



LESSON PLANS

Spotlight on CAM's Collection

Including Integration with
Core Curriculum Standards

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Artist Romare Bearden



Romare Bearden, *The Conversation*, 1979

About the Artist

"You should always respect what you are and your culture because if your art is going to mean anything, that is where it comes from."

Romare Bearden (1912–1988) is considered one of the most important American artists of the 20th century. He was also an author and songwriter. His artwork depicted the African-American culture and experience in creative and thought provoking ways. Born in North Carolina in 1912, Bearden spent much of his career in New York City. Virtually self-taught, his early works were realistic images, often with religious themes. He later transitioned to abstract and Cubist style paintings in oil and watercolor. He is best known for his photomontage compositions made from torn images of popular magazines and assembled into visually powerful statements on African-American life.

The works of Romare Bearden cover a wide range of techniques, themes, and styles. While living in Harlem, he became excited about modern art, particularly, Cubism, post-Impressionism and Surrealism as well as the excitement of the Harlem Renaissance. His paintings often

depicted scenes of the American South. Romare Bearden is perhaps best known for his collage and photomontage compositions, which he began creating in the mid-1960s. During this time, he felt he was struggling in his art between expressing his experiences as a black man and the obscurity of abstract painting. Combining images from magazines and colored paper, he would work in other textures such as sandpaper, graphite and paint.

Influenced by the Civil Rights movement, his work became more representational and socially conscious. Bearden's collage work has also been compared to jazz improvisation. Growing up during the Harlem Renaissance, he was exposed to many of the jazz greats. Duke Ellington was one of his first patrons. Bearden wrote songs for Billie Holiday and Dizzy Gillespie and later designed a record cover for Wynton Marsalis. In his collages, Bearden's images reflect some of the elements of jazz with its interplay among the characters and improvisation of the

materials used. In the last few years of his life, Bearden and his wife made plans for a foundation that would aid in the education and training of talented art students. The Romare Bearden Foundation opened in 1990.

Art at Home Bearden Conversation Collage

Step 1: Using the story you came up with for Bearden's collage as inspiration, write your own brief story (a paragraph) about a conversation between two people including details of who they are, where they are, and any information you want to depict in your collage.

Step 2: Using your paint, create the background of the collage by painting the sky and the land.

Step 3: Place the painting to the side to dry.

Step 4: Cut out images from magazines to use in your conversation collage.

Step 5: Cut out your paper to create your people and their clothes as well as any images for the background.

Step 6: Place all components of your collage on the now dried background painting.

Step 7: Start by gluing the first layer of pictures and shapes.

Step 8: Complete the collage by gluing the top layer down.

Step 9: Clean up your work area.

Questions to ask one another

- Show someone the collage you created and ask them the same questions you asked yourself about Bearden's *The Conversation*. Have a conversation with them based on their answers.

Core Standards

Visual Literacy (1st Grade)

1.V.3.3 Use the processes of drawing, painting, weaving, printing, stitchery, collage, mixed media, sculpture, and ceramics to create art.

1.CX.1.3 Classify art into categories, such as landscapes, cityscapes, seascapes, portraits, and still life.

ELA

W.1.3 Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal transition words to signal event order, and provide some sense of closure.

SL.1.1 Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.

Supplies:

- Large background paper
- Magazines to cut out
- Paint
- Paint brushes
- Glue
- Scissors

Take a close look at *The Conversation*. Before you begin, ask yourself these questions (or ask a friend and have a conversation about *The Conversation*): Who are the two people in the foreground? What is their relationship? What can you tell about them based on their clothes and body language? What are they talking about? Where are they? Where is the train going or coming from? Come up with as many questions as you can based on what you see to tell a story about this piece.

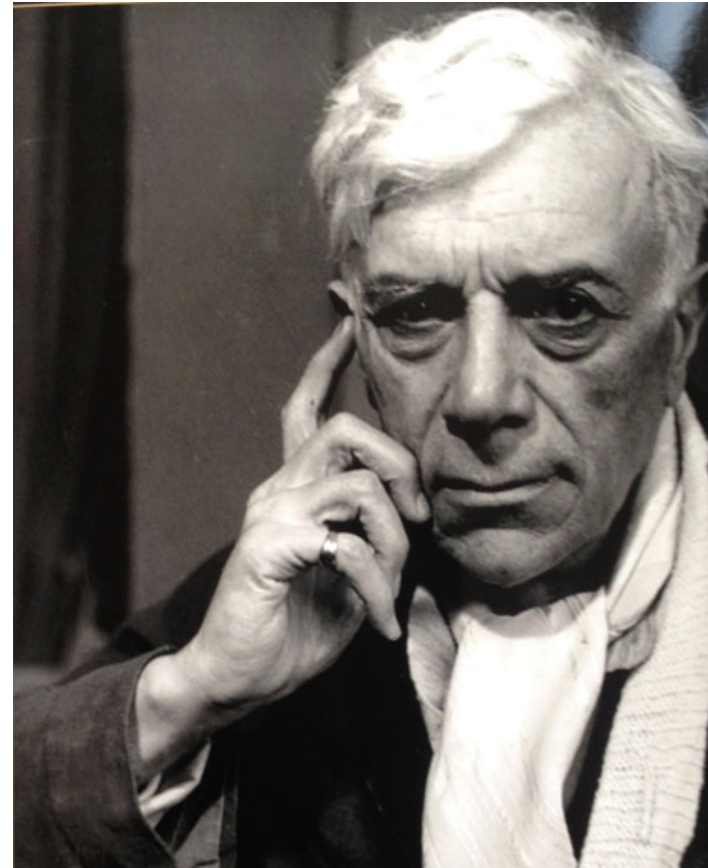
Tips

- Look at many images of Bearden's work before you begin for inspiration.
- You will not be drawing any part of this piece - everything will be made by collaging, so think of yourself as "drawing with scissors".
- Do not worry about perfection - Bearden's figures often had exaggerated features that were not to scale.

Follow-Up Project Idea

Romare Bearden liked to use his art to tell a story, often a personal story about his life and culture. Think of a story from your life or your family and create it using the same multi-media collage techniques. Listen to your favorite music while you are working!

Artist Georges Braque



About the Artist

"In art there is only one thing that counts: the bit that cannot be explained."

Georges Braque (May 13th, 1882–August 31st, 1963) was a major 20th century French painter and sculptor. He and Pablo Picasso developed the art movement known as Cubism, which is a style of art which aims to show all of the possible viewpoints of a person or an object all at once. It is called Cubism because the items represented in the artworks look like they are made out of cubes and other geometrical shapes. Georges Braque was one of the first artists to experiment with looking at shapes as geometric and abstract.

Images (left): Georges Braque, *Woman with a Guitar* [Detail], 1913

Art at Home Cubist Collage Painting

Step 1: Using your assorted papers, begin to tear them into different shapes (you can cut the shapes if you prefer). Do this until you think you have enough to fill your collage paper.

Step 2: Start to arrange the different shapes of torn paper onto the background paper without gluing it down. Experiment with overlapping and color combinations. Do this until you have a design that you like.

Step 3: Pour glue into a container and add a small amount of water to thin the glue. Stir it with a paintbrush to mix well (start with a few drops and add until it is the consistency you want).

Step 4: Glue down your pieces of paper by applying the glue with the paintbrush. We recommend painting on the paper shapes and then smoothing it onto the background paper with your hand.

Step 5: Paint around the shapes in different ways. You can outline the shapes, create new shapes, paint in the empty areas, etc.

Step 6: If you like you can apply new torn pieces of paper onto the paint before it dries.

Step 7: Your painting is complete when it looks the way you want it to look! Place outside in the sun to dry.

Step 8: Give your painting a name, and make sure to sign it!

Step 9: Help clean up your supplies and workspace.

Questions to ask one another

- When you were creating your collage, were you trying to make it look like something in particular or were you placing pieces at random?
- Did you prefer the collaging part or the painting part of the project? Why?

Core Standards

Visual Literacy (4th Grade)

2.V.1.4 Understand characteristics of the Elements of Art, including lines, shapes, colors, textures, form, space, and value.

2.CX.1.3 Understand various movements in art and the artists that represent them.

Math

NC.2.G.1 Recognize and draw triangles, quadrilaterals, pentagons, and hexagons, having specified attributes; recognize and describe attributes of rectangular prisms and cubes.

NC.2.G.3 Partition circles and rectangles into two, three, or four equal shares.

Supplies:

- Sheet of thick paper for background (it is up to you what size and color)
- Multi-colored construction paper
- Other paper to add into the collage (newspaper, magazines, wrapping paper, tissue paper, etc.)
- Glue (we recommend squeezing glue into a cup/dish and thinning with a small amount of water)
- Paint (we recommend washable tempera). You can choose just one color or have a few options.
- Table cover

Set up all of your supplies on your work area, being sure to cover your table first. Don't pour the glue until you are ready to get started.

Tips

- Take your time when deciding where to place the different shapes - it's fun to play around with different designs until you figure out your favorite one!
- Be thoughtful as you apply the paint. You may not want to overpower your paper collage work, plus too much paint might make the collage paper rip.

Follow-Up Project Idea

Set up a simple still life (you can do this with objects you find around the house, flowers, etc). Create a Cubist Collage Painting of your still life by seeing the objects as different shapes.

Artist Beverly Buchanan



(Left) Beverly Buchanan, *Untitled (Portrait of the Artist)* [Detail], 1978; Courtesy of Spelman College of Fine Art; (Right) Beverly Buchanan, *Frank's Place*, 2001, Cameron Art Museum; Claude Howell Endowment for the purchase of North Carolina A, 2017.7

About the Artist

"My work is a logical progression of my early interest in textures and surfaces and walls. The early 'walls' were lonely, freestanding, fragmented things. When I lived in New York I was looking for things that were demolished. That gave them character. I liked to image who might have lived in the apartment, and whose home it might have been. Each family that moved in repainted the walls their color. When a building is torn down the various layers of color are exposed. It is almost surgical - like looking through a microscope and looking at different layers of tissue and media."

Beverly Buchanan (1940–2015) was an artist whose works include painting, sculpture, video, and land art. Buchanan is noted for her exploration of Southern vernacular architecture through her art. In 1962, Buchanan graduated from Bennett College, in Greensboro, North Carolina, a historically black women's college, with a bachelor of science degree in medical technology. She went on to attend Columbia University, where she received a master's degree in parasitology in 1968, and a master's degree in public health in 1969. In 1971, Buchanan enrolled in a class taught by Norman Lewis at the Art Students League in New York City. Lewis, along with artist Romare Bearden, became friends and mentors to Buchanan. Buchanan decided to

become a full-time artist in 1977 after exhibiting her work in a new talent show at Betty Parsons Gallery. In the same year, she moved to Macon, Georgia. Buchanan lived in Macon, Georgia, for much of her adult life, during a time when art made by minorities and those living outside of urban centers was largely overlooked by the establishment. She also resisted categorization, but Buchanan was still a charismatic and visible member of the 1970s and '80s New York art scene. Buchanan is best known for her many paintings and sculptures on the "shack," a rudimentary dwelling associated with the poor. Scholar Janet T. Marquardt argues that Buchanan treats shacks not as documentary elements but as "images of endurance and personal history"; often using bright colors and a style of childlike simplicity, the works "evoke the warmth and happiness that can be found even in the meanest dwelling, representing the faith and caring that is not reserved for privileged classes." Her art takes the form of stone pedestals, bric-a-brac assemblages, funny poems, self-portraits and sculptural shacks. Buchanan has remarked, "A lot of my pieces have the word 'ruins' in their titles because I think that tells you this object has been through a lot and survived — that's the idea behind the sculptures ... it's like, 'Here I am; I'm still here!'" In 2015, Buchanan passed away at the age of seventy-four, and in the fall of 2016 a comprehensive exhibition of her work opened at the Brooklyn Museum, *Beverly Buchanan - Ruins and Rituals*.

