LANDSCAPE/MINDSCAPE
Selections from the Wells Fargo Collection
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PHILLIP PEARLSTEIN, Machu Picchu, 1979, aquatint. Courtesy of Wells Fargo Art Collection, St. Louis, Missouri

ART EDUCATION GUIDE
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Art Collection, St. Louis, Missouri
Starting as early as the fifteenth century, Western art began to be divided into different categories of pictorial subjects. One such prominent category is landscape art. A landscape is a depiction of a place. Backgrounds of natural settings have, of course, existed as far back as classical Greek times in ancient frescoes as well as in the Renaissance paintings of masters such as Raphael and Leonardo da Vinci, but in those works the landscape had very rarely been the subject. Instead, historical, religious, and mythological themes usually dominated these early works. Landscape art, however, features the landscape itself as the primary topic of the artwork, which often supersedes all other incorporated elements, including people.

In the fifteenth century, a Flemish painter named Joachim Patinir (1480-1524) produced paintings with immense vistas and often made the landscapes dwarf his figures. Although iconic figures and biblical narratives were still evident in his works, such as in Landscape with Rest on the Flight into Egypt (1520-24), Patinir became the first Flemish painter to regard himself as primarily a landscape painter. More importantly, with his detailed “world landscapes,” he pioneered landscape art as an independent genre. In his stunning panoramic works, he would utilize landscape to help tell a story by including religious iconography, referring to the symbolism of the objects—for example, plants and flowers—within the painting. He would influence famous contemporaries such as his friend Albrecht Dürer (1471-1528) of Germany, who is now often regarded as the greatest artist of the North Renaissance. As an internationally famous artist, Dürer further encouraged the study of landscape as seen in the setting of his The Virgin and Child with a Monkey (1497), which was based on the isolated and fenced pond house found in his watercolor study painted earlier the same year, Little Pond House (1497).
Albrecht Altdorfer (1480-1538), another contemporary German artist influenced by Dürer, became known as the pioneer of pure landscape because the setting was the indisputable subject of his paintings. He began as a miniaturist like his father, but after visiting the Alps, he became, according to scholars, the first landscape painter in the modern sense. Unlike Dürer’s Little Pond House, Altdorfer’s independent landscapes were finished paintings in oil on parchment and not just sketches or studies for backgrounds of more ambitious compositions. One of Altdorfer’s largest paintings, Landscape with a Footbridge (1516), feature treetops enclosing a bridge which leads to a large stone building and does not include living creatures at all.
Pieter Bruegel the Elder (1528-1569) was the most famous Netherlandish painter of the mid-sixteenth century who favored painting huge landscapes, although human activities and moralizing allegories were still a major aspect of his work. However, in the following century during the Golden Age of Dutch Painting, the innovative artists of the Northern Netherlands (the Dutch Republic) would further experiment with landscape as an independent genre of art. The mercantile Dutch were successful in establishing themselves as the world’s foremost traders and became the world’s first dominant bourgeois society. Due to the rejection of religious artwork because of their Calvinist beliefs, they instead collected art that focused on everyday aspects of life, including still-lifes, genre, and landscapes. During this time, the ‘tonal’ style, which transformed Dutch landscape art with the softening or blurring of outlines, was developed by Esaias van de Velde (1587-1630), Jan van Goyen (1596-1656) and Salomon van Ruysdael (1602-1670). One of the most famous seventeenth-century Dutch landscapists was Salomon’s nephew, Jacob van Ruisdael (1628-1682), who was known for incorporating a serene mood into his paintings of windmills, fields, forests, and city views, such as in his View of Haarlem from the Dunes at Overveen (1670). Van Ruisdael was particularly notable for the painting of cloudscapes, which were grand depictions of clouds or the sky. In addition, the Dutch artists would establish themselves by specializing in different types of landscapes. For instance, Hendrick Avercamp (1585-1634) pioneered the winter landscape, Aert van der Neer (1603-1677) was known for moonlight scenes, Meyndert Hobbema (1638-1709) specialized in wooded landscapes, and Simon de Vlieger (1601-1653) focused on marine paintings. There had also been a growth of interest in seascapes and cityscapes at the time.

