

Looking to Learn: Materials for Teachers



Michigan *Legacy* Art Park

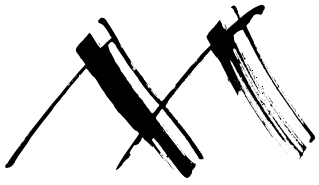
Volume III:

Elements of Art

by *Kristine Harvey*



Sawpath No. 1, By David Barr



Michigan *Legacy* Art Park

About this Booklet

Michigan Legacy Art Park is a 30-acre sculpture park with more than 50 works

of art inspired by people and events that helped shape Michigan's history. Because each sculpture in the Park visually tells a story about Michigan's history, the Park offers a unique opportunity for students to learn through art about the environment, history, math, geography, science and culture.

This booklet assists teachers in making interdisciplinary links between the sculpture in the Art Park and Michigan's Merit Curriculum. It contains ideas and projects to help teachers structure lesson plans based on relevant sculpture. This makes for a lively and meaningful field trip to the Art Park and helps teachers fulfill curriculum goals. Photographs of the artwork can be downloaded from the Park's website for use in the classroom.

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Other Education Opportunities

Field Trips

Trail guides, scavenger hunt material and youth activity guides available for self-guided tours.

Educational Videos

Visit www.michlegacyartpark.org

Artist-in-Residence

Bring an Art Park artist to your school for a unique learning experience.

To request material, more information or schedule a field trip contact:

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Exploring Elements as a Gateway

Exploring Elements of Art as Gateways to Inventive Thinking

It is easy to describe art when it looks like our visual perceptions, as in a photograph of people in familiar settings. When artwork becomes abstract, descriptions become less about nouns and verbs (ie. "the person is standing next to a car") and more about the different aspects of the work. The elements of art--line, shape, color, value, form, texture, and space--give language to more abstract art pieces.

Using the seven art elements helps viewers describe art pieces through a framework that is more concrete and can be applied to any work at the Art Park, local gallery, or any museum. The elements cause the viewer to slow down, dig deep, give tooth to, and truly experience an artwork.

This guide is intended to be used as a tool to deepen your experience in the park and to connect your experience to the past, present, or future. It will guide you through critically observing a work by describing, analyzing, and then connecting it to other thoughts or experiences--ultimately making the experience a new creation for those in the park.

Vocabulary

LINE - Line is defined by a point moving in space. This line can be straight, curvy, zigzagged or however that point may move.

SHAPE - Shape is a two dimensional, enclosed space. A shape can be geometric or freeform.

COLOR - The hue of a color is what we think of as color. The three primary colors are red, blue, and yellow. The three secondary colors are the products of the primary colors: orange, purple, and green.

VALUE - Value in art terms describes the lightness or darkness of a color or the absence of color. Adding white to a color creates a tint. Adding black creates a shade.

FORM - Form is the three dimensionality or volume of a piece. The form includes depth as well as height and width.

TEXTURE - Texture refers to the way things feel or the implied feeling through visual depiction. Textures can be actual or simulated.

SPACE - space can mean the sense of depth in a work of art, real or implied. It also refers to positive and negative space in an artwork, otherwise known as figure and ground.



Five Needles, Michael McGillis

ART ELEMENT: LINE

Line is defined as a point moving in space. With your finger in the air or your drawing tool on paper, trace the lines you see in Five Needles. How would you describe the lines you have just created?

ENCOUNTERING THE ARTWORK

With present company, name everything you see here. What do you see? How many of them do you see? What lines do you notice? How would you describe the lines? In what direction are the lines headed? Of what do these five needles remind you? Why do you say that? What else do they remind you of? What are needles? What are needles doing in a forest?

BACKGROUND

When we think of needles, we often think of sewing needles. But what about pine needles? Look around. Do you see any coniferous trees? Once northern Michigan was covered with many more white pine trees than it has now. Now there are only a few places where old growth forests still stand. Where did they all go? Why did they go? What are the positive and negative consequences of the logging industry in Michigan from 100 or so years ago?

DISCUSSION QUESTIONS

If you are able, stand next to each needle. With your body, mimic the lines that you see present in the work. Look up at the sky! Look down at your feet! Look to where your arms and fingers are pointing.

DRAWING CHALLENGE

Using mainly lines, draw the Five Needles. Add more lines to describe the trees around the sculpture installation. How big do the sculptures look compared to the surrounding trees?

CAPTURING THE EXPERIENCE

As you cozy up to a needle within the forest, do you feel like a human, an animal, or an inanimate object? Remember the giant white pines that stood here before. Close your eyes and think of a fun place you have been before. Imagine it 100 years ago or 1000 years ago. Imagine this place in 100 years from now or 1,000 years from now. What might remain?



Mysterious Traveler, David Pettrakovitz

ART ELEMENT: SHAPE

Shape is a two dimensional, enclosed space. Shapes can be geometric or freeform.

ENCOUNTERING THE ARTWORK

What shapes do you see created by the metal pieces here? What shapes do you see that are made from the spaces between the pieces of metal? What happens to the shapes as you walk around the sculpture?

BACKGROUND

Artist David Pettrakovitz is telling us that this piece is a traveler. Where do you think this traveler originated? Where do you think it's headed? This artist grew up in Detroit at a time when the city was a giant in the automotive industry. He often uses salvaged industrial parts in his sculptures.

DISCUSSION QUESTIONS

What do you think this traveler is? Is it a person? Creature? Invention? Robot? What is the intent of this traveler? Where did it come from? How does it get its energy to create motion?

DRAWING CHALLENGE

Walk around Mysterious Traveler until you find a view that gives you at least five geometric shapes and three freeform shapes to draw. You may draw the metal itself or the spaces created between the metal parts.

CAPTURING THE EXPERIENCE

Close your eyes and picture yourself as a mysterious traveler. Which lands would you visit? What would be your mode of transportation? Would you need wheels? Wings? Motors? Animals? Would you make a noise as you travel? How fast would you move? Would you travel alone or bring someone along?



Serpent Mound, Patricia Innis

ART ELEMENT: FORM

Form is what makes an artwork three dimensional. Form enables you to measure not only the height and width of work, but also its depth. Imagine this sculpture as a flat piece. What would you see? Form is almost invisible because it is more implied than seen.

ENCOUNTERING THE ARTWORK

Walk along the entire serpent. Give words to everything you notice. How would you describe the line that describes the serpent? What shapes are present in this sculpture? What color do you see? What would be the color of the sculpture in autumn? In snowy winter? In the first part of spring?

BACKGROUND

Artist Patricia Innis is directly referencing other mounds, specifically another mound created from the earth by Native Americans in what is currently southern Ohio. This Serpent Mound either dates from the Adena culture within the years of 800 B.C to 100 A.D. or the Fort Ancient Culture dating back to A.D. 1000 - 1650. Although we do not know the original intent of the ancient serpent mound, we do know snakes and eggs. When sculptor Patricia Innis created the MLAP's Serpent Mound, area students created ceramic sculptures as wishes for the world to be preserved in the mound, making it function as many ancient burial mounds, as a keeper of the past for the future. Wishes for things to be eliminated in the world were buried in the egg mound. Artist Innis often works with materials that cannot be purchased in an art supply store, but rather with the elements found in the environment in which her works exist.

DISCUSSION QUESTIONS

If you had to bury something that you wanted to disappear from the world, what would you choose to bury? If you wanted to bury something in the earth to preserve it for a later time, what would that be? What things do we bury to make them disappear? In what do we bury them? What things do we bury to save for later? What other forms are used to contain things?

DRAWING CHALLENGE

Artists often talk about point of view. Try drawing this piece from a worm's eye point of view. Now try drawing it from a bird's eye point of view. Which point of view is easier to draw? If you draw from the bird's eye point of view, can you also include the art park's path and nearby sculpture installations?

CAPTURING THE EXPERIENCE

Forms are manufactured to hold things. Other forms are stretched and pushed to contain things out of necessity. Which burial mounds could you leave behind in the places you have lived and passed through? Would you camouflage the mounds so they would blend into their environment or would they be better served by being emphasized to give them importance?



The Wheels of Progress, Dewey Blocksma

ART ELEMENT: COLOR

In addition to line, shape, and form, artists often use color to make distinctions between different parts of their work or to communicate an emotional component to their work. The primary colors are red, blue, and yellow which can be mixed together to create the secondary colors: purple, green, and orange. Tints of colors can be made of each color by mixing white with a color. Shades can be made by adding black.

ENCOUNTERING THE ARTWORK

There is something rather different about this sculpture compared to many of the others in the park. What do you see in The Wheels of Progress? What else do you see? What are the lines like? What shapes do you see? What geometric form do you see used repeatedly? What colors can you name?

BACKGROUND

Background: If you look at examples of Dewey Blocksma's work you will notice many figures or faces, lots of colors, and a variety of found objects used in inventive ways. Many of his pieces have the ability to move. His works often have characters who seem to be saying something in a clear or hidden way. His work almost always has ties to current events. Artist Blocksma has revealed that the two figures are having a conversation about progress and ways of generating electricity.

DISCUSSION QUESTIONS

Be very still and listen. Can you hear the two figures talking to each other? What might they be saying to each other? What is their conversation about? What if the colors in The Wheels of Progress were only black and white? How does that change their conversation? What if they were made of rusting metals? What would they be talking about then?

DRAWING CHALLENGE

Choose part of this sculpture to draw. If you don't have color with you, make some notes so you can fill in the color later. Don't forget to make notes about the background colors too!

CAPTURING THE EXPERIENCE

Imagine two people having a discussion about clean energy or an invention. Listen to how one person's idea makes another person think new thoughts. Now how does that new thought change the thoughts of the first person? Construct an imaginary invention that is built using ideas from a person and an animal.



Sawpath Series, #1, #3, #5, David Barr

ART ELEMENT: VALUE

Value in art terms describes the lightness or darkness of a color or the absence of color. Adding white to a color creates a tint. Adding black creates a shade. Light and shadow can be powerful elements to a work of art. By using a repeating shape in his sculpture, this artist has manipulated light and dark values to create a repeated pattern in his work.

ENCOUNTERING THE ARTWORK

As you pass by the first and second of these three sculptures, shout out words and descriptors that come to mind. By the time you come to the last of these particular three sculptures, you may have noticed some similarities between them. If this artist was limited to using only three of the seven elements in crafting his works, which ones do you think he would select: line, shape, color, form, value, texture, space?

BACKGROUND

Artist David Barr is looking to the area's history as places that housed lumber camps as a source of inspiration for this series of works. He is also using design structures based on math principles found in nature to organize these arrangements. These structures are based on proportions and repetition

DISCUSSION QUESTIONS

Does this structure remind you of anything? Look on the forest floor. Do you see any similarities between the arrangement of these boards and the natural patterns in nature? Look for acorns, shells, ferns, sticks, fallen trees, or snowflakes for patterns.

DRAWING CHALLENGE

Draw one of these sculptures or part of one using only quadrilateral and various values of light and dark. To get started, draw the shapes first. Next, look for the darkest parts of the sculpture and darken this part of your drawing pressing hard with your pencil or by layering your pencil marks. Next, use a light pencil to mark the lightest parts of the piece and keep this part white. Finally, shade in a middle tone.

CAPTURING THE EXPERIENCE

Step by step. Drop by drop. One step at a time. Inch by inch. What undertakings are easier to accomplish by breaking the task down into simple, repeatable steps? What can be accomplished with everyone doing a small part rather than one person doing all the work?



Left to right: Sawpath Series No. 1, No. 3, No. 5

Satisfaction from Nature, Byung Chang Cha

ART ELEMENT: SPACE

In art terms, space can describe the plane of a surface design, dividing a composition into positive space and negative space. It also describes distance as depicted in a work of art. This piece invites the viewer to look at deep space while looking through the space within the frame. Is the space within the frame or in the positive space?

ENCOUNTERING THE ARTWORK

This work is inviting you to have a seat. Take a look at what you see when you sit on the chair. Be sure to rest for a while and keep on looking. What do you see? What objects do you see? Do you see any motion? What adjectives can you use to better describe what you see? If you stand behind the bench, how does the view change? What would you see if you were here six months from now?

BACKGROUND

Byung Chang was an Interlochen Arts Academy student doing a post-graduate year at Interlochen in the year 2001-2002. Surely Byung Chang Cha had dormmates and classmates who were part of theater arts, dance, and music ensembles. He was no stranger to auditoriums and stages. By designating an arena for your gaze, he's asking you to consider the view before you as your performance. Who are the main leads? How would you describe the setting? What does the score sound like?

DISCUSSION QUESTIONS

The arrangement of the seat and rectangular structure reminds us of other places. Where might you experience a similar arrangement? What would you see in the central window of that imagined arrangement? Imagine a comedian, a poet, a rap artist describing the view through the window in *Satisfaction from Nature*. What might she or he say about the scene?

DRAWING CHALLENGE

Use the frame of this sculpture as the outer shape for your drawing that you create. Step one: draw the frame in the sculpture onto your paper. Take care to make a similarly shaped rectangle on your paper. Next, look for strong lines or shapes in the view and recreate those in your drawing. Make sure the lines, shapes, and textures you draw within the frame continue all the way to the edge of the frame and stop when you reach the frame. Look for shapes that appear multiple times in this frame. Are there leaf shapes that repeat? Are there multiple branches? Where do they appear larger? Where do they appear smaller? Draw at least three of these shapes in different sizes and place them accurately within your drawing. Look at your drawing. Does it have the appearance of creating deep space?

CAPTURING THE EXPERIENCE

We often find ourselves looking at screens: phones, computers, and televisions. What if we slipped a foldable frame in our pockets instead of a smartphone? What different spaces might we observe through our portable frame?



Weeping Willow, Les Scruggs

ART ELEMENT: TEXTURE

Texture refers to the way things feel or the implied feeling through visual depiction. Textures can be actual or simulated. In most galleries, viewers are instructed not to touch. In this setting, however, where the sculpture is exposed to wind, rain, snow, sleet, deer, and birds, we are free to touch the sculpture. The texture is visible on the surface of Weeping Willow. Its twisting form invites us to experience this piece by using our sense of touch through our hands, as well.

ENCOUNTERING THE ARTWORK

First, what do you notice about this sculpture from looking at it from a distance? What do you notice when you walk around it? Now come in under the roof, close your eyes, and feel the sculpture. What do you feel? Where do your hands move?

BACKGROUND

Artist Les Scruggs often creates sculptures from wood and often uses the structure of a Mobius Strip as the basis for his works. A Mobius Strip, named after a mathematician, is formed by taking a flat strip of material, giving it a half twist, and reconnecting it end to end so the strip becomes a twisted, short cylinder. If an ant were to march on the surface of the strip, it would cover both sides in a continuous loop. There is no distinguishable inside or outside.

DISCUSSION QUESTIONS

How can texture be a storyteller? The curves and texture of Weeping Willow invite you to touch it. The sense of touch is activated or enhanced by movement. Movement can imply travel and even time travel. With the twists and turns, ups and downs, in Weeping Willow, what kind of tale is it telling? Is it a simple, short story? Is it a story with high energy or low energy?

DRAWING CHALLENGE

Select a small portion of the sculpture to draw by using a drawing process called cropping. If you have a viewfinder, use it to look for an interesting section to draw. If you don't have a viewfinder with you, crop the view by using your hands and thumbs to create a small frame through which to view a close up of the piece. Draw the shapes you see and use repeated lines or shapes to represent the texture.

CAPTURING THE EXPERIENCE

Use the texture as a metaphor to your own real or imagined epic travel story. Is your story filled with rocky dangers? Will you have periods of smooth sailing in your tale? Will your story contain both ups and downs?



Activities by Grade Level

Third Grade:

Mysterious Travelers: Line and Shape as Building Blocks

At the Park:

When visiting the park, spend ample time at Mysterious Traveler, Five Needles, and the Sawpath Series, #1, #2, #3, and #5. At each sculpture be sure to identify the highlighted element, experience the artwork, read the background information to your group, ask the discussion questions, and give students time to do the drawing challenge. Let the students know that they will be constructing their own Mysterious Travelers back in the classroom. Have them pay attention to how these artists use line and shape as building blocks for construction.

In the Classroom:

Supplies: Found objects from nature and/or from the classroom such as sticks, acorns, seed pods, dried out markers, plastic lids, empty tape rolls, paper towel rolls, popsicle sticks, or other found object items, "cool" glue guns, 5 x 5" cardboard squares for bases, tacky glue or thickened Elmer's glue, twist ties.

1. Have students share their drawings and recollections of each of the three sculptures with a partner. Watch the Mysterious Traveler video on the MLAP website located under the Permanent Collection tab under the Art tab.
2. Have students begin their own mysterious traveler sculptures by selecting nine or so found objects to use to assemble into their own sculpture. Using glue and wire, have the students construct a stack, tower, or figure.
3. As the students work, ask questions about who their travelers are as their sculptures take shape. Are they people? Animals? Mythical creatures? Robots? Giant arrows? From where are they coming and to where are they going? Use these answers to help finish their sculpture with final embellishments of seeds, sequins, paper scraps, or other pieces.
4. Have students present their final pieces with either short written or video-taped explanations telling who the travelers are, where they are headed, and what might happen along their journey.

Modifications:

Use pre-cut paper strips, shapes, and/or popsicle sticks glued onto paper or cardboard to make two dimensional line and shape structures.

Using five black lines, four black circles, and three black triangles, have students draw a mysterious traveler. Finish off the line drawing using colored pencils to add fur, facial features, protective coverings, and other embellishments.

Standards and Benchmarks

3rd Grade VA:Cr1.1.3a Elaborate on an imaginative idea.

3rd Grade VA:Cr1.2.3a Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process.

3rd Grade VA:Cr2.1.3a Create personally satisfying artwork using a variety of artistic processes and materials.

3rd Grade VA:Re.7.2.3a Determine messages communicated by an image.



Mysterious Traveler (Detail) by David Petrakovitz

Activities by Grade Level

Fourth Grade:

Serpent Mounds: Transformative and Filled Forms

At the Park:

When visiting the park, spend ample time at Serpent Mound, Weeping Willow, and the Sawpath Series, #1, #2, #3, and #5. At each sculpture, be sure to identify the highlighted element, experience the artwork, read the background information to your group, ask the discussion questions, and give students time to do the drawing challenge. Let the students know that they will be constructing their own mound replicas to preserve wishes for the world and to swallow up things they want to see eliminated in the world.

In the Classroom:

Supplies: paper, cardboard. Possible options: plastic containers, crepe paper, yarn, paper mache, masking tape, paper strips, popsicle sticks, cardboard. Begin by watching the video about Serpent Mound by artist Patricia Innis on the MLAP site → Art → Permanent Collection. Have students describe the many mound forms that were constructed by the ancient Native Americans in the Midwest.

1. Have students create lists of wishes they have for the world. Have them divide their wishes into two categories: wishes they would like to save for future generations and wishes of things or situations they would like to have disappear.
2. Ask them to cut apart their lists and separate the wishes into two piles on a piece of cardboard they will use as a base.
3. Using tape, cardboard, paper, found objects, fabric, popsicle sticks, or other materials, have students create mounds over their wishes. Before they begin, ask them to consider what shape they would like to make their mound. As a class, brainstorm possible ways to make the cardboard go from being a flat piece of board to something that has form and volume. Use paper mache paste and paper or dry paper to create sculptural forms in the shape of an animal or object. Finish with paint.
4. Have students present their finished mounds to each other. Ask classmates to describe how the viewed work was constructed. Ask classmates to make an educated guess about which mound carries the preserved wishes and which one holds the concerns that are intended to be eliminated. Have them explain their reasoning.

Modifications:

Have students create an outline of real or imagined animal shapes and multiple egg shapes outside of the animal shape. Fill the inside shape of the animal with words, phrases, or drawings of things they want to preserve for future generations. Fill the egg with things or situations they would like to have eliminated.

Have students create a shape collage on a narrow piece of paper. Have students place good fortunes for their futures on small slips of paper and place on select shapes. Using slightly larger versions of the shapes and inventive folds and tucks, have students glue or staple a cover shape to the paper to create a three dimensional version of the shape on the paper.

Have students write down their wishes they would like to have eliminated on paper, place inside a hollow pumpkin and bury it in the ground to decompose. Using permanent markers, have students write positive wishes for the world on discarded compact disks, or plastic lids, to hang outside attached to a tree or fence to share with the world. Add beads, charms, ribbons, or decorative elements to the wishes to attract attention so that wishes will be shared with people passing by.

Standards and Benchmarks

4th Grade VA:Cr1.1.4a Brainstorm multiple approaches to a creative art or design problem.

4th Grade VA:Cr2.1.4a Explore and invent art-making techniques and approaches.

4th Grade VA:Cr2.3.4a Document, describe, and represent regional constructed environments.

4th Grade VA:Re8.1.4a Interpret art by referring to contextual information and analyzing relevant subject matter, characteristics of form, and use of media



Serpent Mounds by Patricia Innis

Activities by Grade Level

Fifth Grade:

Satisfying Views: Lines and Shapes in Space

At the Park:

When visiting the park, spend ample time at Satisfaction of Nature, Five Needles, and The Wheels of Progress. At each sculpture, be sure to identify the highlighted element, experience the artwork, read the background information to your group, ask the discussion questions, and give students time to do the drawing challenge. Let the students know that they will be constructing their own altered observational drawings.

In the Classroom:

Supplies: Drawing supplies or collage materials, index cards, card stock, or file folders, glue sticks.

1. Have students share their drawings and recollections of each of the three sculptures with a partner.
2. Have students create a view finder by cutting out a rectangle from a card. Have students use this to select a view to draw in the classroom or, if possible, outside of the school. Point out that there is a real or hidden line in these views where the sky meets the earth. This is called the horizon line. Make sure the views your students select include a horizon line.
3. Using at least a 12 x 18" sheet of paper, have students recreate the view in their viewfinder by drawing lines or collaging shapes that they see in their view in their work.
4. Have students recall the large, sculptural needles present in Five Needles and the colorful people constructions in The Wheels of Progress. Discuss how the size or scale of the needles and the colorful people figures were surprising to see in the wooded setting at the art park. Have students create either an object or a person in three sizes: small, medium, and large. Cut these out and have students place them in the picture so that they create a feeling of deep space. Larger items will be placed closer to the paper's upper or lower edge. Smaller items will appear closer to the horizon line. Larger items may overlap smaller items.
5. Have students show their work to their classmates. Have classmates describe what they see happening in the pieces and narrate the situation they observe in this illustration.

Modifications:

Use a landscape view from a reference photo instead of an actual view in the classroom or outside.

Have students use parts of their three on-site drawings made at the park to construct a new drawing.

Have students construct an observational drawing using only colored lines made by colored pencil, marker, or crayon.

Standards and Benchmarks

5th Grade VA:Cr1.1.5a Combine ideas to generate an innovative idea for art-making.

5th Grade VA:Cr1.2.5a. Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.

5th Grade VA:Cr2.3.5a Identify, describe, and visually document places and/or objects of personal significance.

5th Grade VA:Re8.1.5a Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.

5th Grade VA:Cn10.1.5a Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art making.



Sawpath Series No. 5 by David Barr

Activities by Grade Level

Eighth Grade:

Line as a Building Block, a Unit of Measure, or a Measure of Time

At the Park:

When visiting the park, spend time at Five Needles, Weeping Willow and the Sawpath Series sculptures. At each sculpture, be sure to identify the highlighted element, experience the artwork, read the background information to your group, ask the discussion questions, and give students time to do the drawing challenge. Let the students know that they will be using line and/or repetition as a method for inventive construction.

In the Classroom:

Supplies: Drawing materials and paper, stamp/printmaking supplies, index cards, cardboard, glue guns, clay, found objects ranging from sticks and acorns to plastic water bottles.

1. In small groups, have students list similarities and differences between the three artists' sculptures. This exercise alone may spark students in a different direction than what is listed here. Encourage students to design their own investigation if that is the case.
2. Inform students that the assignment will be an investigation focusing on the process of using a repeated unit as a building block. Have students choose a way to document their plans and revisions by either writing notes, taking photos, or by making short videos describing their plans, their experiences, and their revised plans.
3. Have students create a base unit. This unit could be a Pop-Tart wrapper, a shape cut from paper, a newspaper page, a toilet paper roll, an altered index card, a block eraser carved with a textural pattern, or a drawn line design. Have students make multiple units and photograph the unit.
4. Have students assemble their units so that they make a regular or irregular pattern or a structure. More units should get added to the piece each day. Have students take photographs each day to document their progress. Encourage them to revise their process as necessary. Bring the pieces to a conclusion. In some cases, students may create a series of units rather than one picture or unit.
5. Have students present their final pieces to each other. Require classmates to provide feedback on the pieces by describing what they see and of what the finished pieces remind them of. Be sure to get a final photo of the final works.

Modifications:

Instead of making three dimensional sculptures, use pre cut paper strips, shapes, and/or popsicle sticks glued onto paper or cardboard to make two-dimensional line and shape structures.

