

Project Name: Fieldwork-Artwork	Project Description
Time Span: 3 classes / 1 hour each Grade: 6-8 Author: Kristen Kaiser	Outside sketch scene, taking notes on details. From the sketch, recreate the scene in a painting, using a limited color palette and incorporating Abstract Art techniques.
Essential Question	Provoking Questions
How can art styles influence creation of art?	How many colors are in your palette and why did you choose those colors? Was it hard or easy limiting yourself to a few colors? Was it hard or easy using your own sketch for your painting's reference? How did you like sketching in nature? How did you like drawing from real life? What field observations are you omitting? What field observations are emphasizing? Do you find it hard or easy balancing your work between abstract and representational?

Visual Provocation:

Artwork at the PMA



<http://collections.portlandmuseum.org/Obj22691?sid=598&x=14795>

Welliver's artwork

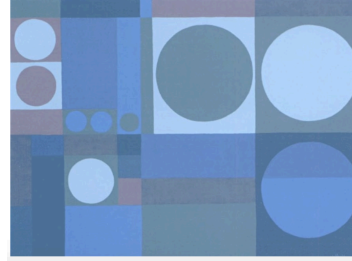


<http://allpainters.org/paintings/two-canoes-neil-welliver.html>



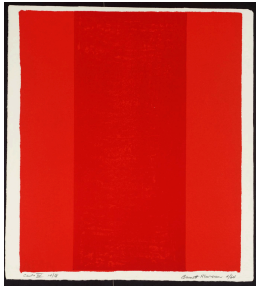
<https://allpainters.org/paintings/man-in-canoe-jpg-neil-welliver.html>



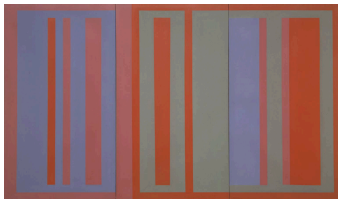


<http://www.artnet.com/artists/neil-welliver/3>

Abstract Color Field Art



<https://www.tate.org.uk/art/artworks/newman-canto-xv-p01041>



<https://www.tate.org.uk/art/artworks/denny-baby-is-three-t01730>



<https://acpress.amherst.edu/books/intersectingcolors/chapter/josef-albers-and-the-science-of-seeing/>



<https://www.dunnedwards.com/colors/specs/posts/color-field-painting>

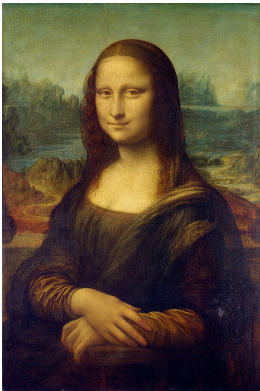
Representational Art



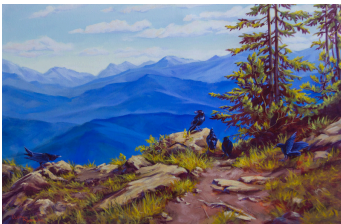
<https://galleryfrance.blogspot.com/2013/10/daniel-gerhartz-beauty-of.html>



<https://www.tate.org.uk/art/art-terms/r/representational>



https://en.wikipedia.org/wiki/Mona_Lisa

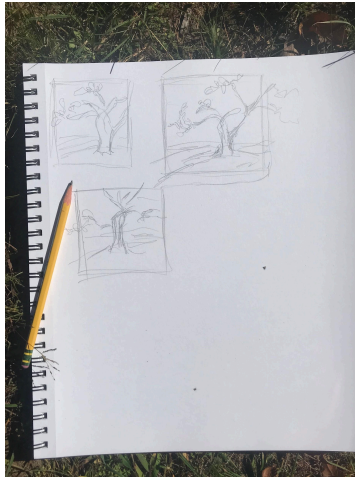


<https://www.direct2artist.com/art/9118/olga-rybalko/found-it/impressionism-landscape-realism-representational-wildlife-nature>

