
Abstract Expressionism Painting - Day 3

Kansas State Standard VA:Proficient:1.4.2

Standard 1: Understanding and applying media techniques and processes.

Benchmark 4: The student analyzes media, techniques, and processes to create specific effects that intentionally communicate through works of art.

Indicator 2: The student intentionally takes advantage of the qualities and characteristics of art media, techniques, and processes for enhancing communication of experiences and ideas.

Objectives

- Students will reflect on, re-engage, revise, and redefine their action paintings into alternate compositions through collage.
- Students will explore experimentation and risk taking within their artwork.

Art Production

Anticipatory Set: (2minutes)

Arshile Gorky Quote: "I don't like that word 'finish'. When something is finished, that means it's dead, doesn't it? I believe in everlastingness. I never finish a painting – I just stop working on it for a while. I like painting because it's something I never come to the end of." Ask students to respond to this quote. Is a painting every "finished"? Does "finished" have to mean "dead"?

Each student's table will have their 2 action paintings, a piece of 12"x18" drawing paper, a pair of scissors. Rubber Cement should be available for when students are ready for it.

State Objectives: (3minutes)

Take some time to examine your action paintings, find piece that look interesting, contrast, have similarities, etc. Cut apart your action paintings and reassemble them into a finished piece that shows unity and intention. You may find that you begin to create a figural image like de Kooning, the appearance of controlled chaos like Pollock, or large areas of abstracted black and white like Kline. This process is a further extension of the expressionist work process. You might want to use pieces from more than one of your action paintings in your collage. Go with your gut, make split second decisions, these are manifestations of your inner self and will result in a much more interesting composition than one you carefully think out before cutting.

If students finish early: Two is better than one! We do all our paintings in sets of two so we can learn from the first one and hopefully have more success with the

Unit: Abstract Expressionism

Class: Painting

Medium: Painting

Durations: 45 minutes

Materials

Previous Action Paintings
12"x18" 90lb Drawing Paper
Scissors
Rubber Cement

Elements of Art

Line

Principles of Design

Rhythm, Movement, Unity

Vocabulary

Abstract Expressionism- A post-World War II art movement in American painting, developed in New York in the 1940s. It was the first specifically American movement to achieve international influence and put New York City at the center of the western art world, a role formerly filled by Paris. The movement stretched from the 1940s to 1960s.

Art History

For Abstract Expressionists, the authenticity or value of a work lay in its directness and immediacy of expression. A painting is meant to be a revelation of the artist's authentic identity. The gesture, the artist's "signature," is evidence of the actual process of the work's creation. It is in reference to this aspect of the work that critic Harold Rosenberg coined the term "action painting" in 1952: "At a certain moment the canvas began to appear to one American painter after another as a space in which to act --- rather than as a space in which to reproduce, re-design,

second. Create a second collage from the remnants of your action paintings.

Demonstrate: (During Stating of Objectives)

Show students the exemplar of a collage made from action painting. Allow each student a moment to study it up close as you go over the objectives for the lesson today.

Independent Practice: (25minutes)

Students will explore altering an artwork to create a new piece by cutting apart their action paintings and reassembling them into two 12"x18" compositions. Students may cut apart their action paintings using scissors or tear them apart; whichever is more conducive to the mood/feeling they wish to convey. The pieces should be glued securely to the 12x18" paper using a glue stick and any hanging remnants trimmed from the edges.

Closure: (15minutes)

(5minutes) Reflection: we'll discuss as a class the aesthetic questions, art criticism question, and any other thoughts about the experience.

(10minutes) Clean Up: Finished & work in process collages should be placed on the ceramics stands to dry. Glue sticks and scissors returned to their bins on the center table. Action Paintings should be returned to the back room, being careful to keep your pieces together and separate from other painter's pieces.

-Wednesday we will finish up our collages and look at another section of Abstract Expressionism, Color Field painting. We'll talk about how color can affect the mood/feeling of a piece and add some color to one of our collages.

Aesthetic Questions

Is this art?

Do you think this could be considered a portrait?

Is this more or less of a portrait because you've altered the piece?

Art Criticism/Analysis Questions

Was it difficult emotionally to cut apart your artwork and reassemble it?

Do you think the act of cutting apart & reassembling your work can be expressive?

Is it more or less expressive because it is modified from the original painting?

analyze, or 'express' an objective, actual or imagined. What was to go on the canvas was not a picture but an event."

Modifications/Notes

I again see no necessity for modification in this lesson.

The PowerPoint presentation will be available to all students through Google Classroom if they would like to look at it.