Using precut paper strips, have students assemble multiple Mobius strips with the help of a stapler. Use string to create a hanging installation of these units. Vary the color, the size, the proximity and heights of the hanging units to shape your installation space.

Using the strip of a paper Mobius strip as a canvas, have students illustrate two events that have a beginning, a middle, and an end on the paper. After the strip's ends have been fastened together, have the student reflect on what story is conveyed when it is read following the Mobius path

Standards and Benchmarks

8th Grade VA:Cr1.1.8a Document early stages of the creative process visually and/or verbally in traditional or new media.

8th Grade VA:Cr2.1.8a Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of art making or designing.

8th Grade VA:Cr3.1.8a Apply relevant criteria to examine, reflect on, and plan revisions for a work of art or design in progress.

8th Grade VA:Re8.1.8a Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, artmaking approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.



Five Needles by Michael McGillis

Activities by Grade Level

High School:

Conversational Progress: Imaging Colorful Dialogue

At the Park:

When visiting the park, spend ample time at The Wheels of Progress, Satisfaction in Nature, and Mysterious Traveler. At each sculpture, be sure to identify the highlighted element, experience the artwork, read the background information to your group, ask the discussion questions, and give students time to do the drawing challenge. Let the students know that they will be composing pieces that contain images of diverse subjects, opposing ideas, or unusual juxtapositions.

In the Classroom:

Supplies: Paper, any or all art room supplies.

1. Have students watch the videos of artist Dewey Blocksma talking about his The Wheels of Progress and David Petrakovitz talking about his Mysterious Traveler found on the MLAP page under the Permanent Collection tab under the Art tab. In small groups, have students reflect on who are mysterious travelers we see in our own communities. Have students reflect on the questions, "What is progress?" and "Have we really made progress?" Ask students to imagine a conversation between two parties that may have different answers to those questions.
2. Students will be making visual imagery that forces the viewer to consider different perspectives in one work of art. The artwork doesn't need to provide answers, but rather create a space where a conversation can take place or through which a traveler may pass.
3. Create a background drawing or collage of an interior or exterior space. Place a traveler figure or two figures having a conversation in the space.
4. Using your collage as a reference, select any drawing or painting to recreate this conversation in your own illustrative style. Consider contrasting the subjects or figures of the piece from the background by using a variety of colors for the figures in the painting and keep the background in neutrals or a monochromatic color scheme.
5. Discuss possible locations where these pieces could serve as provocative murals.

Modifications:

Create a collage only.

Create the image on a ceramic vessel or on a cardboard cylinder covered with paper.

Illustrate the two positions on two sides of a long paper. Connect the paper in a twisted loop to form a Mobius strip so that the two opposing ideas will have to have contact with each other.

Use a projected light to cast a silhouette of a person's face onto a piece of paper. Trace a projection of another person facing in the other direction. Cut out the shapes and glue them onto a piece of paper so that they are facing each other. Fill the space in between with an imagined conversation between the two people.

Create a visual indicator or symbol that dialogue is happening between the two parties.

Standards and Benchmarks

H. S. Proficient VA:Cr2.3.Ia Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.

H. S. Advanced VA:Cr1.1.IIIa Visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change.

H. S. Proficient VA:Re.7.1.I Hypothesize ways in which art influences perception and understanding of human experiences.

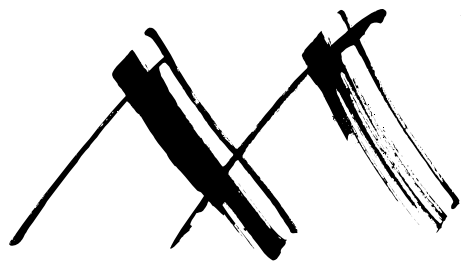
H. S. Proficient VA:Re.7.2.Ia Analyze how one's understanding of the world is affected by experiencing visual imagery.

H. S. Accomplished VA:Re.7.2.IIa Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.

H. S. Advanced VA:Cn10.1.IIIa Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.



ABOUT THE AUTHOR: Kristine Harvey is a practicing artist and art educator. She has been living in Arcadia with her husband since the last century and is the mother of two creative adult children. She paints mainly in the summer and thoroughly enjoys working with her Frankfort Elberta Area School students throughout the school year.



Michigan *Legacy* Art Park

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