Maine Learning Results	Lesson Objectives: <i>Students will...</i>	Assessment Criteria:
1.B2 Students use Elements of Art and Principles of Design to create original artworks that demonstrate different styles in paintings, three-dimensional objects, drawings from imagination and real life, and a variety of other media and visual art forms.	1. Make original artworks from field sketches, in abstract color field and representational style combination.	1.B2 Composition Skills
2. C1 Students describe and apply creative-thinking skills that are part of the creative problem-solving process. Flexibility	2. Point out parts of their process where they applied problem-solving, originality, and the required artistic technique	2. C1 Application of Creative Process
3. B3 Students create artworks that communicate an individual point of view. Demonstrate knowledge of visual art concepts.	3. Apply and understand the two different painting styles. Abstract Color Field and Representationalism.	3. B3 Making Meaning

Vocabulary	Materials	Instructional Resources
<p>A palette is a range of colors. It is also the board that artists use to hold and mix paint.</p> <p>Abstract art is art that does not attempt to represent an accurate depiction of a visual reality but instead use shapes, colors, forms and gestural marks to achieve its effect.</p> <p>Abstract Color Field painting is applied to the work of abstract painters working in the 1940s and 1960s characterized by large areas of a more or less flat single color</p> <p>Representational art is the artwork that represents something, which means the content has an identity. Most of the people think that representation means only naturalistic depiction of nature, or realistic art about figures, landscapes or faces.</p> <p>A field sketch is a drawing produced to</p>	<ul style="list-style-type: none"> • Sketchbook • Pencil • Colored pencils • Pencil sharpener • Eraser • 16" square Canvas board (or whatever size is available/desired) • Acrylic paints • Paintbrushes • Smocks • Rinse buckets • Easels • Painting palettes • Projector / Large monitor 	<p><i>Article about Welliver</i></p> <p>Sigler, J. (December 2006-January 2007) "Neil Welliver: The Absent Painter" The Brooklyn Rail. Retrieved from https://brooklynrail.org/2006/12/artseen/neil-welliver</p> <p><i>A brief description and break down of abstract art:</i></p> <p>Delacare, E (February 2018) "The Basics of Abstract Painting You Should Know" [Blog post] Retrieved from https://canvas.saatchiart.com/art/art-history-101/the-basics-of-abstract-painting-you-should-know</p>

<p>help support data collected within a field study. Field sketching aims to grasp both the human and physical aspects of a particular landscape.</p> <p>A field sketch also helps to assess a landscape in regards to both processes taking place and issues that may arise. Equipment involved in the process of field sketching includes a compass, pencil, paper, frame, pencil, rubber and clipboard. The scale of the landscape must be considered, especially when dealing with larger landscapes. The purpose of the field sketch is to be considered beforehand so that what must be shown and made prominent within the sketch is evident.</p> <p>Retrieved from: https://www.reference.com/hobbies-games/field-sketch-2ac5a236a3bca625</p> <p>Flat color refers to a painted color that is solid, uninterrupted, and completely uniform in brushstroke, depth, and shading.</p> <p>Artistic process is a unique combination of vision, creativity, intuition, and collaboration balanced with craft, technique, accountability, discipline, and use of time and resources</p>		<p><i>How-to videos by John Muir Laws, naturalist, artist, and educator who has dedicated his work to connecting people to nature through art and science.</i></p> <p>Laws, J.M. (January 2013) "Introduction to nature sketching" Retrieved from https://www.youtube.com/watch?v=5u1EOeuZxok</p> <p><i>The paper that was the foundation of the museum talk on September 25, 2019.</i></p> <p>Kaiser, K. (September 2019) "Two Boys in a Canoe" Maine College of Art. Portland, Maine. Retrieved from https://docs.google.com/document/d/1-JfKsdYXDoDB2dCwauNSrQeGztvviok6vUMWWNM-uJ8/edit</p>
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Direct Instruction	Evidence of Making
<p>Day One</p> <p>Field trip and Class Discussion</p> <ol style="list-style-type: none"> Students will take a field trip to the Portland Museum of Art. Students will view and have a discussion/dialogue about the painting "Two Boys in Canoe" by Neil Welliver in the "Return to Nature" gallery space of the Contemporary Art Gallery. Teacher will facilitate, touching on the Abstract Art Color Field Style, Representational Art, and Welliver's artistic process. Ask students to indicate other artworks in the room that showcase both styles of art. (<i>The "Return to Nature" gallery space has several works of art by other artists that combine the two art styles</i>) Students will return to the classroom. Teacher and class will review what was covered at the museum. Note how Welliver combined the two styles. Teacher will show slides of abstract color field art Show slides of representational art Show slides of Welliver's work 	<p>Thumbnail sketches from the field</p> 

8. Go over facts about Welliver and his painting process.

Welliver came from an abstract art background and education, but he loved representational art too. In his artistic process, he combined the two opposite painting styles to make his Maine-based paintings. He often painted very mundane and non-memorable locations or things. A tree stump, a batch of birch trees, etc. Other times, it was canoeist or nudes models standing in the lakeside. His subject matter he would obtain from meticulously painted sketches observations in the field. He would then take his sketches home to his barn studio, redraw onto canvas, and paint them. His palette and the fine details were limited. Some works had as little as 5 colors on it. The painting application was simple and flat.