Art at Home Bric A Brac Shack

Step 1: Gather all the materials that you will use to create a structure.

Step 2: Begin to build! As you make decisions in how you want your shack to look, make sure that you are able to construct it securely (you may need to gather new supplies as you go to strengthen your structure).

Step 3: Clean your work area.

Questions to ask one another

- Look at your finished shack and ask yourself who might have lived there?
- What were some of the challenges you encountered while building? Talk about creative ways you solved a problem. What is your favorite part of your structure?

Core Standards

Visual Literacy

5.V.2.1 Evaluate solutions to artistic problems, including their effectiveness.

5.CX.1.5 Analyze the effect of the geographic location and the physical environment on the media and the subject matter of North American art and artists.

Social Studies

EX.5.G.1.1 Compare the effects of human activity on the physical environment.

EX.5.G.1.2 Explain when and why people make decisions about transitions based on where they are and where they may be going.

Supplies:

- Cardboard
- Craft sticks
- Other materials and decorative pieces (sandpaper, thin wood scraps, thick paper buttons, etc)
- Strong glue and tape
- Scissors and whatever supplies you need to safely cut your materials

Beverly Buchanan made her many "shacks" using all types of materials in a myriad of creative ways. Look at images of Buchanan's work and notice the variety in shape, size, style, and mood. Use her work as inspiration for the shack you are about to create. You can also draw inspiration from your surroundings and neighborhood. Take a walk or a drive and pay attention to old houses and structures that you may normally overlook.

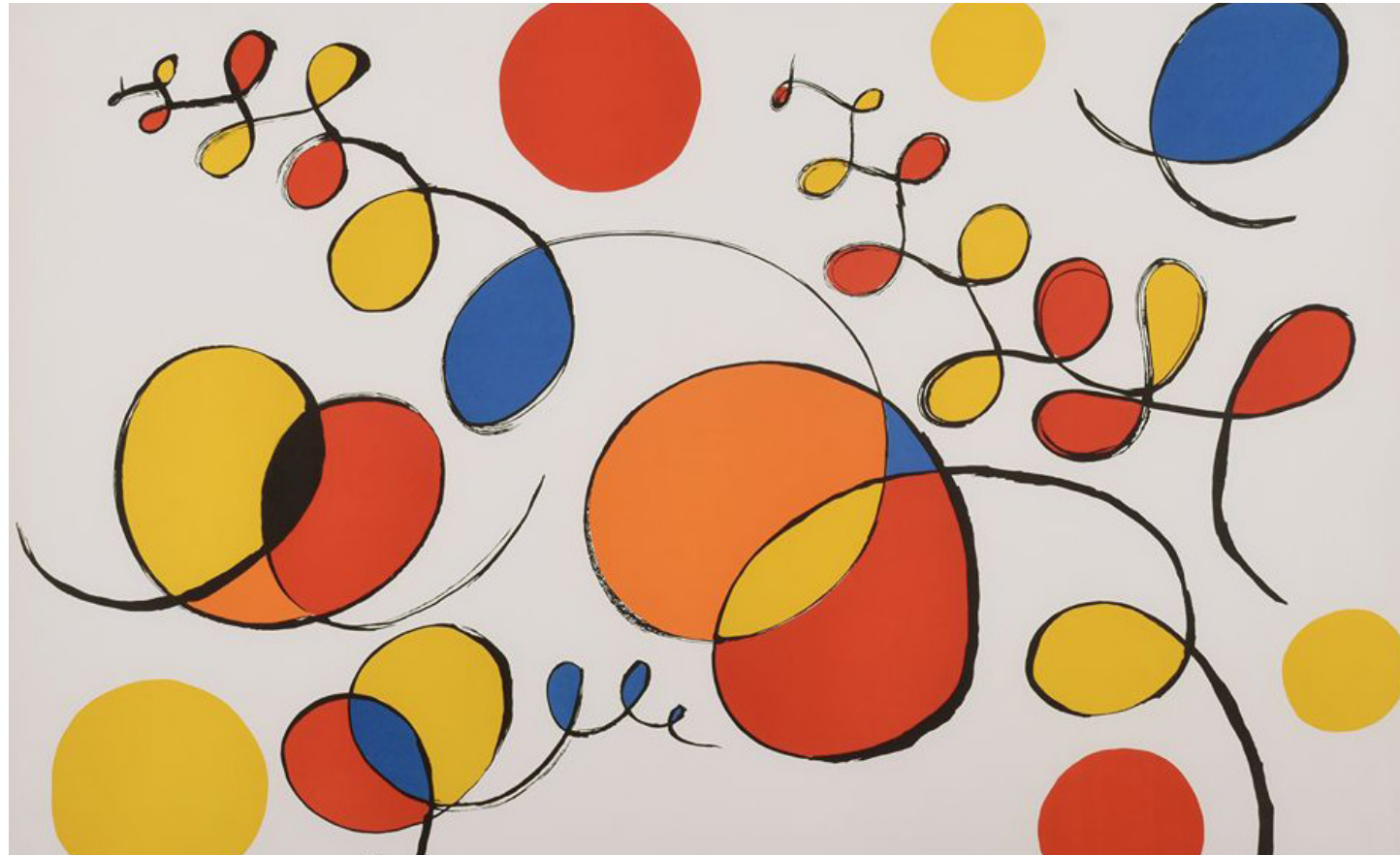
Tips

- By securing each piece of material that you use to every other piece, you will make your structure more solid.
- Allow yourself to be creative and adapt as you go - your shack may help design itself as you go based on your materials and how they are fitting together.
- Have fun adding pieces to customize your shack. Think of interesting ways to indicate windows, floorboards, imperfections to the exterior, etc.

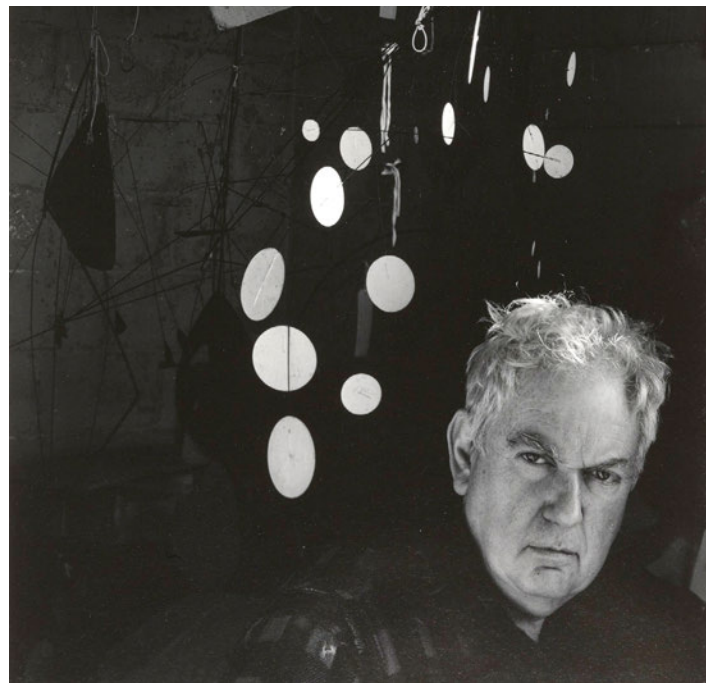
Follow-Up Project Idea

Beverly Buchanan worked in a variety of media. Expand upon your shack by creating drawings of the shack that you just created. Make your shack colorful, as many of Buchanan's works were, by painting your shack. Write a short narrative or poem about your shack.

Artist Alexander Calder



Alexander Calder, *Ballons et cerfs volants* [Detail], 1906, ed. 10/150, Cameron Art Museum: Gift of the estate of Louis Belden, Artwork © Artist Right Society (ARS), NY



About the Artist

"To an engineer, good enough means perfect. With an artist, there's no such thing as perfect."

Alexander Calder (1898–1976) was an American sculptor who is best known for his innovative mobiles (kinetic sculptures powered by motors or air currents) and his monumental public sculptures. Calder's mobiles are sometimes several feet long and were carefully balanced constructions of metal plates, wires and rods. As a child, Calder enjoyed making these things from old dishes and pieces of wire. He also loved to make contraptions from his collections of scrap and recycled items. Although primarily known for his sculpture, Calder also created paintings and prints, miniatures, theater set design, jewelry design, tapestries and rugs, and political posters

Art at Home Standing Mobile

Step 1: Cut your craft wire to the lengths you want.

Step 2: Stick the wire into the block. Bend the wires into wiggly shapes, different angles, or leave them straight.

Step 3: Cut your paper and tin foil into different fun shapes. Glue and tape these shapes onto the wire.

Step 4: Continue to add or take away wires and shapes until you are happy with the final product.

Step 5: Help clean up your supplies and workspace.

Questions to ask one another

- What does your sculpture look like to you? What title will you give your work?
- Place your mobile near and open window or on a secure surface outside. Does your artwork move in the wind? How does that change how your work looks to you?
- What was your favorite part of making your mobile?

Core Standards

Visual Literacy (1st Grade)

- 1.V.2.3 Create art from imaginary sources of inspiration.
- 1.CX.1.5 Understand that art is a reflection of the artist's ideas, environment, and/or resources.

Math (1st Grade)

- NC.1.MD.1 Compare lengths to determine which is longer, shorter, taller, and shorter.
- NC.1.MD.4 Organize data into categories by sorting.

Science

- 1.P.1.1 Explain the importance of a push or pull to changing the motion of an object.
- 1.P.1.3 Predict the effect of a given force on the motion of an object, including balanced forces.
- EX.1.P.2.1 Classify objects by observable properties (size, shape, color, and texture).

Supplies:

- Styrofoam block
- Craft wire or pipe cleaners
- Construction paper, tin foil, stickers, etc
- Glue or tape
- Scissors

Have fun experimenting with the shape of your wire and how you place your decorative pieces on it! You can make adjustments to your design as you go.

Tips

- Make sure your wire is pushed deep enough into the styrofoam so that it stays upright.
- You can cut your paper into all kinds of shapes - you can have a theme with the shapes (flowers, flags, geometric shapes, etc) or mix it up!

Follow-Up Project Idea

Hang your styrofoam block on the ceiling too create a hanging mobile! Make sure to reinforce your wire and shapes so that they don't come loose when they are upside-down.

Artist Mary Cassatt



Mary Cassatt, *The Letter* [Detail], 1891, Cameron Art Museum: Gift of Thérèse Thorne McLane in honor of Samuel Hudson Hughes and Zelina Comegys Bruschwitz, 1984.2.8

About the Artist

"If painting is no longer needed, it seems a pity that some of us are born into a world with such a passion for line and color."

Mary Stevenson Cassatt (1844–1926) was an American painter and printmaker. She was born in Allegheny City, Pennsylvania, but lived much of her adult life in France, where she first befriended Edgar Degas and later exhibited among the Impressionists. Cassatt often created images of the social and private lives of women, with particular emphasis on the intimate bonds between mothers and children. She was described by Gustave Geffroy in 1894 as one of "les trois grandes dames" (the three great ladies of Impressionism). Though women of her day were discouraged from pursuing a career, Cassatt enrolled in Philadelphia's Pennsylvania Academy of the Fine Arts at age 16. She decided to leave the program and move to Europe where she could study the works of the Old Masters on her own, firsthand. Despite her family's strong objections, Cassatt left for Paris in 1866. She began her study with private art

lessons in the Louvre, where she would study and copy masterpieces. Cassatt admired the Impressionist Edgar Degas, whose pastels had made a powerful impression on her. Degas had considerable influence on Cassatt. Both were highly experimental in their use of materials. While many of her fellow Impressionists were focused on landscapes and street scenes, Cassatt became famous for her portraits. She was especially drawn to women in everyday domestic settings, especially mothers with their children. Cassatt's portraits were unconventional in their direct and honest nature. In 1891, she exhibited a series of highly original colored dry-point and aquatint prints, including *The Letter*, *Woman Bathing*, and *The Coiffure*, inspired by the Japanese masters shown in Paris the year before. Cassatt was attracted to the simplicity and clarity of Japanese design, and the skillful use of blocks of color. In her interpretation, she used primarily light, delicate pastel colors and avoided black (a "forbidden" color among the Impressionists). Later in life, Cassatt served as an advisor to several major art collectors and stipulated that they eventually donate their purchases to American art museums.

Art at Home Watercolor Resist

Step 1: With your pencil, gently sketch your version of *The Letter*. Just try your best to make something similar. It does not need to be a perfect copy of Mary Cassatt's. Do not fill in any colors with your pencil (that will happen later with your watercolors).

Step 2: With your oil pastel or crayon, outline your pencil lines. Especially if you are using crayons, be sure that your lines are strong and thick.

Step 3: If you want to have delicate lines for details, make those with thinner crayon or oil pastel strokes.

Step 4: Paint in the rest of your paper using the watercolors.

Questions to ask one another

- What was your favorite aspect of create this artwork?
- Make up a story about the woman in your painting. Who is she? Where does she live? Describe her life.

Core Standards

Visual Literacy (4th Grade)

4.V.3.2 Compare characteristics of a variety of media.

4.CX.1.4 Explain how place and time influence ideas, issues, and themes found in art.

ELA

W.4.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear sequences.

Science

4.P.1.2 Explain how electrically charged objects push or pull on other electrically charged objects and produce motions.

Supplies:

- Watercolor paper or thick paper
- Watercolors
- Oil pastels (crayons will work too)
- Watercolor paintbrush
- Cups for water
- Pencil

Mary Cassatt's *The Letter* is one in a series of prints she created that demonstrates an influence by Japanese woodblock prints. Her lines are delicate and her color palette is soft. Look closely at this work before you begin to create your own.

Tips

- You may need to go over your crayon lines several times to make sure the lines are bold enough. You want to be able to feel the crayon lines with your finger.
- Use your entire sheet of paper, as Cassatt does in her work.
- You will find that the oil pastel or crayon is stronger than the watercolor you apply over it, so it will resist or push away the watercolors if you paint over the lines. This creates a beautiful and bold effect.

Follow-Up Project Idea

Think about what this letter might say, who it is to, and where it is being sent. Write the letter from the perspective of the writer and place it in an envelope to be displayed next to your painting!

Artist Sonia Delaunay



Sonia Delaunay, *Color Rhythms*, 1971, ed. 13/75, Cameron Art Museum: Gift of the estate of Louis Belden, Artwork © PRACUSA

About the Artist

“One who knows how to appreciate color relationships, the influence of one color with another, their contrasts and dissonances, is promised an infinite variety of images”

Sonia Delaunay (November 14, 1885–December 5, 1979) was a Ukrainian-born Russian artist, who spent most of her working life in Paris. She formally trained in Russia and Germany before moving to France and expanding her practice to include textile, fashion, and set design. She co-founded the Orphism art movement, noted for its use of strong colors and geometric shapes, with her husband Robert Delaunay and others. She was the first living female artist to have a retrospective exhibition at the Louvre in 1964, and in 1975 was named an officer of the French Legion of Honor. *Orphism* is a style of painting is noted for its use of strong colors and geometric shapes. The poet Guillaume Apollinaire called Delaunay’s new style of abstract work *Orphism* in reference to the musician Orpheus in Greek mythology whose music had magical powers.

Art at Home Colorful Canvas

Step 1: Lightly begin to outline a series of concentric circles on your paper. Try to keep at least an inch or two between circles so it will be easier to color in later. Take up the whole paper!

Step 2: Once you have your circles laid out on the paper, begin to lightly draw straight lines through the center of the circles to create other shapes.

Step 3: Once you are happy with your design, outline every line with your marker.

Step 4: Lay out all your colors of paint (or coloring material) so you can see all your options at once. Begin to paint in each shape in your design. Stagger the colors so that the same two colors of paint do not touch.

Step 5: Lay your painting outside to dry.

Step 6: Give your painting a title!

Step 7: Help clean up your supplies and workspace.

Questions to ask one another

- Does your painting look like something specific to you? Did you have that image in mind when you were doing the design or did it happen on its own?
- Turn your painting on its side - how does it look different? Give it a new title! Keep doing this as you rotate the work entirely.
- Did you find yourself focused on color? Did you focus on something else, for example the shapes or the overall composition?

Core Standards

Visual Literacy (2nd Grade)

2.V.1.4 Understand characteristics of the Elements of Art, including lines, shapes, colors, textures, form, space, and value.

2.CX.1.2 Recognize that works of art represent specific time periods.

Math

NC.2.G.3 Partition circles and rectangles into two, three, or four equal shares.

NC.2.G.1 Indicate the names of shapes (circle, square, rectangle, and triangle).

NC.2.G.3 Use manipulatives to partition shapes into equal parts.

Supplies:

- Large thick paper (printmaking paper, poster board, canvas, etc)
- Pencil and eraser
- Dark marker
- Compass or different sizes of circles to outline
- Ruler
- Several colors of paint (can substitute with other coloring materials like chalk or markers)
- If using paint, paint brushes and containers for each color of paint

Look up images of Sonia Delaunay’s work for inspiration before you begin. You will notice many paintings that use concentric circles with lines drawn through them to create other geometric shapes. Keep these ideas in mind when creating your design.

Tips

- During the drawing phase of your project, use very light lines so that you can make changes if you decide to, or erase easily.
- Before you begin painting, give some thought to your color combinations - think of interesting pairings or sets of colors, decide if you want the colors to go from light to dark, if you want the pattern to be random, etc.

Follow-Up Project Idea

Take your work outside! Do this same project on your driveway, sidewalk, etc for the whole neighborhood to enjoy!

Artist Minnie Evans

Art at Home Symmetrical Painting



Minnie Evans, *Untitled (Three Faces in Floral Design)* [Detail], 1967, Cameron Art Museum: Gift of Mr. and Mrs. Bruce B. Cameron, 1988.1.2



About the Artist

"I never plan a drawing, they just happen. In a dream it was shown to me what I have to do, of paintings. The whole entire horizon all the way across the whole earth was out together like this with pictures. All over my yard, up all the sides of trees and everywhere were pictures."

- Minnie Evans quoted in Nina Howell Starr, "The Lost World of Minnie Evans"

Minnie Eva Evans (December 12, 1892-December 15, 1987) was an African-American artist who worked in the United States from the 1940s to the 1980s. Evans used different media in her work but started with using wax and crayon. She was inspired to start drawing due to visions and dreams that she had when she was a young girl. She is known as a southern folk artist as well as a surrealist and visionary artist. Minnie Evans worked as a domestic employee and gatekeeper at Airlie Gardens in Wilmington, NC, but she had a rich dream life that inspired her to create vibrant works of art.

Step 1: Fold your paper down the middle

Step 2: Choose which side you will be painting directly onto.

Step 3: Begin painting on one side of the paper. Since paint dries quickly, we recommend doing simple shapes and lines.

Step 4: Fold the other side of the paper onto the painted side. Use your hand to smooth it over.

Step 5: Unfold your paper to see your first symmetrical design!

Step 6: Continue to add more painted shapes, lines, and designs to one side of your paper, folding the paper in half and smoothing over after each addition.

Step 7: Your painting is complete when it looks the way you want it to look! Place outside in the sun to dry.

Step 8: Give your painting a name - make sure to sign it!

Step 9: Help clean up your supplies and workspace.

Questions to ask one another

- Look deeply at Minnie Evans' painting. Name 10 things that you see. You can go back and forth with your family members. Can you name 20?
- If you could give this painting a name, what would it be?
- What was your favorite part about making your own painting?

Core Standards

Visual Literacy (4th Grade)

4.V.1 Use the language of visual arts to communicate effectively.

4.V.2.2 Use ideas and imagery from North Carolina as sources for creating art.

4.CX.1.5 Analyze the effect of the geographic location and physical environment on the media and subject matter of NC art and artists.

Math

NC.4.G.3 Recognize symmetry in a two-dimensional figure, and identify and draw lines of symmetry.

ELA

W.4.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

Supplies:

- Cardstock/thick construction paper
- Paint (washable tempura recommended)
- Paint Brushes (any size will work)
- Cap/containers for paint, or use a plate as your palette
- Paper Towels

If you are working outside, something to cover your table (newspaper, tablecloth, etc). We recommend working outside if weather permitting. You can be inspired by the nature around you, just like Minnie Evans!

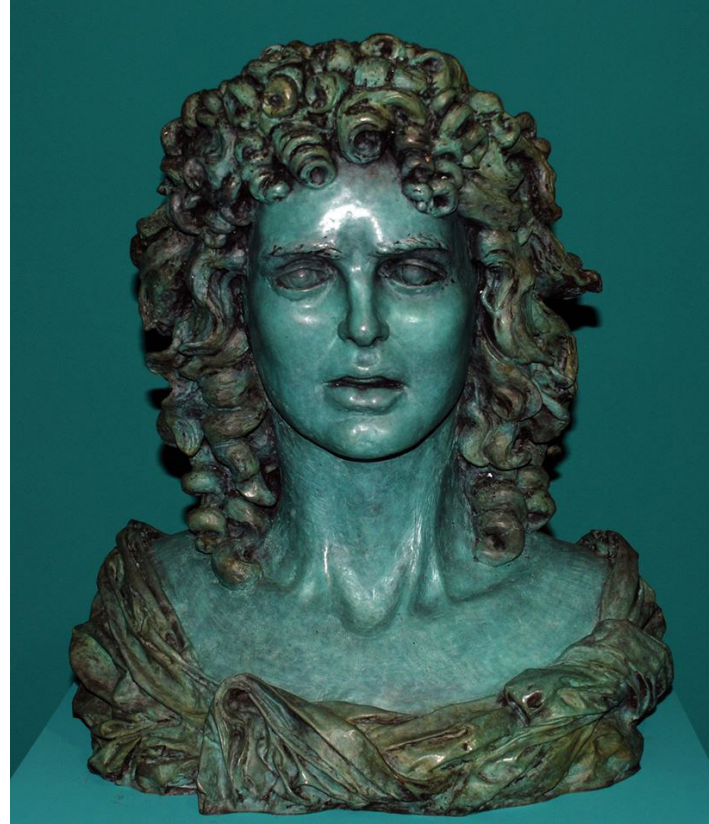
Tips

- Designate certain paint brushes for certain colors so you don't mix the colors together.
- Be sure to fold the paper frequently so that the paint doesn't dry in the meantime.
- Make sure the paint isn't too thick. That way your paper doesn't tear.
- If something doesn't come out the way you thought it would, make something new out of it! Sometimes the best part of your work of art are the parts that were unplanned.

Follow-Up Project Idea

When you wake up tomorrow, think about the dreams you had (writing it down, saying it out loud, or telling your family about it may help you remember). Create a new painting based on YOUR dream!

Artist Audrey Flack



Audrey Flack, *Medea*, 2007

About the Artist

"Art is calling. Artists are not discovered in school. Artists do not just paint for themselves, and they don't simply paint for an audience. They paint because they have to. There is something within the artist that has to be expressed. Every creation reveals something more about the universe and about the artist."

Audrey Flack (b. 1931) is an internationally recognized painter and sculptor and a pioneer of photorealism. Her work encompasses painting, sculpture, and photography. Flack enjoys the distinction of being the first photorealist painter whose work was purchased by the Museum of Modern Art for its permanent collection. Audrey Flack is best known for her photo-realist paintings and was one of the first artists to use photographs as the basis for painting. The genre, taking its cues from Pop Art, incorporates depictions of the real and the regular, from advertisements

to cars to cosmetics. Flack's work brings in everyday household items like tubes of lipstick, perfume bottles, Hispanic Madonnas, and fruit.

She is self-taught in sculpture. She incorporates religion and mythology into her sculpture rather than the historical or everyday subjects of her paintings. Her sculptures often demonstrate a connection to the female form, including a series of diverse, heroic women and goddess figures. These depictions of women differ from those of traditional femininity, but rather are athletic, older, and strong. As Flack describes them: "they are real yet idealized... the 'goddesses in everywoman'." Flack lives and works in New York City and East Hampton. Her work can be found in the MOMA, The Metropolitan Museum of Art, the Solomon R. Guggenheim Museum, the Whitney Museum of American Art, and the National Museum of Women in the Arts. Additionally, she is the first woman artist, along with Mary Cassatt, to be included in Janson's *History of Art* text.

Art at Home Clay Medea Head

Step 1: Take a portion of the clay and begin to form it into the head. You can do this by rolling it into a sphere shape (it does not need to be a perfect circle). You can roll it between both hands or against your work surface.

Step 2: Using your hands and the tools you have gathered to manipulate the clay, begin to form the details of the face (cheekbones, lips, eyebrows, etc). You can always smooth it and begin again if you don't like the way something looks at first.

Step 3: Begin rolling coils to create the hair. Take smaller portions of clay and roll them into snake-like shapes. Start with a small amount of pressure and slowly increase it. Do you best to keep the coil an even thickness throughout.

Step 4: Carefully apply the ends of the coils to the top of the head. You will need to press down firmly to make sure the coils have attached.

Step 5: Place your Medea head somewhere safe to dry and clean your work area and supplies.

Questions to ask one another

- How does it feel to work with clay?
- Look at the face you created. List five adjectives that describe her expression.
- Write a paragraph describing what she is thinking.

Core Standards

Visual Literacy (6th Grade)

6.CX.1.2 Analyze art from various historical periods in terms of style, subject matter, and movements.

ELA

RI.6.3 Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text.

Social Studies

6.C.1.1 Analyze how cultural expressions reflected the values of civilizations, societies, and regions (e.g., oral traditions, art, dance, music, literature, and architecture).

Supplies:

- Air dry clay
- Surface cover to work on (newspaper, canvas, plastic table cover, etc)
- Tools to sculpt clay (forks, spoons, carving tools, etc)
- Wipes/towels for cleaning

Look at Flack's *Medea* as well as her other work for inspiration before beginning. Look at the details of the faces and think about how you can create different facial expressions using your hands and whatever other tools you have at your disposal.

Tips

- The best part about working with clay is that you can easily experiment how the clay is shaped. It is a forgiving medium in that you can manipulate it easily. This project is an introduction to experimenting with clay so have fun and try out different methods!
- When using air dry clay, remember that it slowly dries while it is exposed to the air. Keep clay that you are not using in a container or wrapped up well so it maintains moisture. While you can dip your fingertips in water to keep the clay slightly wet, use very little water; otherwise, it will become too muddy to use easily.
- Air dry clay can become brittle when it dries, so it is common for smaller parts to break off. With the coil hair, make sure the coils aren't too thin. If they break off after drying, you can use hot glue (or other strong glue) to reattach the pieces.

Follow-Up Project Idea

Choose your favorite mythological character, or write your own, and create their face using clay.

Artist Phil Freelon



Phil Freelon, *Structure in Bloom*, Courtesy of the estate of Phil Freelon

About the Artist

"I derive a tremendous amount of pride in developing places that everyday people can experience. I like to create beauty in everyday lives."

Philip Goodwin Freelon (1953 – 2019) was an American architect. He was best known for leading the design team of the Smithsonian Institution's National Museum of African American History and Culture. Some of his other projects include the Center for Civil & Human Rights, the Reginald F. Lewis Museum of Maryland African American History & Culture and the Museum of the African Diaspora. In 2012, President Barack Obama appointed Freelon to the U.S. Commission of Fine Arts. Freelon was married to six-time Grammy nominated jazz vocalist Nnenna Freelon.

Freelon studied architecture at North Carolina State University and earned an M.A. from M.I.T. He was the youngest architect to pass the registration exam in North Carolina, at age 25. Freelon founded his practice, The

Freelon Group, in Durham, North Carolina, in 1990, and went on to design civic and cultural projects throughout the United States—libraries, schools, museums, parks, and academic buildings, notably for a number of historically African American colleges. Freelon was a highly influential leader in the profession, where barely two percent of registered architects are African American, and hugely encouraging to younger minority practitioners. He was a fierce proponent for equity and pluralism and brought a deep humanism to the communities with whom he worked and to his architecture. Throughout his prodigious career, award-winning architect Phil Freelon found photography essential to his design vision and creative process.

"Photography is one of the vehicles that I use to share my view of the world. As an architect the expression of structure is central to my design process, bringing a sense of order to the final composition. Behind the lens, I seek to capture those fragments of space and time that invite closer examination."

Art at Home Neighborhood Exploration Photography

Step 1: Fold your piece of paper in half.

Step 2: Following the sides of your paper, cut out a rectangle, creating a "viewfinder".

Step 3: Walk around your home, yard, or neighborhood (be sure to have your parents' permission or ask them to join you).

Step 4: Using your viewfinder, look for beautiful images in your surroundings.

Step 5: Take pictures of the views you find the most interesting and pleasing to the eye.

Questions to ask one another

- How many new things did you notice during your walk?
- Did looking for scenes to photograph change the way you saw your surroundings?
- What did you notice you were most drawn to while taking pictures? Do you notice a theme in your photographs?

Core Standards

Visual Literacy (1st Grade)

1.V.2.2 Understand how physical location affects what is seen in the immediate environment.

1.CX.1.5 Understand that art is a reflection of the artist's ideas, environment, and/or resources.

Social Studies

1.H.1.1 Explain how and why neighborhoods and communities changes over time.

1.G.1.1 Use geographic tools to identify characteristics of various landforms and bodies of water.

1.G.2.1 Explain ways people change the environment (planting trees, recycling, cutting down trees, building homes, building streets, etc.).

Supplies:

- Phone, camera, or anything that can take photographs and is easily portable
- 8 x 11 paper
- Scissors

Phil Freelon's love of architecture and photography were intertwined. He believed photography was essential to his architecture and he believed that you may find beauty in everyday places.

Tips

- Try to see your surroundings differently by taking your time, paying more attention to the details and finding something in the, to appreciate.
- Use different perspectives - look at things both close-up and far away.
- Experiment with how objects look in relation to one another. Have more than one subject.

Follow-Up Project Idea

Incorporate sketching into your next Neighborhood Exploration Photography session. Bring along paper or sketch pad and pencils or other drawing utensils and draw the scenes that you will photograph. Compare the two. If you can print your photograph, display them side by side.

Artist Dorothy Gillespie



About the Artist

"Do the very best you can with whatever your passions are and let the chips fall where they may."

Dorothy Gillespie (1920–2012) was an American painter and sculptor who enjoyed an artistic career that spanned over 70 years. Known for her tremendous output of colorful, joyful sculptural art, she was among those who blazed a path for women artists during the feminist art movement in the 1960s and 1970s. Gillespie created a monumental 62-foot-tall sculpture in Orlando, Florida, that hung through the center of a spiral parking garage. Called "Encircled Path to the Enchanted Castle," the towering piece was destroyed by a hurricane after its debut in 1998. Gillespie had all its pieces recovered and used them to make new sculptures.



Dorothy Gillespie, Sculpture from Gillespie's Rockefeller Center Exhibit as displayed at Cameron Art Museum in 2021

Gillespie's bright, flower-like creations made of metal and paint have flashed their colors at the Lincoln Center in New York and the Epcot Center in Orlando, FL. She also created an installation that transformed Rockefeller Center into a pastel fantasy garden of plant-like sculptures, some taller than 20 feet. "I could have done something that would have blown your head off because it was so fanciful and so wild, but I didn't want to do that, I wanted to make it work with a very important building." Gillespie owned a house in Wilmington's historic district and lectured at the University of North Carolina at Wilmington (UNCW). Gillespie's sculptures from her Rockefeller Center Exhibit are currently on display in CAM's courtyard and will be up through March 2021 as part of the Dorothy Gillespie Centennial Celebration. You can see them when walking CAM's grounds.

Art at Home Colorful 3-D Totem

Step 1: Tape your paper towel roll to the cardboard base. Do not worry about the tape showing - you will be painting over it.

Step 2: Peel your toilet paper rolls into strips by pulling them carefully apart. Allow them to remain "curly".

Step 3: Paint each strip of toilet paper roll, front and back, using a variety of bright colors.

Step 4: While your strips are drying, paint the base and paper towel roll using bright colors.

Step 5: Allow all painted pieces to dry thoroughly.

Step 6: Using your strong glue, attach the painted strips to the totem, making sure to place them in a way that let them flare out, like Gillespie's sculptures.

Step 7: Clean your work area.

Questions to ask one another

- What does your totem look like to you? Did you mean for it to look a certain way, or did it happen naturally?
- Give your work a title.
- Dorothy Gillespie displayed her works on floors, walls, and ceilings. Where do you think your totem would look best - displayed standing up, on its side, or upside down?

Core Standards

Visual Literacy (3rd Grade)

3.CX.1.5 Use local, natural, or recycled resources to create art.

Science

EX.3.P.2.3 Identify processes (e.g. heating, cooling, cutting, smashing) that result in a physical change.

Supplies:

- Paper towel roll
- Several toilet paper rolls (3 or more)
- Bright colored paint (tempura or acrylic)
- Paint brushes
- Hot glue or another strong glue
- Table cover
- Tape
- Cardboard sheet (side of a cereal box size)

Look at images of Gillespie's sculptures and totems. Notice the bright colors and free flowing shapes she incorporates into her work. Use this as inspiration for the work you will create!

Tips

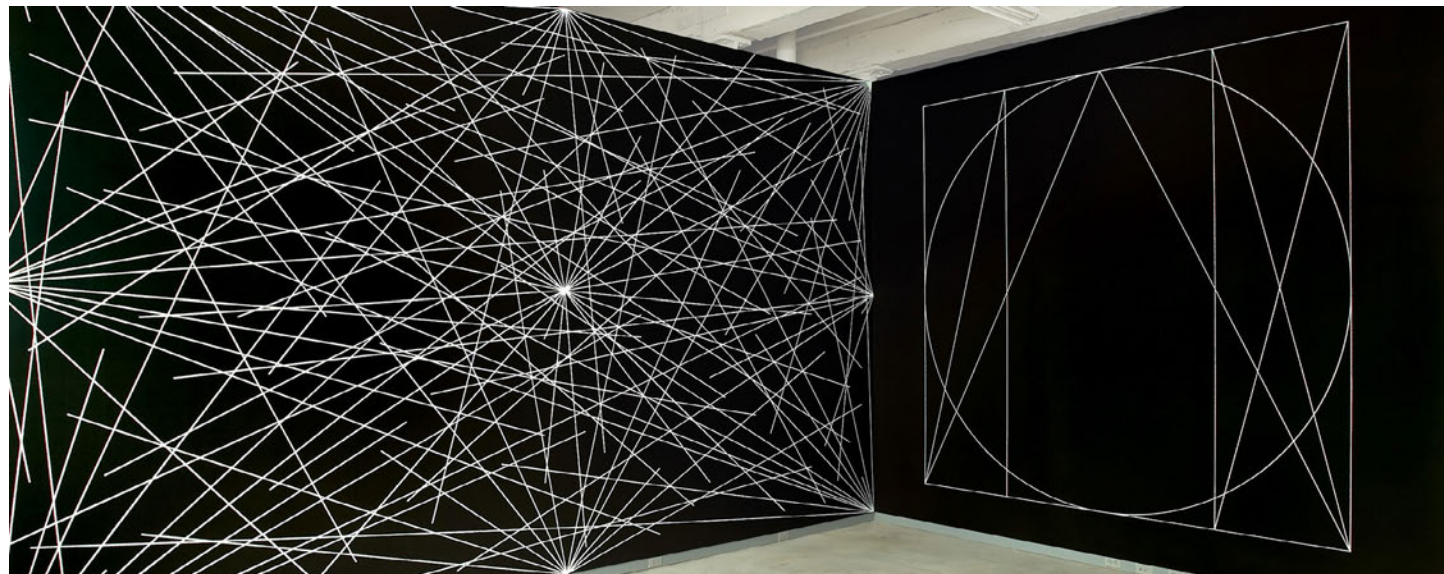
- Think about the colors you will paint with before you begin. Be sure to choose colors that look fun together!
- If you are working with hot glue, be extremely careful and be sure to have a parent or adult present.

Follow-Up Project Idea

Add to your totem with decorative touches, such as tin foil, sequins, colorful gems, etc.

Artist Sol LeWitt

Art at Home Wall Drawing #118



Sol LeWitt, Wall Drawings #289 and #295, 1978



About the Artist

"The idea becomes the machine that makes art."

Solomon "Sol" LeWitt (1928–2007) was an American artist linked to various movements, including Conceptual art and Minimalism. He was known for his drawings, paintings and sculptures (which he referred to as "structures". LeWitt stated that ideas, not physical creations, are the substance of art. LeWitt's methods of using lines, shapes, blocks, and other simple elements made him a key figure in Minimalist Art. However, his primary legacy is his vital role in the development of Conceptual Art. He believed that concepts and ideas are the substance of art, not the final piece that is created.

He developed instructions for wall drawings that are still being created to this day. LeWitt began developing guidelines and diagrams for making works of art by drawing directly on the wall. At first, they used a graphite pencil, then crayon, colored pencil, and later India ink, acrylic paint, and other materials. Many of LeWitt's wall drawings were executed by other people using his guidelines. LeWitt stated that the wall drawings are never the same, as everyone understands the instructions differently and draws lines uniquely. Even after his death, LeWitt wall drawings are still being produced. Many are created for exhibitions and destroyed once the exhibition is over.

In 1971 Sol LeWitt visited the school of the Museum of Fine Arts in Boston. Instead of giving a lecture, he gave students instructions to create a drawing. Below are his exact instructions:

On a wall surface, any continuous stretch of wall, using a hard pencil, place fifty points at random. The points should be evenly distributed over the area of the wall. All of the points should be connected by straight lines.

Step 1: Attach your large paper/drawing surface securely to the wall.

Step 2: Follow Sol LeWitt's instructions above.

Questions to ask one another

- Do you think Sol LeWitt is the artist of this work? He came up with the idea, but you, and others, have created it.
- Sol LeWitt is one of many artists who came up with the idea for a work of art and had other people execute it. Should the people that make the art be given the same amount of credit as the person with the idea?
- How did you feel while making this work? Did you enjoy it? Was it relaxing? Was it tedious? Talk about the way you felt throughout the process.

Core Standards

Visual Literacy (4th Grade)

NC.4.NBT.2 Use concrete and pictorial representations to count up to 100 items.

4.V.2.1 Identify different successful solutions to artistic problems.

Math

NC.4.NBT.2 Use concrete and pictorial representations to count up to 100 items.

NC.4.G.1 Draw and identify points, lines, line segments, rays, angles, and perpendicular and parallel lines.

Supplies:

- Large sheet of paper on a wall
- Pencil
- Straight edges (long enough to work on the size of paper you're using)

Tips

- Though it may sound simple, connecting 50 points can take a very long time and be very large in scale. You can use a lower number if you prefer.
- After you are done, look up how other people interpreted this same assignment!

Follow-Up Project Idea

It's your turn to come up with the idea! Write down instructions for simple drawing project and have a family member make it. You also make a drawing from your instructions and the two of you (or group of you) can compare your final results when you're done.

Artist Roy Lichtenstein



Roy Lichtenstein, *Sunrise* [Detail], 1965, Cameron Art Museum: Gift of the estate of Louis Belden

About the Artist

"Pop art looks out into the world. It doesn't look like a painting of something, it looks like the thing itself."

Roy Fox Lichtenstein (1923–1997) was an American pop artist. During the 1960s, along with Andy Warhol, Jasper Johns, and James Rosenquist among others, he became a leading figure in the new art movement. His work defined the premise of pop art through parody. Inspired by the comic strip, Lichtenstein produced precise compositions that documented while they parodied, often in a tongue-in-cheek manner. His work was influenced by popular advertising and the comic book style. He described pop art as "not 'American' painting but actually industrial painting". Lichtenstein's technique, which often involved the use of stencils, sought to bring the look and feel of commercial printing processes to his work. Through the use of primary colors, thick outlines, and Benday dots (a system devised

to increase the tonal range in commercial printing through a dot screen method), Lichtenstein endeavored to make his works appear machine-made. Lichtenstein restricted his paint colors to imitate the four colors of printer's ink. Rather than attempt to reproduce his subjects, Lichtenstein's work tackled the way in which the mass media portrays them. He would never take himself too seriously, however, saying: "I think my work is different from comic strips – but I wouldn't call it transformation; I don't think that whatever is meant by it is important to art." Most of Lichtenstein's best-known works are relatively close, but not exact, copies of comic book panels, a subject he largely abandoned in 1965, though he would occasionally incorporate comics into his work in different ways in later decades. *Whaam!* and *Drowning Girl* are generally regarded as Lichtenstein's most famous works. *Drowning Girl*, *Whaam!* and *Look Mickey* are regarded as his most influential works. His most expensive piece is *Masterpiece*, which was sold for \$165 million in January 2017.

Art at Home

Pop Art Painting Print

Step 1: Using your pencil and ruler, sketch a picture of a sunrise use *Sunrise* 1965 as a model. Like Lichtenstein, use minimal lines to create the design.

Step 2: Paint in the different parts of the picture using red, blue, and yellow paint, as Lichtenstein does in his work.

Step 3: Let the paint dry.

Step 4: Carefully outline the different areas of paint using markers or sharpies to add to the comic look that Lichtenstein often created

Step 5: Begin creating your Benday dots by applying rows of small dots using your pencil eraser carefully dipped in paint of onto your ink pad. Fill in certain areas with these dots and leave some without dots, as Lichtenstein does in his work *Sunrise* 1965

Step 6: Clean up your work area.

Questions to ask one another

- How did adding the dots affect the way your Artwork looks? Do you prefer it with or without dots?
- Lichtenstein had a very specific style. How would you describe your style when making art on your own? Do any aspects of your style align with Lichtenstein's?
- If you could ask Lichtenstein any three questions, what would they be?

Core Standards

Visual Literacy (5th Grade)

5.CX.1.1 Understand how the visual arts have affected, and are reflected in, the culture, traditions, and history of the United States.

5.CX.2.1 Analyze the relationship between the arts and daily life in product design, print, and digital media.

Social Studies

5.E.1.2 Explain the impact of production, specialization, technology, and division of labor on the economic growth of the United States.

Supplies:

- Poster board or large thick paper
- Ruler
- Pencil
- Markers or sharpies
- Sharpened pencil with unused eraser
- Ink pad or black paint
- Red, blue, and yellow paint
- Paint brushes

Roy Lichtenstein's work is often distinctive because of his use of Benday dots. Look at images of Lichtenstein's work that use Benday dots to create color and shade. Use these images, as well as *Sunrise* 1965 from CAM's collection, as your inspiration for your Pop Art Painting Print!

Tips

- You can choose to paint the entire background or leave some parts without paint. When you begin applying the dots, you can do so over areas that are already painted or in the blank areas.
- Take your time when applying the dots to keep them as evenly spaced as possible. Lichtenstein strove to make his work look like it was printed on a commercial machine, so spacing the dots carefully adds to this illusion.

Follow-Up Project Idea

Create another sunrise painting or choose a new Pop Art subject matter. This time apply your Benday dots by using a sheet of bubble wrap! Take a sheet of bubble wrap, approximately the same size as your painting, and brush it with dark paint. Place it carefully on top of your painting and press down gently. Pull the bubble wrap back and you will have evenly spaced Benday dots!

Artist Joan Miró

Art at Home Imagination Landscapes



Joan Miró, *The Sun (El Sol)* [Detail], 1949



About the Artist

"When I stand in front of a canvas, I never know what I'm going to do - and nobody is more surprised than I at what comes out."

Joan Miró i Ferrà (1893–1983) was a Spanish painter, sculptor, and ceramicist born in Barcelona. In his paintings he combined abstract art with Surrealism. Miró painted "dream pictures" and "imaginary landscapes" in which the linear configurations and patches of color look almost as though they were set down randomly. The poet André Breton, the chief spokesman of Surrealism, stated that Miró was "the most Surrealist of us all." However, Miro never accepted any surrealist doctrine. Rather, his art, like Paul Klee's, seems more connected to modern fantastic art. Miró's aim was to rediscover the sources of human feeling, to create poetry by way of painting, using a vocabulary of signs and symbols, and dream images to express his various themes. In the later part of his career he created a series of small works scattered with symbols of the elements and the cosmos, expressing the happy collaboration of everything creative.

A museum dedicated to his work, the Fundació Joan Miró, was established in his native city of Barcelona in 1975, and another, the Fundació Pilar i Joan Miró, was established in his adoptive city of Palma de Mallorca in 1981 to portray that in his work.

Step 1: Cut out images that you are drawn to from your magazines (animals, flowers, dessert foods, parts of buildings, etc). Make sure you have a variety to choose from (you do not need to use them all in your collage).

Step 2: On your sheet of paper, begin to place some of your favorite cut outs around the page. Make sure there is plenty of space between the cut outs.

Step 3: When you are happy with your design, glue down the cut outs and allow them to dry.

Step 4: Using your drawing utensils and imagination, finish the collage by drawing in the rest of the picture. For example, if you have a picture of someone's face glued down, draw them onto an animal body. If you have a picture of a cupcake, place it at the top of a mountain.

Step 5: Color in any parts of your drawing that you want.

Step 6: Help clean up your work area.

Questions to ask one another

- Give your work a title and write a short description of what is going on in your artwork.
- Did your work come out how you initially envisioned it, or did it change as you worked?
- How many different shapes did you make? How many colors did you use?

Core Standards

Visual Literacy (1st Grade)

1.V.1.3 Recognize that symbols, subjects, or themes are used in the works of others to communicate.

Science

1.G.1.1 Use geographic tools to identify characteristics of various landforms and bodies of water.

ELA

W.1.1 With guidance and support, select a topic and use drawing, dictation, or writing to state an opinion.

Supplies:

- Large paper to paint and draw on
- Paints (3 or more different colors)
- Paint brushes
- Painter tape
- Markers

Before you begin, look at images of Miró's work, especially his paintings. Draw inspiration from what you see and remember that Miró was an artist who took pride in not knowing how his work would turn out - he enjoyed the process!

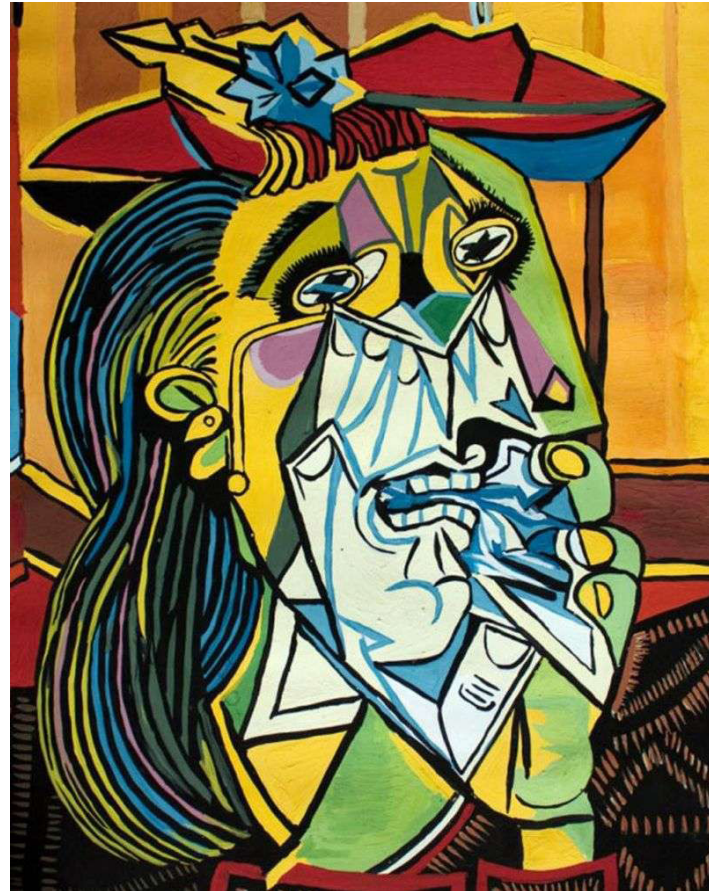
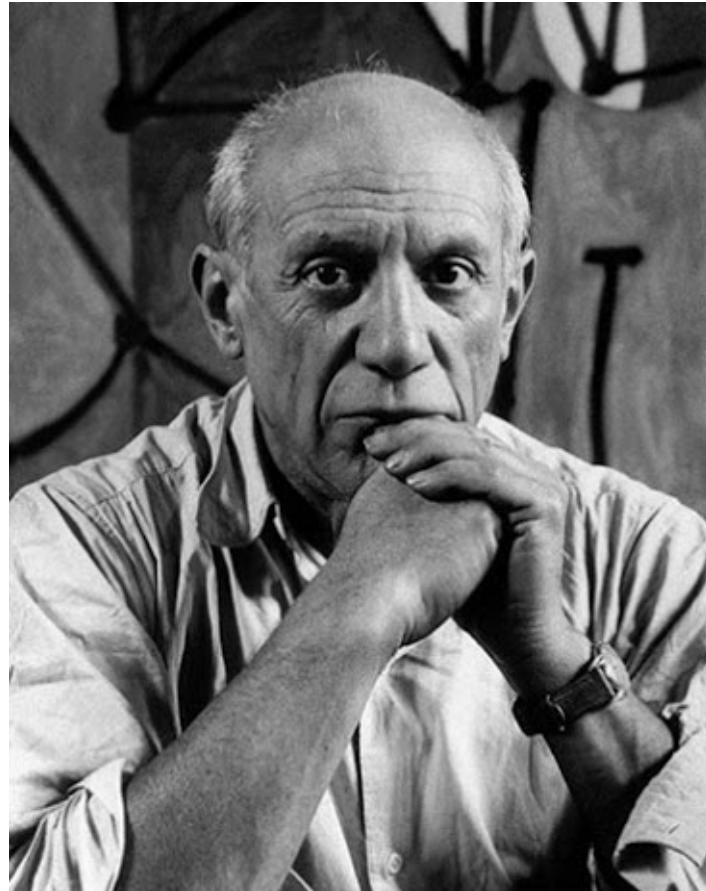
Tips

- Experiment with creating silly shapes as well as traditional one. Try out different colors next to each other for fun combinations.
- Think of creative ways to show parts of a landscape (triangle for a mountain, colorful rectangles for buildings, spots of color for water, etc).
- You don't need to have your plan firmly decided in your mind as you work - you can make your decisions along the way about how it looks and add to it accordingly

Follow-Up Project Idea

Before you create the project, write a description of an imaginary landscape. Use that description to help you design your work of art.

Artist Pablo Picasso



Pablo Picasso, The Weeping Woman, 1937

About the Artist

"Others have seen what is and asked why. I have seen what could be and asked why not."

Pablo Picasso (1881-1973) was a Spanish painter, sculptor, printmaker, ceramicist and stage designer and is considered one of the most influential artists of the 20th century. Along with Georges Braques, he developed Cubism, a movement in art, especially painting, in which perspective with a single viewpoint was abandoned and use was made of simple geometric shapes, interlocking planes, and, later, collage. Picasso demonstrated extraordinary artistic talent in his early years, painting in a naturalistic manner through his childhood and adolescence. During the first decade of the 20th century, his style changed as he experimented with different theories, techniques, and ideas. He went through artistic phases during his career including his Blue period (1901-1904), Rose Period (1904-1906), African Art and Primitivism (1907-1909), and Cubism (1909-1919).

Art at Home Cubist Self Portrait

Step 1: Position yourself comfortably so that you can see your face in the mirror while drawing.

Step 2: using your pencil, sketch your neck and face on the white paper. Be sure to use the whole sheet of paper.

Step 3: Outline your sketch with a sharpie.

Step 4: Color in your self portrait.

Step 5: Cut out your sketch and discard the leftover paper.

Step 6: On your background paper, begin to rearrange your pieces. Move the, around like a puzzle until it is in a design that you like.

Step 7: Glue down your pieces.

Step 8: Place your self portrait collage under something heavy, like a book, so that the collage dries flat.

Step 9: Help clean up your supplies and workspace.

Questions to ask one another

- Does your cubist self-portrait resemble anything else? Give your artwork a title based on what it resembles.
- Do you prefer when art looks realistic or when it looks abstract? Talk about why.

Core Standards

Visual Literacy (4th Grade)

4.V.1.4 Understand how the Elements of Art are used to develop a composition.

Math

NC.4.G.2 Classify quadrilaterals and triangles based on angle measure, side lengths, and the presence or absence of parallel or perpendicular lines.

Mental and Emotional Health

4.MEH.2.1 Identify unique personal characteristics that contribute to positive mental health.

Supplies:

- 2 pieces of paper of the same size (white for the self-portrait, any color for the background)
- Markers
- Black sharpie
- Scissors
- Glue
- Pencil
- Mirror

When you are drawing your self-portrait, do not worry about making it perfect - you will be cutting it into pieces and rearranging them anyways!

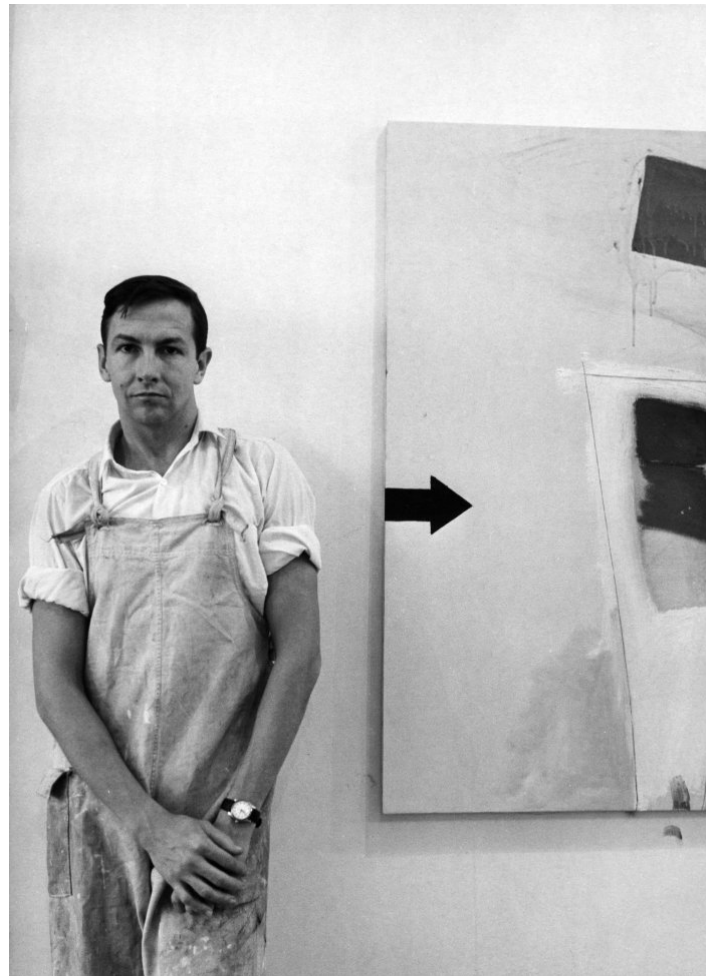
Tips

- If you don't have realistic colors when coloring in your self-portrait, have fun using wacky colors instead!
- When cutting your self portrait, do not make pieces too small. Having about 15 shapes is a good number.
- When you are arranging your self portrait pieces, be sure that pieces are touching so that your cubist self portrait is one large shape.

Follow-Up Project Idea

Instead of a self portrait, do this project with a friend and make cubist portraits of each other!

Artist Robert Rauschenberg



About the Artist

"I think painting is more like the real world if it is made out of the real world."

Milton Ernest "Robert" Rauschenberg (1925-2008) was an American painter and graphic artist whose early works anticipated the pop art movement. Rauschenberg is well known for his "combines" of the 1950s, in which non-traditional materials and objects were employed in various combinations. During 1948-50 he studied at Black Mountain College, North Carolina, under the Bauhaus master Josef Albers and at the Art Students League in New York City. Rauschenberg's first paintings in the early 1950s comprised a series of all-white and all-black surfaces underlaid with wrinkled newspaper. In subsequent works he began to



Robert Rauschenberg, *Estate*, 1963, Philadelphia Museum of Art: Gift of the friends of the Philadelphia Museum of Art, 1967.63.014

explore the possibilities of making art from such objects as Coca-Cola bottles, traffic barricades, and stuffed birds, calling them "combine" paintings. From the late 1950s Rauschenberg experimented with the use of newspaper and magazine photographs in his paintings, devising a process using solvent to transfer images directly onto the canvas. About 1962, he borrowed from Andy Warhol the silk-screen stencil technique for applying photographic images to large expanses of canvas, reinforcing the images and unifying them compositionally with broad strokes of paint reminiscent of Abstract Expressionist brushwork. Among Rauschenberg's preoccupations from the 1970s to the 1990s were lithography and other printmaking techniques. He continued to incorporate imagery from the commercial print media but began to rely more heavily on his own photography.

Art at Home

Found Object Collage Painting

Step 1: Glue your background fabric onto the cardboard. Smooth the fabric with your hands and allow it to dry.

Step 2: Cut other pieces of fabric into thin rectangular pieces that will fit as a frame. Place them to the side to apply after to you paint.

Step 3: Using your pencil or thin tipped marker, sketch out your design.

Step 4: Paint in your design.

Step 5: Once the paint is fully dry, outline parts of it with fabric markers if you like.

Step 6: Glue your fabric frame onto the edges of your background fabric.

Step 7: Clean your work area.

Questions to ask one another

- How did you choose which pieces to use in your collage? How did you decide on their placement?
- Give your collage painting a title. Explain why you chose that name.

Core Standards

Visual Literacy (Kindergarten)

K.V.1.2 Create original art that expresses ideas about oneself.

K.V.2.2 Use sensory exploration of the environment as a source of imagery.

Science

K.P.2.2 Compare the observable physical properties of different kinds of materials (clay, wood, cloth, paper, etc) from which objects are made and how they are used.

EX.K.L.2.2 Describe shared objects and events using attributes (big/small, circle/square, red, green, blue), and location (in, on, out, under, off, beside, behind).

Supplies:

- Flat found objects (part of a cereal box, strip of lace, burlap, etc)
- Newspapers and Magazines
- Scissors
- Glue
- Paint (one to three colors)
- Paint brushes (at least one thin and one thick)
- Large Canvas
- Mod podge or spray sealer (optional)

Robert Rauschenberg was a master of using found objects in his art to create interesting compositions. Look at images of his collages and mixed media works. Take note of the variety of materials and forms he employs and keep this in mind when gathering your found objects.

Tips

- Give some thought to the objects you are placing in your collage. How will each piece work together to form the overall composition?
- Take time when gluing each piece down to make sure that everything is securely attached.

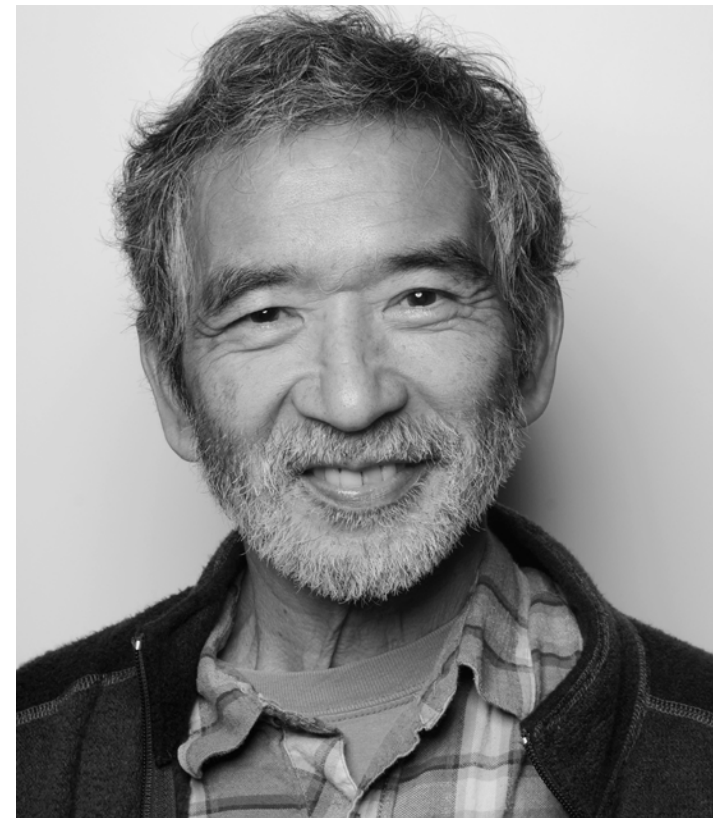
Follow-Up Project Idea

Create a 3-dimensional sculpture using found objects!

Artist Hiroshi Sueyoshi



Hiroshi Sueyoshi, *Rock Garden* [Detail], 2014



About the Artist

"For some reason pottery kind of symbolizes freedom. I'd like to be able to fly too."

Master potter **Hiroshi Sueyoshi** was born in Tokyo, Japan in 1946. Early in his career he was influenced by Shoji Hamada, considered the leader of the 1960s Japanese Folk Art movement. Hamada advised Sueyoshi to experience other cultures before the age of 25 so Sueyoshi moved to Asheville in 1971 to assist in building Humble Mill Pottery. After working in Seagrove, NC, Sueyoshi moved to Wilmington in 1978. He was an instructor at Cape Fear Community College for more than 20 years while he continued to exhibit works at galleries and museums regionally and internationally. In 2007 he became the artist-in-residence at Cameron Art Museum. He is a beloved instructor, mentor and friend to all the many students he worked with. During the course of his career, his work has ranged from his traditional beginnings in functional ceramics in his native Japan, to thick-walled, abstract vessels depicting a universe of landscape and motion, to his more recent large-scale ceramic installations that embody his philosophies on mediation and humanity. In 2014, his retrospective exhibition **Matter of Reverence** displayed at Cameron Art Museum.

Art at Home Zen Garden

Step 1: Begin by drawing a square on your heavy paper, then cut it out.

Step 2: From the left side of your square, draw a triangle with the pencil. Take your pencil to the top left corner, draw a straight line towards the middle of your square. Stop that line, then draw another straight line connecting down to the bottom left corner of your square. This creates your triangle shape.

Step 3: Cut out the triangle, then tape it onto the right side of your square. This should transform your original square into something more similar to an arrow shape.

Step 4: Trace this new shape onto the heavy paper, then cut that out. This is now your sturdy tracing template.

Step 5: On your background paper, start tracing your new shape over and over until you fill up the sheet. Align each new tracing with the last one so there's no space between the shapes and they are repeating side by side.

Step 6: If you want, place the same small design into each shape. You can do this to make the shapes look like something (eyes and a fin to make a school of fish) or simply a decorative pattern.

Step 7: Trace the outline of your shapes with a dark marker.

Step 8: Color each shape a different color - you can do a pattern with your colors (rotating the same two or three colors) or color each shape randomly.

Step 9: Help clean up your supplies and workspace.

Questions to ask one another

- Describe how you felt while you were molding your clay into the different shapes. How did you feel (happy, relaxed, frustrated, etc)? How did the clay physically feel on your hands?
- What was your favorite part of the process? Explain why.
- Look at the face/s you sculpted into your clay. Describe what that person looks like? Imagine what kind of emotion they are feeling based on their expression.

Core Standards

Visual Literacy (3rd Grade)

3.V.1.2 Understand that artists use their art to express personal ideas.

3.CX.1.4 Compare purposes of art in different cultures, time periods, and societies.

Healthful Living

3.MEH.1 Understand positive stress management strategies.

3.PCH.1.2 Classify behaviors in terms of whether they do or do not contribute to healthy living.

Social Studies

3.C.1.1 Compare languages, foods, and traditions of various groups living in local and regional communities

Supplies:

- Clay (air dry clay, model clay, play dough)
- Large flat box (you can always cut a box down so it is approximately 1-2 inches high)
- Glue
- Paint brush
- Sand
- Plastic fork or toothpick (depending on the size of your garden)

Hiroshi Sueyoshi's work *Rock Garden*, 2014, was inspired by his appreciation for Zen Gardens. *"Meditation rooms make you think about your surroundings and environment. The faces in the rocks represent man's relationship to nature. When you meditate everything fades away."*

Tips

- Reference Hiroshi's *Rock Garden* for inspiration when creating your rocks. Vary the sizes and the shapes. Mold a face into at least one of your rocks.
- If you don't have access to sand, complete the project without the sand, and instead carefully draw lines that radiate out of your rock shapes with a colored pencil or marker.

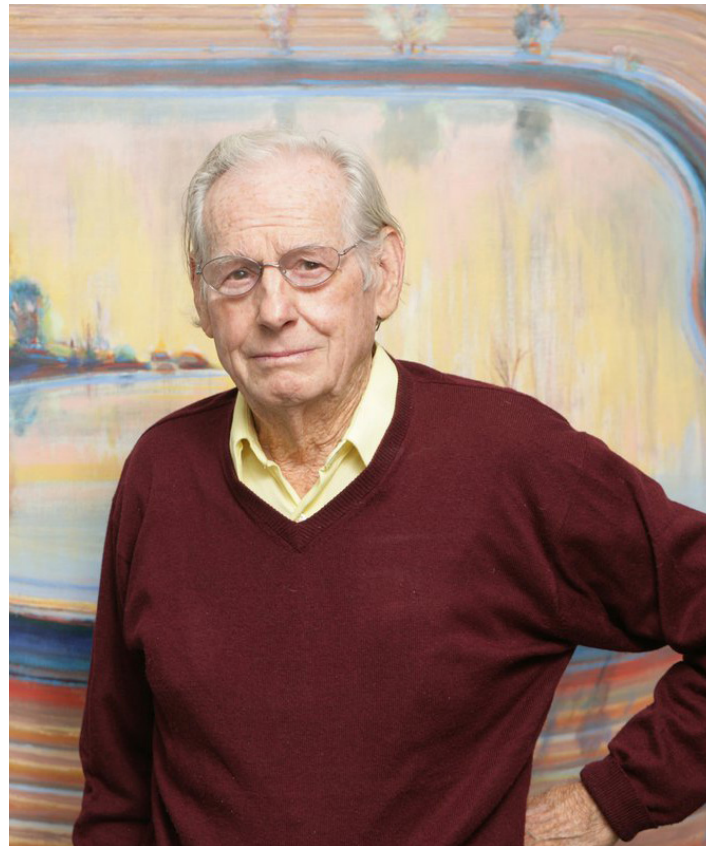
Follow-Up Project Idea

Arrange your box so that it has a roof. You can accomplish this by laying the bigger part of the box on its side into the lid. Create your Zen Garden and include small rocks that you can suspend from the ceiling by molding the clay around string or yarn that you can attach to the roof using glue or tape.

Artist Wayne Thiebaud



Wayne Thiebaud, *Sandwich* [Detail], ed. 36/50, 1970, Cameron Art Museum: Gift of the estate of Louis Belden, Artwork © 2019 Wayne Thiebaud / Licensed by VAGA at Artists Rights Society (ARS), NY



About the Artist

"Commonplace objects are constantly changing... The pies, for example, we now see, are not going to be around forever. We are merely used to the idea that things do not change."

Wayne Thiebaud is an American painter and printmaker best known for his still-lives of edible treats and everyday objects like pies, lipsticks, paint cans, ice cream cones, pastries, and hot dogs—as well as for his landscapes and figure paintings. He is associated with the pop art movement because of his interest in objects of mass culture, although his early works, executed during the fifties and sixties, slightly predate the works of the classic pop artists. Thiebaud uses exaggerated colors and well-defined shadows to depict his subjects.

Art at Home Colorful Chalk Desserts

Step 1: Choose three desserts you'd like to draw (ice cream cone, cupcakes, pie slice, cookies, etc.) or draw the same subject three times. Feel free to look at images of desserts to draw from. Keep your images simple so you can color them in easily.

Step 2: Draw your three dessert images on white construction paper (if your background paper is large enough you can use one sheet for each dessert or draw them all on one).

Step 3: Outline your desserts with sharpie.

Step 4: Color in your desserts with colored chalk, using different colors in each area. Have fun using interesting color combinations! Blend the chalk in with your fingers.

Step 5: Cut out your three desserts.

Step 6: On your background piece of paper, draw a line to indicate a table.

Step 7: Since Thiebaud was known for his use of dark shadows, draw three shadow areas (any color you want) that your desserts will be placed onto. They can be simple ovals.

Step 8: Glue your desserts onto the background paper, slightly on top of their shadows.

Step 9: Help clean up your supplies and workspace.

Questions to ask one another

- Dessert and food were some of Thiebaud's favorite subjects what are your favorite subjects to paint or draw?
- How do your color choices affect the mood of your picture?
- What is the title of your artwork?

Core Standards

Visual Literacy (1st Grade)

1.V.1.3 Recognize that symbols, subjects, or themes are used in works of others to communicate.

1.CX.1.5 Understand that art is a reflection of the artist's ideas, environment, and/or resources.

Math

Reason with shapes and their attributes.

NC.1.G.3 Partition circles and rectangles into two and four equal shares.

- Describe the shares as halves and fourths, as half of and fourth of.

NC.1.G.2 Create composite shapes by:

- Making a two-dimensional composite shape using rectangles, squares, trapezoids, triangles, and half-circles naming the components of the new shape.

Supplies:

- White construction paper
- Larger colored construction paper/poster board for background
- Black sharpie
- Colored chalk
- Scissors
- Glue
- Table cover

This project can get a bit messy because of the chalk and blending the chalk with our fingers. Work outside if possible and have hand wipes or a wet cloth/rag nearby for quick clean-ups.

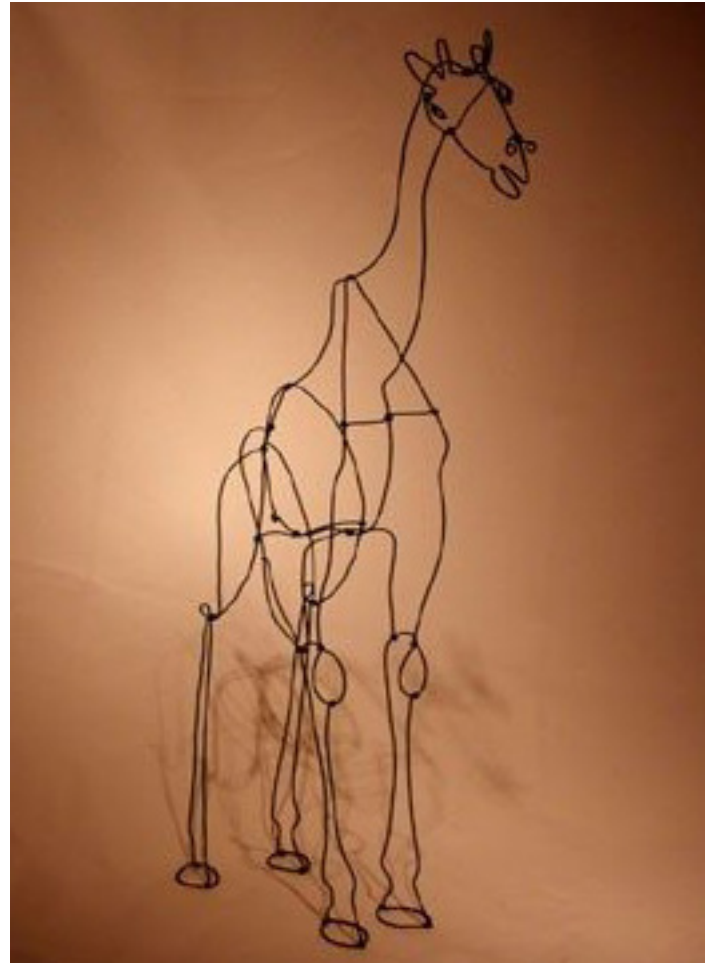
Tips

- Use complimentary colors side by side in the artwork to make your image pop! These colors are opposite each other on the color wheel.

Follow-Up Project Idea

Choose one large dessert image to create, but this time use paint instead of chalk.

Artist Michael Van Hout



Michael Van Hout, *Giraffe* [Detail], 1996

About the Artist

Michael Van Hout started creating professional art over thirty-years ago after studying Forestry at NC State University and graduating with a BSA degree in sculpture from the University of North Carolina at Greensboro in 1980.

His large installations of animals made of wire, copper, and other metals are in Airlie Gardens, The NC Aquarium at Fort Fisher, and Greenfield Lake Park in Wilmington, NC. In addition to wire and metal sculpture, Michael creates wood sculpture, woodcut prints, mixed media, mobiles, paintings, and various commissioned pieces located in museums and in private and public spaces.

In 2004, Michael was a part of a team of seven artists, each of whom created their own sculptures for the Airlie Gardens Bottle Chapel, a tribute to renowned artist, Minnie Evans.

In addition to Michael, the Bottle-Chapel group included his sister, Brooks Koff; Virginia Wright-Frierson; Karen Crouch; Dumay Gorham; Hiroshi Sueyoshi; and guest artist Tejuola Turner.

Michael's current work includes galimotos, dynamic wire sculpture with wheels that turn. In 2016-17, he completed a 3-dimensional metal sign for Foxes Boxes Restaurant at 622 N. Fourth Street and art for a historic shirt factory recently converted into apartments. The art includes wire sculpture in a pocket garden and a mural covering the entire wall of the entrance to South Front Apartments, 1510 S. Third Street in Wilmington, NC.

Michael continues to contribute to the community through his work at DREAMS of Wilmington, Cameron Art Museum, and Leading Into New Communities (LINC).

Art at Home Tin Foil Creatures

Step 1: Find an area to work on where you can spread out your foil.

Step 2: Sketch an animal (or imaginary creature) that you would like to create with your foil. Reference Michael Van Hout's work to help you come up with your design - you will be making the animal's outline, not filling it in solid.

Step 3: Begin to cut or rip pieces of foil and roll them together to create the structure of your animal. Foil is easy to work with so you can pinch pieces together to elongate and reinforce with tape if needed.

Step 4: Build your animal, knowing that you can easily change the shape of your foil if needed.

Step 5: Help clean up your work area.

Questions to ask one another

- What is your creature's name? Tell a story about your creature (you can write one or just tell someone). Where does it live, what is its personality like, what are his favorite things to do, etc.
- Did you enjoy working with foil as your medium?
- How is creating a 3-dimensional artwork different than making something that is 2-dimensional (flat)? Which do you prefer and why?

Core Standards

Visual Literacy (2nd Grade)

2.V.1.4 Understand characteristics of the Elements of Art, including line, shape, color, texture, form, space, and value.

2.CX.2.3 Recognize that some artists work in teams to create art,

Speaking and Listening

SL.2.1 Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.

Science

EX.2.L.1 Compare characteristics of animals.

Supplies:

- Aluminum foil
- Scissors
- Tape
- Paper
- Pencil

Aluminum foil is easy to work with because you can bend it easily and attached more foil onto a piece to make it larger, but it does not break or tear easily. Use this to your advantage and experiment with all kinds of shapes and twists!

Follow-Up Project Idea

Create another creature but this time incorporate other materials (pipe cleaners, craft sticks, foam shapes, etc) into your creation!

Notes

Notes