Although during the seventeenth century landscape was not seen as appropriate for serious painting in Catholic countries such as Italy, idealized landscapes nevertheless became more popular. Two of the most famous landscape painters were actually Frenchmen who lived in Rome. Nicolas Poussin (1594-1665), the leading painter of the classical French Baroque style, while primarily known for the “grand manner” of painting (which featured classical, noble qualities in art), was important to the development of landscape painting because he eventually started to paint them for their own sake, although never entirely without human figures. Claude Lorrain (1600-1682) on the other hand, while he too followed the great tradition of classical landscape, told no dramatic stories in his paintings and indulged in a softer style than Poussin’s disciplined rational art. Lorrain was himself innovative in emphasizing the sun as a source of light in his paintings of idyllic country sides, as can be observed in his Embarkation of the Queen of Sheba (1648).
Lorrain would be a powerful influence on **John Constable** (1776-1837), who called him the “most perfect landscape painter he ever saw.” Constable also admired the “acres of sky expressed” in Ruisdael’s dramatic works. Known for capturing the texture that weather gave to landscape, two of Constable’s oil paintings are considered the most famous in all of British art, *Dedham Vale* (1802) and *The Hay-Wain* (1821). In turn, Constable’s own studies of rural pastoralism in his native home of Dedham Vale in England would eventually inspire the **Barbizon School**, a group of French painters led by another famous landscape artist, **Jean-Baptiste-Camille Corot** (1796-1875), who chose to draw inspiration directly from nature at the Forest of Fontainebleau.

Another famous British landscape painter and a direct contemporary of Constable’s was **J.M.W Turner** (1775-1851), who was also largely influenced by Lorrain. A Romantic landscape painter who was famous for his turbulent marine paintings, such as *The Slave Ship* (1840), Turner embraced the **sublime** in his art. In Romantic landscape art, there are three aesthetic ideals: the **beautiful**, the **picturesque**, and the **sublime**. The sublime is often considered an awe-inspiring spectacle of nature that transcends mere beauty in order to provide a spiritual experience. In such works, human figures are rendered utterly powerless and vulnerable to the whims of Mother Nature, as in J.M.W. Turner’s paintings. Alternately, Constable’s own paintings are known as **picturesque**, an artistic depiction of beautiful (or regular, smooth) landscapes as being more extraordinary in appearance and therefore seeming more the product of art than nature although not as astonishing as that of the sublime. In beautiful and picturesque landscapes, people live in harmony with nature whereas within the sublime, nature reigns supreme. In addition to depicting the primal power of nature, Turner drew on the emotive power of pure color in order to energize his works. In this way, his paintings seem to foreshadow Impressionism. However, he was not interested in responding primarily to optical phenomena as much as he was looking for the expressive spirituality within the world. As the “painter of light,” Turner saw light as the manifestation of God’s spirit and his mature landscapes became more abstract as he focused on light instead of solid objects.
The first American school of landscape painting developed in the mid-nineteenth century. It was known as the Hudson River School because many of the artists painted in the Hudson River Valley in upstate New York as well as in the surrounding New England region. Artists found that the area provided them with an unsettled wilderness that was uniquely American. The scenes they produced in response were romantic views of the landscape, including pastoral settings where humans and nature peacefully coexisted. Many of these views promoted the idea that nature was a place of healing or for communing with God, just as Turner had felt in his later years. Thomas Cole (1801-1848), who himself believed that the divine was to be found in nature, was considered the leader of the Hudson River School. In his *The Oxbow* (1836), he addressed the ongoing relationship of civilization and nature in determining the country’s future by portraying both the wilderness and the fields in a clearly divided composition. A group of Hudson River School artists developed a style that would later become known as Luminism, characterized by meticulous detail and a strong emphasis on light, to depict tranquil landscapes and seascapes. In the 1880s another style emerged called Tonalism, which featured muted hues and diffused light, creating landscapes with a quiet, meditative mood.

During the 1840s, on the other side of the Atlantic, many French artists were painting scenes of rural life in either a picturesque or more naturalistic approach as the Barbizon artists had done. However, Gustave Courbet (1819-1877) became the self-appointed leader of the Realists with his rejection of idealization and belief that painting should only focus on tangible reality. His anti-classical and anti-romantic paintings had a profound effect on nineteenth-century landscape art. Many of his landscapes, such as *The Black Stream* (1865), portray the modern world as unencumbered by notions of classical beauty and are distinctly unidyllic images of the countryside. In addition, many of his compositions are deliberately awkward. Courbet’s radical paintings, as well as those of the Barbizon School, would inspire the artistic experiments of the next generation of artists in Paris who would become known famously as the Impressionists.
Encouraged by the Barbizon artists’ example of frequently painting en plein air – “outdoors” – the Impressionists left their studios and ventured out into the countryside and town and adopted pure, intense colors and smaller, more fragmented brushstrokes in order to record the momentary effects of light. Eugène Boudin (1824-1898) set the tone for future Impressionistic works with his beach scenes at Trouville. Famous Impressionists include Claude Monet (1840-1926), who was best known for his famous water-lilies; Camille Pissarro (1830-1903), who painted intimate landscapes; as well as Pierre-Auguste Renoir (1841-1919); Mary Cassatt (1844-1926); Edouard Manet (1832-1883); and Edgar Degas (1834-1917). French critic Jules-Antoine Castagnary wrote of the first Impressionist show: “they do not render a landscape, but the sensation produced by the landscape.” Another evident inspiration for some of the Impressionistic works, which resembled spontaneous snapshots, was the relatively new invention of photography in the 1830s.

The last Impressionist exhibition took place in 1886 during which a new avant-garde art movement took center stage in France. One of the works was a large landscape comprised of tiny dots of contrasting or complementary color that were intended to fuse in the viewer’s eye for a vibrant effect, a technique known as pointillism. The painting, A Sunday Afternoon on the Island of La Grand Jatte (1884-86) by Georges Seurat (1859-1891), was intended to capture not only a fleeting moment but also to convey a sense of monumental timelessness. This was a turning point in the history of landscape art. Post-Impressionist painters such as Vincent Van Gogh (1853-1890) became increasingly expressive with their palettes of brilliant colors, especially yellow, as can be seen in his The Harvest (1888).

Like Van Gogh, his friend Paul Gauguin (1848-1903) and many other artists of the movement became primarily interested in the optical and emotional effects of different colors. “Better than any other until now, Gauguin seems to have understood the role of the evocative setting,” one reviewer wrote of his Tahitian works. Gauguin’s art, in turn, inspired the Pont-Aven School which focused on the symbolist choices of subject matter and pure color.
At this point, Japanese prints by artists such as **Utagawa Hiroshige** (1797-1858), who was known for masterpieces like the series of ukiyo-e (“floating world”) woodcut prints *The Fifty-Three Stations of the Tkaid* (1833-1834) became known to Western artists as a valuable source of inspiration. Ultimately, the paintings of Van Gogh and **Paul Cézanne** (1839-1906), who had himself produced a large number of landscapes of the mountain Mont Sainte-Victoire, together with Japanese art would influence the twentieth-century movements of Expressionism and Fauvism. During this time, luminaries such as **Henri Matisse** (1869-1954) created brilliant, intense imaginary havens such as L'OEuvre, Calme, et Volupté (1904) and **Wassily Kandinsky** (1866-1944) painted exuberant images of the Bavarian Alps.


**Paul Cézanne,** French, 1839-1906, **Mont Sainte-Victoire,** 1904-1906, oil on canvas.

**Henri Rousseau**'s (1844-1910) depictions of exotic jungles (which were actually studies of botanical plants in his own gardens), like *Tiger in a Tropical Storm (Surprised!)* (1891) painted about the same time as most Post-Impressionist art would later inspire the **Surrealist** movement.

**Philip Henry Emerson** (1856-1936) began to explore landscapes using the camera with his photographs of the Norfolk Broads. Even as he was encouraging a naturalistic approach, including creating slightly out-of-focus pictures in order to replicate the reality of human vision and to produce equivalents to earlier nineteenth century watercolor landscapes, his work helped promote photography as an accepted art form and not a mere imitation of life.

**Henri Rousseau,** French, 1844-1910, *Tiger in a Tropical Storm (Surprised!),* 1891, oil on canvas, National Gallery, London, England
Landscape art became less prominent after World War I, but many artists still painted nature and urbanscapes according to their own visions. **George Braque** (1882-1963) tackled landscapes in the new visual language of **Cubism** (inspired by both Cézanne and African art) by rendering architectural forms as essentially cube-like.