9. Teacher will explain the **assignment**:

- Tell students that they will do a similar process as Welliver's this art class.
 - Tell students that they will be going out for a **walk** in the nearby woods/park/nature reserve/etc. With their **sketchbooks, pencil, eraser, colored pencils, pencil sharpener**, and seeking out a location that piques their interest. Such as a tree, a rock outcropping,
 - They are to do **at least 3 thumbnail drawings** (a few inches square drawing) of the subject.
 - When they decided on what vantage point they like best, they are to commit a whole page in their sketchbook to a **detailed drawing** of it.
 - Tell them they are not obligated at this point to keep a limited palette, that they can use any color choices in the field. However, their painting will be limited. No more than **7 colors**. They can mix the colors, but the application should be "flat."
 - Inform students that solely **from that one detailed sketch** that they will **base their painting** from.
 - Artwork is free to interpretation but must **resemble the field sketch**
10. Inform students that there will be an exit ticket, a rubric, and a brief critique of their painting accompanied with their field sketches.
11. Hand out rubrics

Day Two

Re-Introduction: 5 minutes

1. Teacher will go over the instructions
2. Teacher will go over any questions
3. Teacher will summon students to gather their field supplies and ready themselves for outside field work

Art work: 50 minutes

1. While in the field, teacher will tell students to seek out locations that are comfortable to work in because they will be there for a bit and they should be comfortable
2. Teacher will check in on students while they draw
3. Teacher will assist with students that request/require



Pencil drawing with notes



Colored pencil drawing



4. Encourage students to make a small frame with their hands to site in their subject matter
5. See to it that students are making thumbnail drawings
6. Tell students to make notes on their drawings of their observations
7. Give 15 and 5 minute warnings to departure time
8. Head back to school 5 minutes before the end of class time
9. No clean up. Students pack and leave.

Day 3

Preparations: have easels, canvases, acrylic paints, brushes, smocks, painting palettes, and wash buckets available for students to use

Re-Introduction: 5 minutes

1. Teacher will go over the instructions
2. Teacher will go over any questions
3. Teacher will gather their required supplies

Art work: 50 minutes

1. Students set to work in redrawing their field sketch onto canvas
2. Students will start painting their paintings
3. Teacher mills around room, checking in on student's progress, available for help and suggestions
4. Teacher reiterates and notes things to keep in mind
 - Abstract art is not detailed. Keep it simple
 - The work is not to be very detailed, to think about fields of color, flat color, and that no one will be judging them on accuracy, although a rough representation at best is expected.
 - Manipulate the image so that it works visually, but must resemble the field sketch
5. Teacher gives 15 and 5 minute warnings till clean up time
 - Students can work on the ongoing project or free draw in sketchbook when they finish

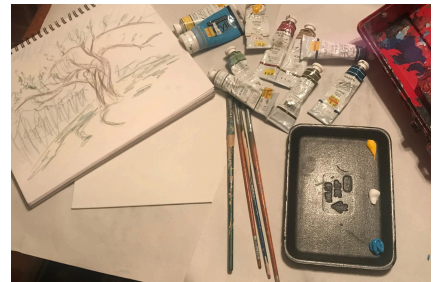
Cleanup: 5 minutes

Day 4

Preparations: have easels, canvas boards, acrylic paints, brushes, smocks, painting palettes, and wash buckets available for students to use

Re-Introduction: 5 minutes

4. Teacher will go over the instructions
5. Teacher will go over any questions
6. Teacher will gather their required supplies



Art work: 45 minutes

1. Students continue with their work
2. Teacher mills around room, checking in on student's progress, available for help and suggestions
3. Teacher reiterates to the class to keep in mind the abstract part. The work is not to be very detailed, to think about fields of color, and that no one will be judging them on accuracy, although a rough representation at best is expected.
4. Teacher gives 15 and 5 minute warnings till clean up and then critique time

