

Art Inspired Vase: Design on Vase

Subject: Art 1 3-D

Grade level: 9-12

Teacher: Guerrero

Date: 7 Feb. 2013

Coop. Teacher: Barbosa

Campus: Del Valle High School

<ul style="list-style-type: none"> *Independent Practice *Cooperative Learning *Visuals *Informal Assessment 	<ul style="list-style-type: none"> *Whole group Instruction *Technology Integration *Group/Directed Practice *Formal Assessment *Peer Assessment 	<ul style="list-style-type: none"> *Centers *Lecture *A Project
<p>TEKS/Standards: 117.52 Art, Level I</p> <p>(1) Perception. The student develops and organizes ideas from the environment. The student is expected to:</p> <p>(A) illustrate ideas for artworks from direct observation, experiences, and imagination: and</p> <p>(B) compare and contrast the use of art elements (color, texture, form, line, space, value) and art principles (emphasis, pattern, rhythm, balance, proportion, unity) in personal artworks and those of others, using vocabulary accurately.</p> <p>(2) Creative expression/ performance. The student expresses ideas through original artworks, using a variety of media with appropriate skill. The student is expected to:</p> <p>(A) create visual solutions by elaborating on direct observation, experiences, and imagination:</p> <p>(B) create designs for practical applications: and</p> <p>(C) demonstrate effective use of art media and tools in design, drawing, painting, printmaking, and sculpture</p> <p>(3) Historical/cultural heritage. The student demonstrates an understanding of art history and culture as records of human achievement. The student is expected to:</p> <p>(A) compare and contrast historical and contemporary styles, identifying general themes and trends;</p> <p>(B) describe general characteristics in artworks from a variety of cultures;</p> <p>(4) Response/evaluation. The student makes informed judgments about personal artworks and the artworks of others. The student is expected to:</p> <p>(A) interpret, evaluate, and justify artistic decisions in personal artworks; and</p> <p>(B) select and analyze original artworks, portfolios, and exhibitions by peers and others to form precise conclusions about formal qualities, historical and cultural contexts, intents, and meanings.</p>		<p>Homework: Students who fall behind need to come in during lunch to finish.</p>
<p>Activity & Time</p>	<p>Student Objectives & Procedures: What Students Do</p>	<p>Teacher Procedures: What Teacher Does</p>
<p>I. WARM-UP/ Anticipatory Set</p>		
<p>title: Pop Art</p>	<p>Objective(s): 1.) Students will sketch and critique an</p>	

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<p>pedagogical purpose: <u>_guided practice</u></p> <p>Materials: Students: -pencil -eraser -sketchbook</p> <p>Teacher: -projector -Artist Vase power point -Stella notes</p>	<p>historical work of art. 2.) Students will identify characteristics and descriptions that classify this particular style of art. 3.) Some students can choose to apply this style of art onto their upcoming project.</p> <p><u>Student Procedures</u> Students will get their sketchbooks and start drawing the image from the PowerPoint.</p> <p>Students will write down the name of the work the date and the information teacher will discuss with them.</p>	<p><u>Teacher Procedures</u> Have PowerPoint open onto Frank Stella image.</p> <p>Give students five minutes to draw in pencil (silence). On their sketchbook page, students should have the date, and the name of the slide show, Frank Stella. Underneath, they should complete a sketch that is about half the page. This drawing is to the best of their ability, including details, value, text, etc.</p>
<hr/> <p>5 minutes</p>	<p>Students will raise their hand to volunteer to critique (explain what characteristics of the work of art that they like and do not like) the work of art.</p>	<p>Ask students if they like the piece. Why or why not?</p> <p>Can you see yourselves using this art technique?</p> <p>Give some very brief historical information about Stella's style. What makes this work minimalist art?</p> <p>What makes this work unique?</p> <p>Give characteristics of this style:</p>

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		<p>-shapes</p> <p>-colors</p> <p>-flat</p> <p>-simple designs</p> <p>Notes attached to back. Call on students to share their comments on the piece.</p>
II. LESSON	STRUCTURE/ACTIVITIES	
<p>1st Activity title: Artist Vase: Drawing the Design</p> <p>pedagogical purpose: Independent Study</p> <p>Materials: Students: -design from sketchbook -pencil with eraser -self-reflection worksheets</p> <p>Teacher: - Artist Vase power point -two examples of artist vase (made by teacher) 40 min</p>	<p>Objective(s): 1) Students will transfer their design onto their paper mache vase. 2) Students will decide how to lay out their 2-D design onto a 3-D object. 3) Students will use correct paper mache techniques.</p> <p><u>Student Procedures:</u> Students will work at their seats for this activity. Students will draw their design onto their vase using a pencil. Students will finish their self-reflection worksheets. Students who are behind (absent) will have catch-up time today. Students still working on their layers will get 10 point taken away.</p>	<p><u>Teacher Procedures</u> Walk around and answer questions and make sure students are on task. The design should be completed on their vase.</p> <p>Ask if students have questions. Tomorrow they will start painting their design.</p>
III. CLOSURE		
title: Clean up	Objective(s):	

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<p>and Sharing of Ideas</p> <p>pedagogical purpose: Whole group instruction</p> <hr/> <p>Materials: none</p> <hr/> <p>5 Min</p>	<p>1.) Students will summarize and share their own ideas for this project. 2.) They will restate the project expectations and due dates.</p> <p><u>Student Procedures</u> Students are putting up their items (paper mache construction). When they are finished, students are seated at their desks and answering teacher questions.</p>	<p><u>Teacher Procedures</u> Remind students that they need to come in during lunch or research at home if they were not able to finish. Dismiss student to start cleaning up. -If you're behind what should you do? Inform students that by tomorrow they will start painting on their vases.</p>
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Assessment(s): (attach copies of assessment documents, criteria and rubrics)
The activity will be taken as a Daily grade. It will be graded based on completion.
Student by the end of the period should have their design drawn on their vase.

ILL/504/SpEd accommodations:
Modify due dates. All of the steps will be written on the boards for students to turn to.

Lesson Overview / teacher notes:



Frank Stella

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Harran II

1967

Minimalism

About this artist

Source: Oxford University Press

American painter and printmaker. In his career he was an innovator, rather than responding to the innovations of others, and he often confounded his peers. He suggested that his painting was significantly shaped by the fact that he was among the first generation of artists for whom the rightful existence of [abstraction](#) was assumed, and he steadfastly maintained that it was the only post-war idiom capable of sustaining the highest ambitions for painting.

In 1950 Stella entered the Phillips Academy, Andover, MA, where he studied art history and painting; it was here that he realized that he had no interest in representational painting. Stella continued his studies in history at Princeton University (BA, 1958). At this time he was painting loose, gestural abstractions in the tradition of the New York School. He was already highly regarded by his professors, yet he did not seriously entertain the idea of a career in the arts. He kept in touch with developments in New York and in 1958 he saw Jasper Johns's first one-man exhibition. Johns's canvases, although painted with the visible brushmarks of [Abstract Expressionism](#), were just what they appeared to be: flags and targets. Stella was impressed not only by this factuality, which later motivated him to say of his own work, 'What you see is what you see', but also by the geometric patterns of rings and stripes that formed the images.

After graduation Stella moved to New York with the intention of staying there to paint for the summer only. When he was not drafted into the army as he had expected, he took up painting seriously. After two essentially accidental, transitional paintings, for the next 16 months he pencilled lines on raw canvases, partially filling in the open spaces with black house-paint. The process left stripes that appeared to have uncertain parameters between the pencilled lines. They became known as *The Black Paintings*, and four were first shown in *16 Americans* (1959–60) at the Museum of Modern Art, the exhibition from which the museum purchased *The Marriage of Reason and Squalor* (1959; New York, MOMA).

From that time Stella consistently developed his increasingly complex variations on selected themes in a highly organized, cyclical manner that for many years allowed little room for spontaneity. In 1960 he held his first one-man show in New York, at the Leo Castelli Gallery, exhibiting striped canvases called the *Aluminum Paintings* that extended the explorations of *The Black Paintings*. In works such as *Newstead Abbey* (1960; Amsterdam, Stedel. Mus.) he introduced notched edges at the perimeters of the canvas which corresponded to the geometric repetitions of the stripe patterns. The *Copper Paintings* of 1960–61 included more elaborately shaped canvases, which conformed to the increasingly eccentric stripe configurations, for example *Telluride* (1960–61; priv. col., see L. Rubin, p. 123).

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In this period Stella denied any illusion of space or depth and asserted the flatness and object-quality of the canvas itself. He later indicated that his intention in these works was not to reject completely the lush brushwork of Abstract Expressionism, as often suggested, but rather to insist on the development of an overall surface through negating any [illusionism](#) that visible brushstrokes or advancing and receding colours might imply. In the *Benjamin Moore Paintings* (1961), such as *Island No. 10* (1961; Franklin, MI, S. and M. Forbes priv. col., see L. Rubin, p. 137) the bands or stripes became more formalized and the edges more precise. Colour was introduced as an arbitrary element: each of the canvases was painted in a single primary or secondary colour of a brand of commercial house-paint, to which the title of the series paid tribute, applied to the surface in one of six distinctive patterns. With such works Stella was already paving the way for Minimalism at the moment that Pop art was beginning to emerge. Two more series were painted, including a set of six canvases for Andy Warhol in 1962 (305×305 mm; now in New York, Brooklyn Mus.).

Between 1962 and 1965 Stella created six discrete series that developed systematically from one to the next in rigidly pursuing solutions to specific pictorial problems. Each series dealt with the permutations of geometrically aligned bands separated by a fine line of raw canvas, as in *Gran Cairo* (1962; New York, Whitney) from *Concentric Squares and Mitered Mazes* (1962–3). In such works he allowed the advancing and receding colours that he had previously dismissed as illusionist.

The first radical shift in Stella's work came in 1966–7, with the *Irregular Polygon* series, such as *Union I* (1966; Detroit, MI, Inst. A.). Employing interlocking geometric shapes bordered by the familiar bands, Stella uncharacteristically allowed for large, central fields of colour. At the same time he made his first prints—a medium of which he became an acknowledged master—with Kenneth Tyler (b 1931) at Gemini G.E.L. print publishers; he also designed sets and costumes for Merce Cunningham's *Scramble*. During summer 1967, he temporarily set aside the implications of the *Irregular Polygons* to produce one of his most extraordinary series of band paintings devoted to relationships of colour, form and pattern. The *Protractor* series (1967–9, with additional works until 1971) is characterized by monumental scale, potentially garish colour juxtapositions and, for the first time, curvilinear forms derived from the [drawing](#) tools referred to in the title. Versions such as *Darabjerd II* (1967; Vancouver, A.G.) represent the apogee of Stella's work of the 1960s, and were up to c. 3×6 m, with synthetic polymer and fluorescent paints vibrating side by side.

Stella's advances of the 1970s were precipitated, in part, by a lengthy hospital stay during which he began the drawings for what would become the *Polish Village* series (1971–3), and, perhaps, by the opportunity to reflect on his development as outlined in his 1970 retrospective exhibition at the Museum of Modern Art. Conceived as approximately three versions each of 40 designs, the *Polish Village* works build upon the constructive geometry of the *Irregular Polygons*, but in the form of collages, extended first to collaged bas-reliefs and then to [collage](#) constructions forming interlocking planes in high relief. Named after a series of 17th-, 18th- and 19th-century wooden synagogues destroyed by the Nazis, they signalled Stella's growing interest in Jewish themes and in contemporary links to [Cubism](#) and Constructivism.

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Later regarded as transitional in both style and technique, the *Polish Village* variations, as a whole, prepared the way for more than a decade of increasingly assertive and often wildly eccentric reliefs that would leap from the wall and occupy enormous portions of the viewer's space. The *Brazilian* series (1974–5) was followed by the *Exotic Bird* series (1976–80), such as *Bonin Night Heron* (1976–7; Buffalo, NY, Albright-Knox A.G.), aluminium reliefs whose obtrusive shapes were derived from templates of drafting tools. These two groups and the subsequent *Indian Bird* series (1977–9) progressively raised the issue of Stella as a sculptor, but he insisted that the wall remained the support, that these works were to be seen from the front, and that the pictorial problems and solutions were concerned with the 'fullness' and 'mobility' of pictorial space. The metal elements that extend from the wall lose any severely planar quality in the presence of agitated, abstract, graffiti-like painting that covers and disguises the architectonic relationships of the surfaces. Stella's development of an increasingly baroque idiom in the *Circuit* series (1980–84) and in the *South African Mine* series (1982), for example *Western Driefontein* (1982; London, C. & D. Saatchi priv. col., see Rosenblum and others, pl. 55), was distinguished by an expanded vocabulary of materials and forms and by extremes of pictorial and actual space.

Stella's printmaking developed alongside his painting, and his print series were often named after paintings exploring similar themes. From 1967 he used lithography, screenprinting, intaglio and relief printing, often combining them in complex mixed medium prints. The *Circuits* series (1982, see Axsom, nos 135–43), created simultaneously with the paintings of the same titles, extended the iconography of the racing theme first referred to in the *Aluminum Paintings* series. In these he employed [etching](#), wood blocks and engraved elements to create an unusual mixture of intaglio and relief. In 1975 he made 183 hand-painted and collaged reliefs of cotton-pulp paper in small editions.

Stella's attitudes and aesthetic direction during the 1980s were no doubt codified by his residency at the American Academy in Rome (1982–3). The time was to be spent studying Italian painting and the result was his discovery of the spatial assaults of Caravaggio, Rubens, Rembrandt and Velázquez. In 1983 Stella was named Charles Eliot Norton Professor of Poetry at Harvard University (1983–4). The award required the recipient to give six lectures; in them he stressed the possibilities both for abstraction and specifically for his own art suggested by the dramatic illusionism of Baroque pictorial space. The lectures, published as *Working Space* (1986), provide a key to works such as the *Cones and Pillars* series (1984–), for example *Lo sciocco senza paura*. This and other reliefs composed of illusionistically detailed cones and other architectural or geometric elements set the stage for the increasingly multi-dimensional, hybrid painting/constructions of the late 1980s and early 1990s that evidenced his keen awareness of aspects of the work of Picasso and Kandinsky he had cited in *Working Space*. In the 1990s he became involved in public art projects, architecture and, most notably, the complex design of a new theatre in Toronto, marrying painting, sculpture, architecture and murals on a grand scale.

Constance W. Glenn
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http://www.moma.org/collection/artist.php?artist_id=5640