**Franz Marc** (1880-1916), who along with **Vassily Kandinsky** (1866-1944) was one of the leaders of German Expressionism (which would precede the birth of Abstraction), painted a landscape as a visionary transmutation of nature with his **Animals in a Landscape** (1914). In 1908 he wrote to a friend: “I am trying to intensify my feeling for the organic rhythm of all things, to achieve pantheistic empathy with the throbbing and flowing of nature’s bloodstream – in trees, in animals, in the air.”

During the Great Depression, a new group of American muralists and painters called Regionalists led by **Thomas Hart Benton** (1889-1975) depicted panoramas of Midwestern rural life in order to promote the traditional way of life. At the same time, another group of artists focused on urban landscapes, especially that of New York. One of the most famous Social Realists who worked in this vein was **Edward Hopper** (1882-1967), whose specialty was the evocation of loneliness and a sense of dislocation as evidenced in his **Early Sunday Morning** (1930).
In the 1950s, after the heyday of Surrealism, artists shifted direction toward Abstract Expressionism. Jackson Pollock (1912-1956) developed his breakthrough drip-painting technique. Clyfford Still's (1904-1980) abstract fields of color were inspired by the scenes of his native home of North Dakota. They in turn inspired the more famous intensely colored, floating landscape-like fields created by Mark Rothko (1903-1970). Abstract Expressionism was less a style than an attitude of self-expression, which contrasted sharply with the Regionalists and the Social Realists of the 1930s. Following in this tradition of painting dynamic arrangements of colors and forms were New York artists Robert Motherwell (1915-1991) and Helen Frankenthaler (1928-2011), who are both currently represented in the Landscape/Mindscape exhibition. Inspired by Pollock, Frankenthaler similarly poured paint on to her canvases, and many of her paintings looked like late Turner watercolors blown up to an enormous scale.
The two Pop painters who became the most influential and celebrated in the following decade are both represented in the current exhibition as well: Roy Lichtenstein (1923-1997) and Andy Warhol (1928-1987). While initially reluctant to abandon the simplified and centralized compositions of Abstract Expressionism, the Pop artists nevertheless called established notions into question, including any kind of necessary link between the artistic impulse and the spontaneous emotion. Lichtenstein's landscapes, based on comic strips, were meant to refer to popular culture, while Warhol was primarily interested in the reproductive quality of lithographs and screenprints because he wanted to become a “machine.” Jim Dine (1935-), although he does not consider himself a pop artist, popularized the heart motif, which he termed a “landscape” in itself.
Recently, the dividing line between landscape art and landscapes has become increasingly blurred. Robert Smithson (1938-1973) became the forerunner of *Earth Art*, which rejected the commercialization of art by creating natural sculptures such as his *Spiral Jetty* (1970), a mud and rock coil located at the Great Salt Lake. Although Christo (b. 1935) and Jeanne-Claude (1935-2009) do not consider themselves to be Earth artists, they similarly produce environmental works of art, or site-specific art, by creating large outdoor and indoor installations. Now, more than ever, landscape art is continually being redefined by contemporary artists and only time will tell what lies beyond the horizon.
VOCABULARY AND KEY TERMS

Abstract:
Art that moves away from reality in the depiction of imagery.

Aquatint:
A variant of etching that uses powdered resin to create a tonal effect.

Background:
The part of the scene that is farthest away from the viewer.

Barbizon School:
A French school of landscape painters in the 19th century that draws inspiration directly from nature.

Collagraph/Collograph:
A printmaking technique from a block formed by gluing various flat objects or substances to a base.

Drypoint:
A variant of intaglio that uses a tool with a fine, sharp point to cut directly into the surface and usually leaves velvety lines in the printed sheet.

Etching:
An intaglio technique that uses acid to CHEMICALLY remove material from a hard, usually flat, surface for printing images on paper, as opposed to engraving, which uses a physical tool.

Engraving:
An intaglio technique that uses a sharp instrument (usually a tool called a burin) to PHYSICALLY remove material from a hard, usually flat, surface for printing images on paper, as opposed to etching, which uses the chemical process of acid.

En plein air: (French)
Literally “in open air,” referring to the practice of some landscape artists to work directly in the scene they are creating.

Foreground:
The part of the scene that is nearest the viewer.

Formalism:
The study of art and its visual aspects with emphasis on compositional elements such as color, line, shape and texture.

Genre:
Paintings that describe contemporary life, such as daily activities. Differs from landscapes in that people are the subject, not nature.

Hudson River School:
An important mid-19th century American art movement embodied by a group of Romantic landscape painters founded by Thomas Cole.

Inscape:
An artistic term conveying the notion of an artist’s psyche as an interior landscape.
Intaglio:
A printmaking technique in which the image is incised into a surface and the resulting groove or sunken area holds the ink in order for the illustration to be printed. It is the opposite of a relief print, which prints from a raised area. The incisions can be created by etching, engraving, drypoint, aquatint or mezzotint.

Impressionism:
An art movement that uses light falling on surfaces in order to create an ephemeral impression and a sense of temporariness (the here and now, not the timeless and forever).

Landscape:
Paintings that celebrate the wilderness in which nature is the primary subject, not people.

Lithograph:
The most common form of planographic or surface printing in which grease and water, which have a natural antipathy with each other, are used to create an impression. In this process, the printing ink adheres only to the greased part (which draws the image) after the plate is dampened with water.

Luminism:
An American landscape painting style of the 1850s-1870s characterized by effects of light through aerial perspective and an emphasis on a dreamily poetic atmosphere.

Mezzotint:
A drypoint method where a rocker (a tool like a broad chisel with a curved or serrated end) is used to create an uniformly incised surface, enabling half-tones to be produced without using hatching (closely parallel lines), cross-hatching (parallel lines crossing each other) or stipple (small dots).

Monochromatic:
Images printed in light and dark shades of a single color.

Midground:
The center stage of a scene.

Narrative:
Art that tells a story or depicts an idea.

Panorama:
Any wide-angle view or representation of a physical space.

Perspective:
An approximate representation, on a flat surface, of an image as it is seen by the eye.

Planographic:
Printing from a flat surface, such as in lithography.

Printmaking:
The process of making artworks by printing, normally on paper, through various techniques (woodcuts, etchings, engravings, lithographs, screenprints) which can then be used to produce multiple impressions (or prints). Prints are created by transferring ink from a matrix (like a copper plate or stone) or through a prepared screen to a sheet of paper or other material.
Proportion:
A principle of art that describes the size, location or amount of one element to another (or to the whole) in a work.

Realism:
An artistic movement in the 1850s that moved away from Romanticism and focused on truthful representation of the subject matter without artificiality or exaggeration.

Relief Print:
A printmaking process in which the areas of a flat surface that are intended to print white are removed by carving, and the raised areas are inked. It is the opposite of intaglio, in which the incised areas are inked, but is a much older method. The relief family of techniques include woodcut, mezzotint, wood engraving, relief etching, linocut, and some types of collagraph.

Romanticism:
An artistic, literary and intellectual movement at the end of the 18th century that emphasized intense emotion over rationalism and realism as an aesthetic experience.

Screenprint:
A printing technique that uses a woven mesh to support an ink-blocking stencil (a thin sheet of material with cut-out holes that pigment is applied through in order to produce letters or designs) to receive a desired image.

Seascape:
A landscape centering on a body of water.

Sublime:
An awe-inspiring spectacle of nature that transcends mere beauty in order to provide a spiritual experience in landscape art. Examples can include anything that makes man feel incapable of controlling nature, such as an impending thunderstorm, an exploding volcano, an enormous crashing wave, or the devastating effects of a tornado.

Symbolism:
Metaphorical images that represent ideas, beliefs, actions or beings.

Tonalism:
An artistic style that emerged in the 1880s when American artists began to paint landscapes with an overall tone of colored atmosphere or mist. A tone is a shade of a color.

Topography:
The study of surface shape and features of the Earth, which is often important in mapping as well as landscape art.

Woodcut:
Relief printing technique done on the plank edge of wood. A wood engraving is a cut on the end grain of the wood.
LESSON PLAN: ABSTRACT WATERCOLOR LANDSCAPE

Middle and High School

Goals / Objectives
Students will experiment with watercolor paint, compare and contrast watercolors on different surfaces and explore color theory. They will create an abstract landscape on muslin fabric. They will imagine walking into that landscape and stitch a path into the image.