Cleanup: 5 minutes

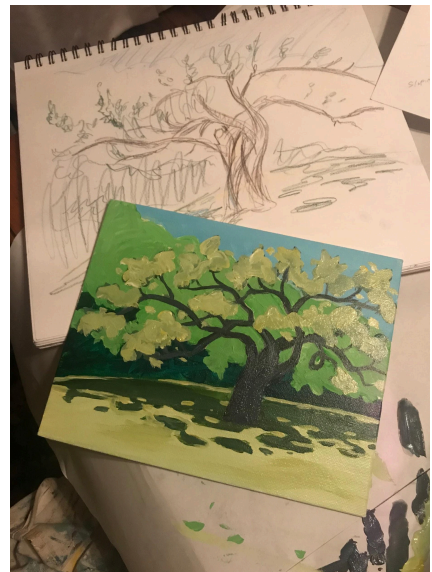
Critique: 10 minutes



In this example, started off painting the foreground tree leaves the same color as the shadows on the ground.



Decided to put the "grass yellow" color in there instead. It would contrast better.
Keeping art production flexible.





Clean up

- Wash Brushes and put away, brush end up to dry
- Canvas are placed in portfolios, unless still needing time to dry, In which case, teacher is to be notified and the wet canvas will be placed in a designated drying area
- Smocks and easels, put away
- Wash Buckets are rinsed out, put away
- Evoke "Leave No Trace"

Technology

- Listed websites in Instructional Resources
- Photoshop

Lesson Accommodations/Modifications

- Teacher can take photos of the students' subject in the field for a backup reference
- Teacher can manipulate photo reference in Photoshop to aid student
- Students can use grid system to get proportions correct if they are particular about being correct
- Students are welcome to wear gloves if they do not want their hands messy
- Although a natural setting is preferable, any setting/still life will do
- Work only from a graphite pencil sketch. Note taking on details and colors are allowed.

Behavioral Accommodations/Modifications

- Students who have frequent verbal outbursts are given preferential seating during class demo and group talks.
- For physically active students teacher will have fidgets available, along with the rules for fidgets. No sharing, no sound, not airborne, not visible.
- For students who appear not relaxed, uncomfortable, or have a lot on their minds, a glitter jar filled with glycerin is available for the student to study by the window.
- For students that are exceptionally busy a breathing yoga/self hand rubbing soothing/listening for smallest noises practices exercises will be conducted. Other students are encouraged to join so that the student in question does not feel singled out.

Assessment

Summative

Exit ticket:

1. List the colors that you used in your painting. (or put paint smudges of each color if they were mixed)
2. Does your painting resemble your field sketch
3. What came easy to you? Or easier than you what you had anticipated?

Formative

Critique:

- Describe the Creative Process Application
- Show the thumbnails and sketch that painting was based off
- Student is expected to participate in critique of others

Rubric for PMA Lesson.

Please circle one box for each criteria. Make notes/comments if desired.

	Exceeds	Meets	Not Yet
Art styles Abstract Color Fields & Representalism	Student frequently participated in the gallery talk. Indicated what parts of Welliver's painting and other paintings in the gallery showcased Abstract Color Field and Representalism.	Student participates in the gallery talk at least once. Indicated what parts of Welliver's painting showcased Abstract Color Field and Representalism.	Student did not participate in the gallery talk.
Composition Skills	Student created an original artwork based on Welliver's artistic style and process. Attention to abstract color fields, representational rendering, limited palette	Student created an original artwork Welliver's artistic style and process. There is some evidence of attention to abstract color fields, representational rendering, and a limited palette.	Student work has little to no connection to Welliver's artistic style and process. There is no evidence of attention to abstract color fields, representational rendering, and a limited palette.
Aesthetics and Criticism	Student provides thoughtful, detailed comments on their critique card for one of each of the following: one positive feedback, one question, and one suggestion. Student participates in the entire critique through spoken responses/hand signals.	Student included one positive feedback, one question, and one suggestion on their critique card. Student participates in most of the critique through spoken responses/hand signals.	Student did is missing one or more of the following on their critique card: one positive feedback, one question, and one suggestion. Student does not participate in the critique through spoken responses/hand signals.

Comments: