

Meaning, Mode, Medium: Modernist Musings in Printmaking

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Introduction

Whimsical, authoritative, stark, kinetic, tactile, torn, touched, written on- their imagery was stimulating, their inspiration mystifying. The works bade me to ponder them from their elegant placements in the solemn spaces of the galleries. Contemplation became adoration when a work by Picasso caught my eye. “La femme au chapeau”, (Lady in a Hat) 1962, lino cut on paper, is a cubist portrait of the artist’s wife Jacqueline Roque produced in graphic media, a fine art print. The gaze of this beautiful woman, entwined in swirling curvilinear movements amid contrasting flat color shapes and framed by a border struck with harsh gestural cuts of the gouge stirred my curiosity about the artist’s source of inspiration. The work communicated to me through an intuitive interplay between its referential imagery and its bold delineations through active mark making. It was clear to me that the artist’s passion in this work was indeed the process itself.

On an adjacent gallery wall Joan Miro’s “Trace sur le Paroi V”, 1968, intaglio on paper, beckoned my gaze as would writing on a city wall. Grafitti-like in its stone like textured background, a thickly drawn tilted black “X” shape captured my attention beginning a non-stop visual movement across the surface of the print. Circles and semi circles of heavy line in contrast with delicately drawn lines amid simplistic circular spots of primary and secondary colors likened my experience to movements in a dance, a visual poem. In the presence of these and other prints displayed in The Bechtler Museum of Modern Art, I found myself enraptured in that moment of intrigue where an artist’s expression of long ago called to me, breathed with me and beckoned me to enter into the dialogue of its becoming, alluded to, in this unit, as *the muse*.

A *muse* is a source of creative inspiration, most often thought of in regard to artists and writers as that which moves the intellect or emotion to prompt a response or action. The word *muse* comes from the Greek word *mousa*. In the traditions of ancient Greece, a *Mousa* or *Muse* referred to one of nine goddesses-supernatural women- who inspired the arts. These nine goddesses were believed to haunt, lure, persuade or drive men to create great works of art. The Muses personified inspiration that seemed unearthly and magical. They served as guiding spirits through whose power an earthly being could create something new and wonderful enriching the lives of men. (1)

In the modern world a *museum* is a building, place, or institution devoted to the acquisition, conservation, study, exhibition, and educational interpretation of objects determined to have historical, scientific or artistic value. It is a place dedicated to the preservation of the artistic and cultural treasures of mankind.

The ancients had a similar view of the nature of a museum. In fact, the notion of a museum was invented in Ancient Greece, where it was defined as a building or place where works of art, scientific specimens, or other objects of permanent value were kept and displayed. The very first

museum was the scholarly institute founded in Alexandria about 280 BCE. Remarkably, the Greek word for museum, *mouseïon*, is derived from *mousa*, meaning *muse*. Literally translated therefore, *Mouseion*, means *shrine of the Muses*. Thus, to the Greeks a museum is a place sacred to the Muses, a building devoted to learning and the arts, a *muse* place. When you visit a museum, you enter a holy place, one sacred to the gods! (2)

The *muse* place that makes this curriculum unit possible is the Bechtler Museum of Modern Art in Charlotte, North Carolina. The seminar “Redefining Modernism through the Collection of the Bechtler Museum of Modern Art” provided me the opportunity to study its extraordinary collection and bring elements of this rich cultural resource to my classroom. Specific to this unit is a focus on the art discipline of printmaking. In this unit selected prints in the Bechtler collection serve as both objects of discovery and as points of entry for students into a conversation about modern art and the modernist *muse*. Printmakers represented in the Bechtler collection found musings in poetry, architecture, history, war, conflict, love, religion and the concerns of formalist aesthetics. Their prints are representative of all major processes in the discipline including lithograph, relief, monoprint, serigraph and intaglio. That prints are represented in a collection of modern art is a key point in the discussion of reframing the accepted notions of modernism. Through both primary and secondary resources, students will grow in understandings of the nature of each artist’s choice of printmaking as the vehicle of the *muse*. Thus this unit positions modernism as a lens through which students explore conditions for creativity that are instinctive to the fine arts processes of printmaking.

In reference to its title, in this curriculum unit students will investigate art and art making as they consider the following:

Meaning...the *muse*, understood as motivation and as experience in art making.

Modernism... the mode, referenced historically and aesthetically yet reframed through the Bechtler.

Medium...the print, explored as process of self discovery and avenue of critical thinking.

Objectives and Rationale

This curriculum unit is designed for the urban high school classroom. Though designed to be implemented in a Visual Art II course, it could be adapted for arts integration in a non-studio based class by focusing on literary structures embedded in the classroom activities. This unit supports student learning through NCSCOS Competency Goal 5 for Visual Arts in focusing on the value of arts in relation to history and culture and in recognition of the existence of art movements, periods, and styles.

I teach secondary visual art at Harding University High School, a magnet school in Charlotte-Mecklenberg Schools, Charlotte, North Carolina. As a county-wide magnet, our student population is representative of the entire County of Mecklenberg in its ethnic and socioeconomic diversity. Students and their parents are attracted to Harding’s International Baccalaureate Program and a college prep ethic. I teach three sequential levels of Visual Art I-III, as well as the International Baccalaureate Middle Years Program. My courses are scheduled to combine proficiency levels in a single class, necessitating the design of instruction that is differentiated

and follows an approach to assessment that supports student understandings. Visual art is an elective course and subsequently my students are representative of a wide variety of grades, motivations, skills, and maturities within each class.

Of primary importance to me, as I work with urban youth, is to know my students and work with the capital they bring to my classroom. For adolescents, learning in art can be highly motivated when students perceive that the ideas they explore through art processes can relate directly to their concerns, questions, and values. As students experience the nature of art they grow to appreciate that making art affords them an important avenue of self-expression. Opportunities for active hands-on learning in this unit offer motivations for urban students as they work with new and different materials affecting their process of self-realization. This unit supports student learning through NCSCOS Competency Goal 4 for Visual Arts as students use life surroundings and personal experiences to visually express ideas and feelings while they invent original and personal imagery that conveys meaning and grows skills useful to solving problems in daily life.

The conditions of creativity are dependent on a source of inspiration, or *muse*. As it relates to their own art making, this can be perplexing to a young student. Adolescents often need help with their ideas. It is an important goal of this unit that students are guided to develop awareness that the need to make art is often about a relationship with something larger than one's self. Art is driven by inspiration, by provocation and sometimes by desperation. Yet artists find deep levels of self discovery and personal meaning through the *muse* of the art process itself. Art making grants access to worlds that one may otherwise never fully engage. Often it is the engagement that the artist seeks-not the art. Art is contact, and an artist's work reveals the nature of that contact. (3)

The lives of inner city youth are often marginalized by social, economic and political trends. Violence riddled environments and the perception of violations of their civil rights create the mindset of the urban activist. Influences from family, peers and the surrounding community can have a significant impact on the formation of issues of conscience as well as a questioning of identity. As activists, urban youth have something to say and the arts can provide disadvantaged youth a way to find their voice. This unit will demonstrate that modernism, when viewed from a stance of reframing, is very democratizing for urban youth, affecting a reframing of their voice and defining their *muse*. Ultimately, students can arrive at new understandings of the nature and purpose of art itself.

The *muse* of printmaking as processes for self discovery drives the classroom activities of this unit. As an avenue of artistic inquiry, processes of printmaking support meaningful art making for adolescents independent of prerequisite skills in drawing. That unique solutions are evident in print images supports a premise of this unit-that different ways of knowing are valued.

To assist the teacher in guiding the urban adolescent in finding his or her *muse* this unit references the "grounded aesthetic" of inner city youth as defined by Paul Willis. Willis describes the grounded aesthetic as "the creative element in a process whereby meanings are attributed to symbols and practices and where symbols and practices are selected, reselected, highlighted, and recomposed to resonate further appropriated and particularized meanings." (4)

Literary structures imbedded in the classroom activities of this unit provide students with a variety of strategies for articulating their interests and concerns and attributing symbols to their ideas, a process that gives rise to “the creative element”. Literary structures effective in this unit include compare and contrast, brainstorming, sequencing ideas, quick write, reflective writing, original poetry or lyrics and interpretive writing.

The processes involved in creating and responding to works of art engage students in critical thinking and decision making, sequential planning and revision of ideas. Learning in art reinforces student capacities for innovation as well as creativity and, in so doing, contributes to global education goals. For adolescent students, meaningful art experiences can bring them to understandings of themselves and their values as they transition to young adulthood. Students naturally explore questions of motivation and theme in works of art drawing upon their own unique experiences and applying many points of view. As students mature, they are capable of sophisticated reasoning in the development their aesthetic sensitivities.

Presented in the classroom activities for this unit are several options for classroom friendly manipulative processes of the graphic arts of printmaking which may be implemented at the teacher’s chosen point of entry in a year long course. The premise for art making, however, is that students arrive at an understanding of the interrelationship of art process and idea while articulating the nature of his or her *muse*. Students will determine meaning in their works of art through written reflections in which they describe their intentions, the organization of their significant design components, technical strengths and weaknesses, and personal growth as a result of their process.

The studio activities in this unit are designed to infuse in students a sense of daring to try new ideas, acceptance of the unexpected and appreciation of the artistic process. This approach follows NCSCOS Competency Goal 3 for Visual Arts in encouraging the design of classroom instruction that helps students to recognize the value of diverse solutions, intuitive processes in problem solving and the value of experimentation in the problem-solving process.

Background Information

The focus of this unit’s art historical reference is the era of modern art, a period dating from roughly the 1860’s through the 1970’s. Modernism is a term used to describe this broad period of Western cultural history the parameters of which were punctuated by numerous scientific, aesthetic and intellectual revolutions. The modernist period of art came to encompass dramatic changes in representations of space, the concept of the picture plane and the treatment of a surface. (5)

In his infamous article of 1960 called “Modernist Painting”, art critic Clement Greenberg defines modernism in terms of his materialist aesthetic as it concerned the disciplines of art.

The essence of Modernism lies, as I see it, in the use of characteristic methods of a discipline to criticize the discipline itself, not in order to subvert it but in order to entrench it more firmly in its area of competence.

(6)

The self-critical stance inherent in this aesthetic originated with the philosopher Immanuel Kant, whom Greenberg greatly admired. Kant's 'it is what it is' paradigm became the internal drive that framed Modernism for Greenberg. In "Modernist Painting", Greenberg establishes his orthodoxy of Modernism. He writes of the necessity for a condition he refers to as "purity" in an art discipline as a means of guaranteeing the competence of a work in that discipline. "Purity", as an internal drive of self-definition, means that each particular art, such as painting or sculpture, had to determine the effects that were unique to it. The operations and works that exemplify a discipline, therefore, should demonstrate a kind of experience valuable in its own right. Painting, for example, is flat and sculpture is three-dimensional. For painting to exemplify the "purity" of its own discipline, painting should not share qualities of the three dimensional.

Greenberg offers this brief comparison of the differing treatments of painting before and since Modernism:

Realistic, naturalistic art had dissembled the medium, using art to conceal art; Modernism used art to call attention to art. The limitations that constitute the medium of painting—the flat surface, the shape of the support, the properties of the pigment—were treated by the Old Masters as negative factors that could be acknowledged only implicitly or indirectly. Under Modernism these same limitations came to be regarded as positive factors and were acknowledged openly. (7)

Greenberg refers to eighteenth century French artist Edward Manet as the first Modernist for it was he that began the movement toward painted surfaces that flatten the experience of the scene such as that in *Luncheon on the Grass*, 1863. Flatness, Greenberg contends, is a fundamental condition unique and exclusive to pictorial art under Modernism. While the Old Masters deemed it necessary to preserve the integrity of the picture plane as flat, yet through which we see a vivid illusion of three-dimensional space, Modernists reversed its terms. In Modernist works, according to Greenberg we experience the flatness before we are made aware of what the flatness contains. In simple terms, one sees a Modernist picture as a picture first. It is purely and literally an optical experience. Thus, while the old masters' vivid illusions draw our eye into and through the work in an effort to convey a likeness to reality, in Modernism's flatness our eye simply arrives on the surface. A Modernist work is not 'like' something; it simply is something. Art calls attention to art. This self-referential flatness, the surface itself, is alluded to as *the muse* for the Modernist painter.

In Greenberg's materialist aesthetic the effect on the artist becomes a transformation to the "genesis of the abstract", where the physical properties of the painting—its shape, its surface, and its paint—become the essence of the art form itself. "In turning away his attention from the subject matter of common experience, the poet or artist turns it upon the medium of his own craft." (8) The abstract expressionist works of Jackson Pollock, such as his *Blue Poles*, 1952, are a key example of Greenberg's modernism and the personification of the 'material abstract'. Pollock's radical and innovative method involved laying his canvases on the floor and dripping or throwing paint on them straight from the can with a stick. Aggressive in their physicality, Pollock described his images as 'energy and motion made visible'. Yet these vibrant action

paintings are actually carried out with a focused discipline and contain many references to Jungian analysis through aspects of myth such as altars, priests and totems as *muse*. (9)

In contrast, art critic Arthur Danto offers the concept of the 'formal abstract'. Danto contends that the 'materialist aesthetic' is an ineffective argument for artists such as Picasso, Braque, Mondrian, Miro, Kandinsky, Brancusi, Klee, Matisse and Cezanne all of whom, as Greenberg himself writes, "...derive their chief inspiration from the medium they work in." Purity, for Danto is characterized by the willing acceptance of the medium of the specific art. Modernism is seen as a progressive story in its surrender of resistance to the medium. Consequently, Danto's discourse defends the medium as the *muse*. (10)

Danto points to the brushstroke, the mark of the artist, as a far better criterion for modernism than Greenberg's 'flatness'. Danto states that the brushstroke became important when the concern for illusionism lost importance in art. In the act of painting the artist uses the brushstroke to convey his point of view fusing it with the viewer's perception. Danto speaks of the 'ascent to media' as the progression of modernism finds the substance of art slowly becoming the subject of art. (11) Thus the artist ascends to a new level of consciousness embracing the process and expanding the narrative of modernism in favor of an 'aesthetic of meaning'.

The Bechtler Museum of Modern Art presents its collection as a reframing that broadens the dialogue of modernism far beyond Greenberg's accepted notions. In this curriculum unit, examinations of selected prints in the Bechtler collection support student understandings of modernism by establishing an appreciation for the artist's process and recognition of associations procured by a reframed modernist *muse*.

In the reframing of modernism in the Bechtler, artists' prints enjoy equal honored status with paintings, sculptures and textiles. Prints, because of the nature and depth of their process are an excellent point of entry into this reframing of modernism. In the Bechtler the orthodoxy of 'purity' is disregarded in favor of a broad array of works in which art disciplines overlap and the artists' active mark-making is evident. Figurative traditions, lost in associations of traditional modernism, resurface in prints in this collection and the nature of printmaking's kinetic process awakens an internal narrative that invites the viewer to contemplate the artist's *muse*.

A Brief History of Prints

As a form of communication, printmaking has a long tradition stimulated by the invention of techniques for making paper. Printmaking as a discipline in the visual arts includes a variety of processes for producing multiples of images. The preparation of a plate or stencil carries the artist's marks or image. The plate or stencil is then inked and the image is translated as an impression on to a substrate, typically paper. In Europe images were first printed on paper in the fourteenth century. Intricate woodcuts, demanded considerable manual skill and technical expertise using cumbersome equipment. Engraving, developed in the fifteenth century, produced prints through incised lines using gouges in a very time consuming and detailed process. (12) Northern European Renaissance artist Albrecht Dürer, 1471-1528, the son of a goldsmith became well known in his own lifetime as a graphic artist whose engravings were recognized as exemplary for their detail and precision. (13)

Etching evolved around 1500 producing images with fine lines on metal plates through a corrosive acid process. In the mid seventeenth and eighteenth centuries mezzotint and aquatint forms of engraving and etching produced tonal qualities in images. Rembrandt, 1606-1669, remains an example of an artist of great reputation who made prints of importance in this era. His habit of touching and retouching the plate with drypoint, printing from many different bitings and using a variety of papers each absorbing the ink differently made clear his essentially artistic approach to the media process.

Just prior to the eighteenth century lithography made possible the exact replication of the artist's drawing on a flat stone in a planographic process that is premised on the fact that oil and water do not mix. Use of the lithographic process spread throughout Europe adaptable to mass production, advertising and publications employing skilled artisans in service to business entrepreneurs.

Printmaking, did not merit high rank as a fine art until the twentieth century. Printmakers remained excluded from membership in the British Royal Academy on its foundation in 1768 and were not granted admission on the same standing as traditional artists until 1928. Until this time the reasoning of the Academy was that engraving was totally devoid of the intellectual qualities of invention and composing as eminently posed by painting, sculpture and architecture. Most printmaking, therefore, continued to serve the utilitarian functions of society's need for images for a mundane public. (14)

The invention of photography in 1839 by William Fox Talbot redirected the craft of printmaking. Dependent on the action of light and a suitably sensitized surface photography made possible images on paper with far less time and manipulation. Photomechanical processes soon replaced the hard graphic work of utilitarian printmaking. Societies were established throughout Europe stimulating the creative development of the medium. In 1862, the Societe des Aquafortistes based in Paris made this appeal to the public:

In these times when photography fascinates the vulgar by the mechanical fidelity of its reproductions, it is necessary to assert an artistic tendency in favor of free fancy and picturesque mood. (15)

By the early 20th century the development of inexpensive photomechanical printmaking processes provided artists an opportunity to produce works distinctively separate from that of commercial trade. Mature artists began to be attracted to the unique visual effects of prints. The grain of the wood, for example, became a powerful element in Edward Munch's "The Kiss", 1902. Textures of inks pulled from the soft linoleum block can be seen in Ben Nicholson's "Three Mugs and a Bowl", 1928. Linear delicacies of etching contrasted with the graphic power of lithography created a constant spark to artists' creativity.

After WWII, high value began to be placed on the close involvement of the print artist with his process. In 1960 the Third International Congress of Artists in Vienna declared that the only prints that could be considered originals would be those 'for which the artist made the original plate, cut the wood block, worked on the stone or any other material'. Though this stance helped

to stave off forgeries it also was positioned at the front of a new generation of artists including Robert Rauschenberg, Roy Lichtenstein and Andy Warhol. These artists in America, and others in Britain, deliberately employed photomechanical techniques mass producing imagery as a way of refreshing the staleness of visual expression of the 1960's. Photographic images were incorporated into paintings and prints alike.

Precisely at this time prints became a serious extension of an artist's proliferation of work and the market for prints grew dramatically and quickly into big business in the art world. Manual skill was no longer required to render images of life-like qualities. Meaning in the work was frequently acknowledged as emanating from the handling of the medium itself by such as artists as Joan Miro and Sam Francis, artists represented in the Bechtler collection. (16) Francis spoke of his experiences in lithography as being as liberating as those in painting. He expressed his feelings of oneness with the medium when he said:

I have found a way to get into that machine (the printing press). When I am working with these prints, I *am* the paper, I *am* the paint, I *am* the machine. I am not trying to 'make something'. (17)

Like many artists of his generation Sam Francis always worked closely with professional printers. The 1960's came to be likened to a renaissance in printmaking in the US. In 1970, Francis' interest in the collaborative print process led him to establish his own print workshop. An excellent discussion and demonstration of a working artists' print workshop can be seen in the YouTube video "Chicago Print Collaborative".

In 1957, Art patron Tatyana Grosman brought the French atelier model of the collaborative print workshop to the United States when she established Universal Limited Art Editions (ULAE) in her home in West Islip, Long Island. In terms of aesthetic, the Parisian ateliers liked the painterly, coloristic effects possible with the lithographic process. Jasper Johns, represented in the Bechtler, was one of Grosman's artists. She provided him with his first lithographic stone in 1960. (18)

Prints in the Bechtler Museum of Modern Art

Jasper Johns found his *muse* in lithography by exploring central themes and motifs in his prints that came from his earlier works in drawing and painting and sculpture. Typical of this is his lithographic print series, "Four Panels from Untitled", 1972, in the Bechtler collection. These prints echo a painting series he created years earlier of four panels in oil collage and encaustic.

Johns' recounts his inspiration for the series of cross-hatched marks revisited in one of his print series panels:

I was riding in my car, going out to the Hamptons for the weekend, when a car came in the opposite direction. It was covered with these marks, but I only saw it for a moment- then it was gone-just a brief glimpse. But I knew I would use it for my next painting. (20)

Another set of marks Johns' uses in this series was inspired by the flagstone pattern observed on the side of a building while riding a taxi in Harlem. The kinetics of mark making evident in Johns' prints is an identifying characteristic of a reframed modernism in that it seeks associations with experience. In reflecting back to Danto's position, that the brushstroke, the gestural mark of the artist, affects an aesthetic of meaning, we come to appreciate that the repetition of images and mark making through prints is a reframed modernist *muse*.

Though the range of Jasper Johns' repertoire in print processes is extensive, he restricts his graphic work to the repetition and variation of his own range of images. His creative process follows the revisiting and revision of his images in doing something, doing it again, changing it, metamorphosing it, refocusing it creating a unique interweaving of image and idea on paper. For Johns each print is a translation of a preconceived idea drawn from an earlier work in oil, bronze or charcoal. In translating a work from one medium to another, Johns puts into motion the concept of going back and forth creating an interrelationship between the subject, the work of art, the artist and the viewer, in constant flux.

In 1965 Jasper Johns prescribed his own process in these words

Take an object
Do something to it.
Do something else to it.
Do something else to it.
Take a canvas.
Put a mark on it.
Put another mark on it.
Put another mark on it. (21)

For Jasper Johns, motifs are imbued with meaning through context and application. Such is the case in a series of prints by Johns from the early 1960s based on numerals. Within the archives of the Bechtler Collection are several handmade artists' books, one of which represents Jasper Johns' infamous series of lithographs called Gemini Numerals. Rendered in warm grays and black, each image in the series is one of the most beautiful images of Arabic numerals predictable in form yet changeable in character. As abstract symbols of language, communication and art the numeral prints remind us of counting. They collapse linguistic structures in their appeal to a sense of touch. Thus in the translation of pure concept to the repetition of a motif or a mark Jasper Johns finds his *muse*.

Popular culture in 1960's America flourished in a prosperous economy where advertising and consumerism, cinema and celebrity dominated the public's tastes and desires. Printmaking experienced a revival as artists were attracted to the very characteristics of prints that had previously branded the discipline as inferior to painting and sculpture. Pop artists celebrated the qualities of the surface as decorative that likened it to comics and slick media images. Andy Warhol pursued printmaking as a parody of elitism using processes of low art - mass production and mechanical processes - in the production of fine art as commodity.

Warhol's "Marilyn", serigraph, 1967, in the Bechtler collection, is a boldly graphic portrait of

Marilyn Monroe based on a popular 1953 publicity photo of the celebrity. The seductive photographic image is brought into stark contrast, printed, and then overlaid with four screens of garish publication colors, printed off register. The simplified motifs of the mouth, hair and eye shadow convey the public face of the celebrity as a mask, constructed for an audience as if to hide from them any real sense of identity. (22)

In a reframed Modernism, Warhol's "Marilyn" serves as a counterpoint to Johns. For Warhol, repetition becomes a means of disassociating meaning from a work through his technological process. Warhol's source images were exhausted in his methods, existing first as photographic prints, already repeated, always ready. His use of the image pervaded the condition of its repetition in a way that is a repetition of another and then repeats the repeated image within the portrait itself.

In her book *Crisis and Repetition*, Kate Armstrong explains how Warhol employed what she calls 'apathetic repetition' to purposefully reduce or eliminate meaning - to reduce the image to a state of diminished association with reality as a rejection of societal values. Warhol's approach rips consumer images out of context, destroying their given meanings "offering recorded images as emptied shadows to be watched, consumed, and forgotten..." His creations celebrate consumption. (23) Warhol commented that he worked the way he did "because the more you look at the exact thing, the more the meaning goes away, and the better you feel." (24) For Warhol, that life is consumption in the world of mass media became his *muse*.

Picasso's linocut "Femme au chapeau", 1962 is positioned here to further discuss the figurative traditions that define a reframed modernism. "Femme au chapeau", a striking relief print, is an encounter with sensuous lines, cubist shapes and seven layers of color in a portrait image inspired by the artist's last wife, Jacqueline Roque. It is well known that Picasso's women served as his *muse* throughout his life. Indeed, Picasso followed many *muses* in his prolific life as an artist, responding to the intellectual thinking and world events of his time. Picasso's *muses* held tremendous creative power for the artist providing him not only subject for art but inspiration for new methods of working. In his graphic works, Picasso explored every print process known to the discipline. The resources for this unit include web links to several sites in which students can view Picasso at work, watching him immersed in the *muse* of his process.

Picasso met saleswoman Jacqueline Roque in 1953 when he was working in ceramics at the Madoura pottery studios in Vallauris. They married in 1961 when Picasso was 79 years old. Picasso's lino print portrait of Jacqueline was created the following year in collaboration with printer and friend Hildago Arnera. Picasso frequently imitated old master paintings as he explored variations on compositions. A work by Lucas Cranach inspired the historic costume of the hat and high ruffled collar that adorn Jacqueline. (25) Another image by Picasso in the Bechtler that references the past is an image editioned on clay. "Le déjeuner sur l'herbe", 1966 is Picasso's interpretation of Manet's infamous 1863 painting of the same name alluded to by Greenberg as the work that marks the beginnings of modernism. These links to the past are an important consideration in a redefined modernism. Students will enjoy a comparison of these images in a classroom activity called

Understanding a Reframed Modern Art.

“Femme au chapeau” serves as a defining representation among the prints in the Bechtler Museum of the many modernist *muses* discussed here; Picasso’s image springs from appropriated rather than ideal beauty; the gaze averts the viewer as it does in Warhol’s Marilyn; the printmaking process itself was a collaborative endeavor; the gestural stroke within the image and in the surrounding frame recalls Jasper John’s quote “... put a mark on it, put another mark on it...” Thus this rationale serves to address the objectives of this unit in demonstrating how the ‘materialist aesthetic’ of traditional modernism is changed by the reframing of modernism revealing the ‘aesthetic of meaning’ that more ably defines the modernist muse.

The Urban Adolescent and the *Muse*

A look into urban youth culture will help to determine learning goals for inner city students that aim to help them understand the motivations for art of their own time, as did the modernists. It is an objective of this unit to guide students to articulate personal motivations for their artistic production. Young people living in the inner city invest meaning in their social practices and life spaces, their personal style, clothing, choice of music, dance and friendship groups, etc. Though adults do not often understand them, these customs give substance to individual and group identities. Patterns of speech, dress, design, and interest create a unique lens through which youth interpret media and derive meaning for themselves. Referred to as “symbolic creativity”, these decisions are seen as both purposeful and necessary in defining and presenting an aesthetic, the “grounded aesthetic” of urban youth. (26)

In her book *Getting My Word Out*, Leonisa Ardizzone explains,

The grounded aesthetic, as a countercultural force, helps youth to recognize alternate futures and to understand themselves as having a powerful, creative force that can bring their ideas for the future to fruition. (27)

Motivations for art making by urban students follow the *muses* of their youth culture. Music can serve as a powerful *muse* as can fashion, dance, or friends and social groups. Issues of concern such as structural violence, alienation, or direct violence as stimulus for visual expression can serve as a means for dealing with struggle as well a return to a sense of wholeness. Alternative means of expression, such as art and music can provide those who exist in society’s “in between spaces” with ways to express thinking and approaches to living that endure. (28)

Classroom Activities

Literacy and the Culture of the Classroom

The students’ success in identifying their creative *muse* is greatly determined by the establishment of a classroom culture that supports literacy and utilizes writing as a daily routine for creative response and personal expression. Through the use of literary structures as writing prompts in daily warm-up activities and the use of written reflective self assessments the competencies that students will be able to perform are:

use strategies and process to improve their language use
use language to acquire, interpret and apply information
use language to critically analyze and evaluate information
use language to express aesthetic and personal responses

The North Carolina Arts Education Standard Course of Study emphasizes these commonalities between arts education, reading and writing.

expressing or evoking feelings/emotions
supporting various levels of meaning-personal interpretation, connections to own experience, connections to past events
studying a variety of genres
writing/creating/composing for different purposes
reflecting on different culture and societies
gaining competency through practice and repetition
interpreting symbol systems-sound/symbol correspondence in sequence
composing/writing/creating for different purposes

These commonalities can allow the student to articulate personal ideas and concerns that generate the artistic *muse* for the urban adolescent.

The Daily Warm-up Activity

Upon entering the classroom, the student picks up a copy of the daily warm-up activity assignment and proceeds to engage in a personal response to the topic as described in the written prompt. Stimuli for this activity may include a projected image, a song lyric, an image from a textbook, a reproduction laid on the table, or independent creative writing or illustration as motivated by the prompt. See the Appendix A -Warm-Up Activity Writing Prompts. The student's response time should be limited to ten minutes. Student focus is encouraged. If time allows, the teacher may ask for three students to share or summarize their responses aloud with the class. Students typically enjoy this opportunity to demonstrate their understandings and insights. The teacher should pause and restate or support each student response shared aloud. Affirmations contribute to a supportive learning environment in which students recognize that individual solutions are valued.

Understanding a Reframed Modern Art

Students will view a power point presentation briefly demonstrating the evolution of modern art by contrasting representational landscape images of the old masters with the dramatic changes in depicting spatial depth that begins with Manet and arrives at Pollock. Images from the Bechtler Museum of Modern Art provide the primary stimulus for discussions, using comparisons as talking points, to support students' understandings of a reframed modernist view. The following are suggestions of works to compare and contrast using whole group or small group discussions or research assignments.

Artist, title, year	Artist, title, year	Topics for discussion
Manet, <i>Luncheon on the Grass</i> , 1863	Picasso, “Le déjeuner sur l’herbe”, 1966	How does Picasso interpret Manet’s painting 100 years later?
Lucas Cranach, the Younger <i>Portrait of a Woman</i> , 1539		
Picasso, “La femme au chapeau”, 1962	What are the similarities and differences in the treatment of this subject and the surface of the design? Identify observed characteristics of modernism and its reframing.	
Lascaux Cave Paintings	Joan Miro, “Trace sur le Paroi V”, 1968	Conjecture: what are the similarities in the <i>muses</i> that inspired these works?
Jackson Pollock, <i>Blue Poles</i> , 1952	Jasper Johns, “Four Panels from Untitled”, 1972	Analyze the mark making evident in each artist’s process using primary and secondary resources. Refer to Jasper Johns’ quote “put a mark on it...” View the YouTube video “Jackson Pollock” to witness his mark making process. Discuss mark making as <i>muse</i> . Extension: view the YouTube video “Robert Rauschenberg – Erased DeKooning” Can un-mark be considered <i>muse</i> ?

Take Another Look- the Reframed Modernist Muse

In this lesson students will ‘take another look’ comparing the many interesting connections between the two prints in the Bechtler Museum of Modern Art, Pablo Picasso’s “Femme au chapeau”, 1962 and Andy Warhol’s “Marilyn”, 1967. The associations of meaning that surface in this discussion support student understandings of a reframed modernist *muse*.

Obvious connections can be found in artistic and physical attributes such as the following:

- the closely cropped position of the female portrait in the picture space, framed tightly from the top of the head to just under the chin
- the curvilinear lines surrounding the face and head
- the slight three-quarter profile
- the highly decorative quality in the handling of the likeness
- the predominantly primary palette of yellow, red and blue
- the strong emphasis on black to carry the rhythm of edges and convey tonal qualities

the flatness of the space surrounding the image establishing the figure ground relationship both images produced in the 1960's

Subliminal connections are found in psychological references such as:
the psychology of the gaze: both female subjects exhibit an averted gaze, noticeably avoiding the gaze of another or the viewer by looking down or looking away.
the symbolic association with sexual attraction in the treatment of lips and eyes

Studio Lessons in Printmaking

Students will become acquainted with processes of printmaking as *muse* through classroom studio activities. Students should have prior knowledge of design concepts such as positive/negative space, color theory and knowledge of facial proportions through portrait drawing. Students will write about their final product using the Written Reflection Self Assessment, see Appendix B. Students are often surprised at the capacity of art to reveal admired qualities in themselves, such as patience, pride in their work or determination to succeed. Thus, an objective of this unit is met, that a creative *muse* may affect personal meaning for the urban student.

In support of student understandings and capacities to respond to images discussed in this unit, students should become familiar with the vocabulary of printmaking's major techniques such as relief, intaglio, planographic and serigraph processes. The safe use and care of tools and equipment such as brayers, inks, palettes, presses and barrens should be demonstrated in the student's working process and creative performance.

Materials needed are relative to each printmaking process and may be collated from the Bernard Toale text, the website for Dick Blick Art Supplies and the various demonstration websites included in this unit as resources.

Five Color Reduction Self-Portrait Block Print

Self-portrait subjects unite students with their grounded aesthetic as they explore the *muse* of self-identity in a five color relief print inspired by Pablo Picasso's "La femme au chapeau". Through literary structures embedded in the daily warm-up activities, such as those in Appendix A -Warm-Up Activity Writing Prompts, students will write and sketch about their unique personality traits, their most notable visual characteristics and what they are passionate about. Students will render a design for of their own portrait likeness through drawing. In the manner of Picasso, students may consider stylistic qualities of adornment including hairstyle, jewelry, piercings, etc. for their potential to enrich the design qualities of the image and express personality. Teacher demonstration will explain the method of transfer of the drawing to the relief plate surface, methods of inking, registration and pulling the print. Soft block linoleum is recommended because of its easy in cutting with gauges. A reduction block print in the style of Picasso reveals ways to apply color. Students will plan color layers in consideration of printing from light to dark.

Collagraph Print

Topics of consumption and consumerism, internalized in the grounded aesthetic of urban youth, serve as *muse* for the creation of a collagraph print. This lesson acquaints the student with the design process through the construction of a tactile relief plate. An appropriate warm-up activity at the outset of this topic is to ask students to list every consumer product they touched today that was designed by an artist (toothbrush, shoes, cell phone, etc.) The teacher will lead a class discussion about the power of advertising in print media to capture our attention and convince us to desire to possess consumer goods. Urban students are very conscientious of name brands that address their fashion aesthetic.

Students will plan an 8”x 8” design that is based on consumerism. Using a variety of found and recycled materials, students will build a low relief interpretation of their design on a piece of matboard. Acrylic polymer medium is both an adhesive and a sealer. After a final coating of the polymer or gesso the plate is inked, wiped and printed using a press or by hand using a barren. Following the pulling of several prints, the plate itself may be enjoyed as an interesting art work on its own merits. A very effective demonstration of how to build the plate using various materials is available on YouTube titled “Ms. Murphy's Collagraph Demonstration”.

Monotype Print

Monotype is a unique process in which students use a combination of painting and printmaking techniques. It results in a one of a kind image that is developed on a non-absorbent surface and then transferred to paper by pressure. Often called the “painterly print,” monotypes offer a freedom and spontaneity that allow student artists to loosen up their creative *muse*. Since the artistic results are somewhat unpredictable, an excitement is generated as the process unfolds. Water-based media are safe and non-toxic making them appropriate for the classroom. Because pigments are allowed to dry before transfer, the working time for development of the image on the plate is not rushed. There are two basic approaches for creating monotypes with water-based inks: the additive approach and the reductive approach.

The Additive Approach -The Gaze as Muse

The additive approach is most similar to traditional drawing and painting. Students will simply paint the image on the plate, an acetate sheet, with water based inks much as they would a canvas. A line drawing placed under a transparent plate can serve as a guide for the application of brush marks. Consider that the print will be the reverse of the painted image. Students may want to trace the design on the plate with a grease pencil and flip it before working the image. Apply the ink in a thin even manner building layers to achieve opacity or color density. Allow each layer to dry before adding another.

Adolescent and young adult students will be quick to affirm the significance of a gaze. It is through the gesture of a visual connection with someone’s eyes that relationships can begin or end. A gaze can invite or intimidate affecting self-esteem in a dramatic way. An assignment that focuses on the subject of ‘eyes’ and ‘*what my eyes are attracted to*’ can present an exciting opportunity for the student to explore their grounded aesthetic and create a personal statement through the integration of word and image. The open invitation to explore new materials and

processes heightens the experience of the *muse*.

Students will develop themed expressions based on the subject of the gaze. Students will juxtapose the text of a selected creative written composition with images of the gaze in the creation of a visual poetic narrative as subject for a monoprint. Useful are photographic images of looks and gazes taken by the student of self, friends and family evident of a quick glance. Personal writings may include poems, letters, handwritten notes, song lyrics, autographs, etc. Tip: photocopy any text elements in reverse using a transparency so that they may be used in the development of the monoprint design but will print as readable, right side up.

The Reductive Approach-Mark Making as Muse

The reductive approach involves covering the printing plate with printing ink and working the image by drawing into or wiping away the pigment on the plate's surface. For students, meanings can be attributed to symbols through pattern and repetition in monoprints, when motivated by the kinetic mark making in Jasper Johns' "Four Panels from Untitled", 1972.

Use a brayer or nappy paint roller to lay down the ink on the plate. Resulting textures will become part of the print. Small scraps of mat board and cotton swabs, twigs and old credit cards make good tools for drawing on the plate and removing varying amounts of ink. Encourage mark making activity with the brush, similar to Jasper Johns "put a mark on it, put another mark on it" attitude but avoid heavy globs of pigment, which can spread when printing the plate. Note that layers of paint on the plate will transfer to the print topside down. Students may check how their image looks reversed by turning the plate over and viewing it against a light source. Let the painted image dry as naturally as possible. Lay a dampened and blotted piece of printing paper on to the painted image. Cover with a protective layer such as light felt. Apply even pressure to the image with a barren, a printing pin, or run the collated materials through an etching press to transfer the image to the paper.

Gelatin Plate Print

Gelatin plate printing is an easy and economical way to use printmaking in the classroom. Gustave Singier's print "Provence Soleil Mer Froide, lithograph, 1958, represented in the Bechtler's rare School of Paris collection can serve as remarkable inspiration for this process. Singier's print is a reframed modernist landscape composed of large abstract shapes in a limited palette of complimentary colors. In the gelatin plate process, students roll water based ink on a ready made slab of gelatin. Working with simple paper shapes or found objects students can experience the surprise and excitement of the resulting monotype print. The You Tube video "Monotypes on a Gelatin Plate" offers a concise demonstration of the gelatin plate printing process.

Annotated List of Resources for Teachers

Ardizzone, Leonisa. *Getting My Word Out, Voices of Urban Youth Activists*. Albany: State University of New York Press, 2002. This wonderfully insightful book introduces the teacher to the concept of the urban youth aesthetic from a perspective of peace education. I found this book

to be a key contributor to my understandings of the adolescent muse as I designed classroom activities and discussions for this unit.

Armstrong, Kate. *Crisis and Repetition, Essays on Art and Culture*. East Lansing: Michigan State University Press, 2001. This is a fascinating discussion of notions of the transcendent and its relationship to the development of meaning in works of art. Specifically, Armstrong examines Warhol's use of repetition as an apathetic emptying out of meaning through which he attains the transcendent. The premise of this unit, that the artist's process determines meaning, has its counterpoint in this, that the muse may be grounded in the artist's purposeful intentions to remove meaning from the work.

Bayles, David and Ted Orland. *Art and Fear*. Santa Cruz: The Image Continuum Press, 1993. This small but powerful resource is a motivating and inspiring book for artists and students of art on the perils and rewards of art making.

Boyer, John, and Michael Godfrey. *Bechtler Museum of Modern Art*. Charlotte: Bechtler Museum of Modern Art, 2009. The inaugural catalog of the Bechtler Museum of Modern Art located in Charlotte, North Carolina.

Danto, Arthur C. *After the End of Art, Contemporary Art and the Pale of History*. Princeton: Princeton University Press, 1995. Danto expands Greenberg's definition of modernism to establish the aesthetic of meaning.

Dempsey, Amy. *The Essential Encyclopaedic Guide to Modern Art*. London: Thames And Hudson, 2002. An illustrated introduction and guide to the hundreds of styles, schools, and movements that define the modern art era. A timeline shows how the evolution of artistic style corresponds with historical events.

Field, ed. *Jasper Johns, Prints 1960-1970*. Philadelphia: Philadelphia Museum of Art, 1970. An exhibition catalog published in conjunction with a retrospective of a decade of prints by Jasper Johns held at the Philadelphia Museum of Art in 1970. This book traces the transition of the artist's work from painting to lithography and describes the significance of his interconnected motifs. Particularly meaningful to this curriculum unit are the quotes by the artist that defend the *muse* inherent within the printmaking process itself. Significant prints include his numeral series which is represented in the Bechtler Museum's collection of artists' handmade books.

Timmers, Margaret, Ed. *Impressions of the 20th Century, Fine Art Prints from the V&A Collection*. New York: Harry N. Abrams, Inc., 2001. This book is a catalog published by the Victoria and Albert Museum, London, highlighting selected works in their collection of prints. This book provides a wonderful historical and stylistic overview of some of the most significant print artists of the twentieth century. Included in its discourse are several of the artists represented in the Bechtler collection including Sam Francis, Andy Warhol, Joan Miro, Picasso and Ben Nicholson.

Vargish, Thomas and Delo E. Mook. *Inside Modernism, Relativity Theory, Cubism, Narrative*. New Haven: Yale University Press, 1999. The authors provide discourse on modernism from

many points of view in consideration of its intellectual and cultural history. This is rather heavy reading but offers support for the teacher's further understanding of modernism. A good discussion is provided of the development of Cubism from prevailing intellectual theories such as that of relativity.

Annotated List of Readings for Students

Toale, Bernard. *Basic Printmaking Techniques*. Worcester: Davis Publications, 1992. This book is published as a classroom text providing step by step instruction in methods of relief, monotype and silkscreen printmaking processes. Illustrations include example works by students and professionals, a color gallery and images of artists working in collaborations on large prints. A glossary provides helpful clarification of terms for students.

"Chuck Close: Working with Prints". *Scholastic Art*, December 2010-January 2011. This issue of Scholastic focuses on the timely topic of working with prints. Its feature article describes a very unusual process used by Chuck Close involving dyed paper pulp instead of ink. This adventurous process employed several artists working in the collaborative print shop setting. How is the process as *muse* evident in Close's work?

Websites

Andy Warhol Tribute"

HYPERLINK "http://www.youtube.com/watch?v=VII2-LnxvR4"

<http://www.youtube.com/watch?v=VII2-LnxvR4>

Great quotes tile in with many examples of Warhol's appropriated images including "Marilyn" as seen in the Bechtler's collection (accessed November 2010).

"Chicago Printmakers Collaborative"

HYPERLINK "http://www.youtube.com/watch?v=JehetZm9Wi4"

<http://www.youtube.com/watch?v=JehetZm9Wi4>

This video presents a view into a collaborative printmaking studio in Chicago in which artists find a socially and professionally supportive working environment where they explore the muse of the printmaking process. Students will hear artists speak about their process and see artists pulling prints. This video serves as a primary resource to support the muse found in the printmaking process (accessed November 2010).

"Clement Greenberg on Pop Art"

HYPERLINK "http://www.youtube.com/watch?v=ZN8uvz0JD5Q"

<http://www.youtube.com/watch?v=ZN8uvz0JD5Q>

In this primary source interview with art critic Clement Greenberg, he defines the attitude of Pop Art (accessed November 2010).

Dick Blick Art Supplies

HYPERLINK "http://www.dickblick.com/" <http://www.dickblick.com/>

"I Am a Machine-Andy Warhol Tribute"

HYPERLINK "<http://www.youtube.com/watch?v=OmMzxj4k-oo&feature=related>"
<http://www.youtube.com/watch?v=OmMzxj4k-oo&feature=related>

This streaming video, with music reminiscent of “Eleanor Rigby”, presents a plethora of great Warhol images and Warhol quotes that allude to the nature of his muse (accessed November 2010).

“Jackson Pollock”

HYPERLINK "<http://www.youtube.com/watch?v=vy6Omz1bDPg>"
<http://www.youtube.com/watch?v=vy6Omz1bDPg>

This clip is from the 2000 cinematic film on the life of artist Jackson Pollock starring Ed Harris in the title role. A good short clip of Pollock’s mark making on the canvas. (accessed November 2010).

“Linoleum Cut”

HYPERLINK "<http://www.youtube.com/watch?v=nJYqkMhTg4Y&NR=1ss>"
<http://www.youtube.com/watch?v=nJYqkMhTg4Y&NR=1ss>

The process of cutting a portrait image can be seen in this demonstration video that runs in rapid time sequence. No narration (accessed November 2010).

“Mariann Johansen-Ellis Lino Reduction Printing”

HYPERLINK "<http://www.youtube.com/watch?v=qowdjgH3OZ4&feature=related>"
<http://www.youtube.com/watch?v=qowdjgH3OZ4&feature=related>

Printmaker Mariann Johansen-Ellis shows you how to make a reduction lino print. The artist alludes to her process as muse as she describes its serendipitous nature.

Her website is HYPERLINK "<http://www.artcanbefun.com>" www.artcanbefun.com (accessed November 2010).

“Monotypes on a Gelatin Plate”

HYPERLINK "<http://www.youtube.com/watch?v=Dy0JG-TEWf8>"
<http://www.youtube.com/watch?v=Dy0JG-TEWf8>

This demonstration by artist Linda Germain is a good and rather quickly moving demonstration of the gelatin plate monotype process. (accessed November 2010).

“Ms. Murphy's Collagraph Demonstration”

HYPERLINK "<http://www.youtube.com/watch?v=9AQ0wXGyXLA&feature=related>"
<http://www.youtube.com/watch?v=9AQ0wXGyXLA&feature=related>

In this demonstration video, a high school art teacher shows how to do a collagraph print. Considerations are offered for a variety of tactile materials and their effect in a print when the plate is inked (accessed November 2010).

“Notes on the Gaze”, David Chandler.

HYPERLINK "<http://www.aber.ac.uk/media/Documents/gaze/gaze.html>"
<http://www.aber.ac.uk/media/Documents/gaze/gaze.html>

This is very interesting site that I have accessed for several years about the gaze in art and popular culture, useful in studying portraits.

(accessed November 2010).

“Pablo Picasso Biography, 1-9”

HYPERLINK "<http://www.youtube.com/watch?v=zXLi9QKaPU4>"
<http://www.youtube.com/watch?v=zXLi9QKaPU4>

This is a nine part series on the life and work of Picasso. Especially relevant as primary resources are the interviews with Picasso’s daughter Maya and his wife Francois Gillot who give first person accounts of what it was like to live with Picasso, and what it was like to be his muse.

“1962 Pablo Picasso Linocuts”

HYPERLINK "<http://www.youtube.com/watch?v=oMkx0n21RnQ>"
<http://www.youtube.com/watch?v=oMkx0n21RnQ>

Many exciting lino cut prints are seen in this streaming video of prints by Picasso. No narration (accessed November 2010).

“Pablo Picasso, In the key of Picasso” - Music by Carlos Vamos HYPERLINK

"http://www.youtube.com/watch?v=ZHrLHS-o_7Q&NR=1"
http://www.youtube.com/watch?v=ZHrLHS-o_7Q&NR=1

This is a very good video collation of streaming video showing the artist Pablo Picasso at work creating art and at leisure. There is no narration, simply a great audio overlay of lively instrumental guitar music (accessed November 2010).

“Picasso”

HYPERLINK "<http://www.youtube.com/watch?v=ExCQZ940Rbw>"
<http://www.youtube.com/watch?v=ExCQZ940Rbw>

This is a very short but beautiful film of the artist Picasso drawing in contour line as he begins a wall painting (accessed November 2010).

“Printmaking: The Linoleum Process” HYPERLINK

"<http://www.youtube.com/watch?v=rIso5PrJTq0&feature=related>"
<http://www.youtube.com/watch?v=rIso5PrJTq0&feature=related>

This video is a demonstration of a simple high contrast portrait print (accessed November 2010).

“Robert Rauschenberg – Erased DeKooning”

HYPERLINK "<http://www.youtube.com/watch?v=tpCWh3IFtDQ>"
<http://www.youtube.com/watch?v=tpCWh3IFtDQ>

An interview with artist Robert Rauschenberg serves as a primary resource on the nature of a reframed modernist muse, that of the un-mark as meaning. Rauschenberg describes his proposal to erase a work by the famed modern artist Willem DeKooning (accessed November 2010).

Appendix A - Warm-up Activity Writing Prompts

Think about the quality of your character. What is it that people admire about you? What qualities about yourself are you proud of? List and describe three qualities about your character. How do people notice this quality in you? Draw a symbol for each. List three physical attributes about you that people always notice when they see you,

such as your type of eyes, style of jewelry, designer eyewear, etc. Draw a symbol for each notable feature.
Think about three things you want to accomplish in your life and the order in which you will do them. Draw a sketch representing each accomplishment in 1, 2 3 order. ‘Write About It’: Because I intend to accomplish these three things my legacy will be
Events in the news can give us stress. Sometimes we fantasize about solutions. Write about a fantasy you have envisioned for solving a world situation. Draw a picture that represents your solution.
“Art, like morality, consists of drawing the line somewhere.”-G.K.Chesterton Identify a social issue or moral concern you are passionate about. Where do you think the line should be drawn on this issue? What is the potential impact of this issue on your future?
When I look at the (projected) image it reminds me of the time when I went to ...with ... When we were there we ... (what did you see or do?) Draw a picture of what it was like to be there together.
Draw a thumbnail sketch of the (projected) image Picasso’s, <i>La femme au chapeau</i> , (<i>Lady in a Hat</i>) 1962. This woman’s expression and gesture make me feel Write an original poem of at least four lines that expresses this feeling.
What are you good at? How do you know you are good at it? How did you learn to do it? How did you become good at it? How do you feel about this accomplishment? Draw a picture of what you are good at.
“ <i>In the future, everybody will be famous for fifteen minutes</i> ”, Andy Warhol (1928-1987) Think about how people become famous. They usually contribute to society or the world in some way. Describe what you would like to become famous for in the future, even if only for fifteen minutes. I would like to become famous for ...Draw a picture of what you want to be famous for. The impact of my fame on society or the world would be ...
Brainstorm a list of twenty consumer objects you touched today that were designed by an artist. How are artists and designers important to society? Create a design for a new shoe.
List three good friends. Describe each friend in 10 words. Draw an object that represents a single quality in each of these friends?

Appendix B - Written Reflection Self Assessment

<p>1. PERSONAL EXPRESSION: What did you try to accomplish, or say, in your work? What do you want the viewer to see? What did you do to help you get your idea across?</p> <p>2. ANALYSIS OF DESIGN COMPONENTS Choose TWO Design Elements and chose TWO Design Principles that you focused on in your art work. Describe how you used these specific design elements to achieve these principles in creating your composition.</p> <p>DESIGN ELEMENTS (circle at least two) DESIGN PRINCIPLES (circle at least two)</p> <p>LINE actual or implied BALANCE the comfortable arrangement of things SHAPE many types and sizes CONTRAST the difference between elements in art COLOR hue, bright, dull, dark, light EMPHASIS creation of a focal point VALUE light or dark shading MOVEMENT how we get around in a work of art FORM 3-dimensional object PATTERN decorates surfaces w/ planned repeated units TEXTURE how a surface feels or looks RHYTHM repetition of</p>

shapes, lines, forms SPACE exists around us. Artists create illusions. UNITY means all that is in harmony. Variety adds interest 3. TECHNICAL STRENGTHS/WEAKNESSES: Describe the part of this art work that you are most proud of. If you were to do this project again, how might you improve your weakest area? 4. GROWTH: What did you learn about art or about yourself from this project?

Notes

- (1) "Muse", Britanica Online Encyclopedia, accessed November 2010,
HYPERLINK "<http://www.britannica.com/EBchecked/topic/398735/Muse>"
<http://www.britannica.com/EBchecked/topic/398735/Muse>
- (2) Ibid.
- (3) David Bayles and Ted Orland. *Art and Fear*. Santa Cruz: The Image Continuum Press, 1993.
- (4) Leonisa Ardizzone, *Getting My Word Out, Voices of Urban Youth Activists*. Albany: State University of New York Press, 2002. p. 66
- (5) Thomas Vargish and Delo E. Mook, *Inside Modernism, Relativity Theory, Cubism, Narrative*. New Haven: Yale University Press, 1999.
- (6) Clement Greenberg, "Modernist Painting", accessed November 2010,
HYPERLINK "<http://www.sharecom.ca/greenberg/modernism.html>"
<http://www.sharecom.ca/greenberg/modernism.html>
- (7) Ibid.
- (8) Arthur C. Danto. *After the End of Art, Contemporary Art and the Pale of History*. Princeton: Princeton University Press, 1995. p. 72
- (9) Amy Dempsey, *The Essential Encyclopaedic Guide To Modern Art*. London: Thames And Hudson, 2002. p 190
- (10) Danto, p 73
- (11) Ibid. p 75
- (12) Margaret Timmers, Ed. Introduction to *Impressions of the 20th Century, Fine Art Prints from the V&A Collection*. New York: Harry N. Abrams, Inc., 2001.
- (13) "Albrecht Durer", Artcyclopedia, accessed November 2010,
HYPERLINK "http://www.artcyclopedia.com/artists/durer_albrecht.html"
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- (14) Timmers, Ibid.
- (15) Timmers, p. 8
- (16) Timmers, p. 10
- (17) Field, ed. *Jasper Johns, Prints 1960-1970*. Philadelphia: Philadelphia Museum of Art, 1970. p. 104
- (18) Field, Introduction

(19) John Boyer and Michael Godfrey, *Bechtler Museum of Modern Art*. Charlotte: Bechtler Museum of Modern Art, 2009. p. 98

(20) Field, Introduction

(21) Ibid.

(22) Boyer, p 192

(23) Kate Armstrong, *Crisis and Repetition, Essays on Art and Culture*. East Lansing: Michigan State University Press, 2001. p. 69

(24) Armstrong, p. 18

(25) Boyer, p 144

(26) Ardizzone, p. 65

(27) Ibid. p.66

(28) Ibid. p.67