Time
two class periods

Materials
- Construction paper, cut in the same shape as the muslin used for final project
- Muslin squares or rectangles
- Paint brushes
- Watercolor paints
- Large tapestry or yarn needles
- Thread, yarn or other interesting fiber
- Pencils

Procedure
- Before beginning this project, talk about color palette—cool v. warm, and define abstraction.
- Students will need two pieces of construction paper—the first to experiment with watercolor to become accustomed to the medium and how it works.
- On the second sheet, they will create a landscape inspired by a real or imaginary place.
- Once they are pleased with the result, they will paint it on muslin.
- Using the image, students will draw an imaginary path into the landscape.
- Stitch the path, using embroidery or other interesting thread.
- Display completed work and discuss appearance and impact of color and composition choices.

Assessment
Successful students will demonstrate understanding of warm and cool colors, be able to define abstraction, landscape and fabric, and explain their choices in creating the landscape.

AHZAD BOGOSIAN, Clearing, New Hawks Point (Missouri) 1998-1998, oil on paper. Courtesy of Wells Fargo Art Collection, St. Louis, Missouri
LESSON PLAN: ABSTRACT URBAN LANDSCAPE

High School

Goals / Objectives
Students will demonstrate competence in analyzing works of abstract art, will design an abstract composition that expresses qualities and sensations of an urban space, and will be able to illustrate their ideas and translate words and ideas into visual images.

Time
two to three class periods

Materials
• Pencils
• Paint
• Drawing paper
• Glue
• Scissors
• Construction paper

Procedure
Begin this project with discussion. Display the image you’ll find below, or select an abstract image of an urban scene. Ask students to describe what they see: look for shapes, colors, organic and geometric forms. Next, display images of urban landscapes found in books and magazines (you can select these or have the students bring them in). Find nouns, verbs, adjectives and adverbs that describe what is seen. Next, note how the artist defines placement—what’s in front, what’s further away, how did the artist show this?

Using the urban landscape images for inspiration, students will create their own abstract landscape. Using pencils, they will draw an abstract landscape, simplifying forms, paying attention to positive and negative spaces. Next, they will add color, and if desired, cut and collage paper or pictures. They should think about relative scale of shapes, placement in relationship to each other, and how shapes overlap. When the work is complete, ask students to describe what they see and title their work.

Assessment
Students who successfully participate in discussion, organize shapes, and create an expressive composition have demonstrated comprehension and success in this lesson.

FREDERICK J. NELSON, Untitled, 1978, acrylic on rag paper. Courtesy of Wells Fargo Art Collection, St. Louis, Missouri
LESSON PLAN: WRAP IT UP!

Upper Elementary

Goals / Objectives

Students will experiment with wrapping objects to determine how the appearance of the object changes when it is wrapped. Students will create a drawing of a wrapped object. Students will participate in discussion focusing on how and why wrapping changes the appearance of objects. Students may work in teams, or individually on this project.

Time

One short period for preparation, one full period for execution.

Materials

• Objects brought from home or found in the classroom
• Solid color fabric
• String, fishing line, yarn, fabric strips—materials to tie wrapping
• Masking tape
• Chalkboard or smart board on which to take notes
• Paper and pencil or chalk

Procedure: Part One

• Begin by showing images of Christo’s work, preparatory drawings and finished projects.

• Discussion will focus on questions like: is this art? Will everyone think its art? Would you like to see one of Christo and Jean-Claude’s work in real life? Why do you think the artist made these?

• Jot down key words that come from this discussion.

• Next ask how we might wrap the school, or our desks. What would we need? Could we do it alone or would we need to work as a team?

• Note answers to these questions also.

• Finally, ask students to bring an object from home that is larger than a soda can, fits on a table, is not breakable or precious, that can stay at school for a while and that has a specific shape, i.e. not a box.

• Collect the objects.
LESSON PLAN: WRAP IT UP! (continued)

Procedure: Part Two

- Place one object on each desk, or table if students are working as a team.
- Wrap the object, trying to mask or alter detail, then use rope, string or tape to tie around the object, helping to re-define the shape.
- Jot down key words that come from this discussion.
- Once the object is wrapped and tied, take some time to draw it, using pencil and paper.
- If students are working as a team, they can draw the object from different perspectives.
- After drawings are complete, post them around the room in a gallery.
- Ask students to give titles to their work.

CRISTO AND JEANNE-CLAUDE, Running Fence, California, 1998, granolithograph with collage. Courtesy of Wells Fargo Art Collection, St. Louis, Missouri
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