

Teacher hangs signs to share the project.

---

### **DIFFERENTIATION/ACCOMMODATION:**

The teacher will provide hand-out instruction in multiple languages (Spanish, Mandarin, or another language based on ELL students in the classroom.)

The teacher will ensure all students can participate in discussion with technology translation assistance on a computer or phone for students learning English.

The teacher will give ELL students the opportunity to reflect in their own language.

The teacher will have pre-cut paper for students to use.

The teacher will provide extra support with material direction, instruction and process for individuals with fine motor or grasping disabilities.

The teacher will work with each student in RISE to determine optimal mediums for engagement, including but not limited to yarn, thread, tape, clay, pastels, paint, markers, easy grip brushes.

The teacher will adjust as needed for students with physical disabilities, including but not limited to sheets on the floor and using a wheelchair for application. The teacher will allow all students to use any body part to make marks; including feet or hair.

The teacher will provide white boards with a checklist of steps for students in the RISE program.

The teacher will allow students to work independently and at their own pace. The timeline and process will be shared up front.

The teacher will post the assignment and presentations on Canvas for students to refer back

to. The teacher will offer directions orally, visually, written and demonstration.

The teacher will offer multiple demonstrations, for each step of the process.

The teacher will allow extra time if needed.