



Academic Resources for Teachers & Students

Picturing The Iconic:
Andy Warhol to
Kara Walker

10.24.15 — 01.03.16

6-8

kimballartcenter



TABLE OF CONTENTS

Lesson Overview	1
Supplies	1
Core Curriculum Tie - Ins	1
Picturing the Iconic: Exhibition Overview.....	2
Lesson Plan	3-4
Vocabulary	5

Lesson Overview

Lesson Plans

Designed to extend and enhance the learning experience of our exhibits while linking to core curriculum subject matter.

Lesson Objectives

- Identify rhythm as a principle of design that indicates movement by the repetition of elements.
- Complete a sequence of drawings in which one motif is transformed into another through progressive change.
- Recognize rhythm in artworks.
- Critique the use of rhythm in artworks.
- Use color to enhance the rhythmic quality of the work.

Core Curriculum Tie-Ins

Sixth Through Eighth Grades: Visual Art, Science and Social Studies

Lesson Overview

On the ARTS tour, students will learn about pop art culture and how technology and reproduction has changed art and the world around us through the KAC's exhibit Picturing the Iconic: From Andy Warhol to Kara Walker. This lesson extends that learning and explores how rhythm and movement causes progressive change and/or transformation over time.

Length Of Lesson: One to Two Class Sessions

Supplies

- White drawing paper.
- Rulers
- Pencils
- Student drawing paper
- Student handwriting paper
- Markers/crayons/colored pencils
- Variety of Drawing Pencils

Picturing the Iconic: Exhibition Overview

It is with this pop culture framework that the exhibition and its contents was created. Started as a selection of Pop Art with works by Andy Warhol, Roy Lichtenstein, and Robert Indiana, the scope expanded to encompass a wide range of imagery dating from the late 1960s through the present. Broadly there are themes: Consumer goods, Pop Culture, Architecture, Religion, The Body, Ideas, and Violence. The idea was not simply to show the “Iconic” but also to play off the idea of what it means (in pop culture or even in semiotics) to be Iconic or, by contrast, anti-iconic. It was also to show various ways that artists use humor to get at darker issues about politics, religion, and Western culture.

Selected from the vast graphic art collection of Jordan D. Schnitzer and the Jordan Schnitzer Family Foundation, the exhibition brings together eighty-eight works by thirty-six artists. Jordan D. Schnitzer purchased his first work of art when he was fourteen years old from the Fountain Gallery. This was the first contemporary art gallery in Portland, Oregon, owned and operated by his mother Arlene Schnitzer. His initial acquisition turned into a lifelong pursuit to collect, share, and promote the visual arts. While he furthers the family legacy of supporting regional artists in all mediums, Mr. Schnitzer began buying contemporary prints and multiples in earnest in 1988. Prints and multiples seized his interest for their technical versatility and collaborative process.

This exhibition was supported through generous donations by Gertrud Parker, Jean Schulz, Jack and Diane Stuppin, Eric and Debbie Green. Jordan D. Schnitzer made the exhibition possible as part of his foundation’s commitment to lending works to museums.

Lesson Plan

Preparation:

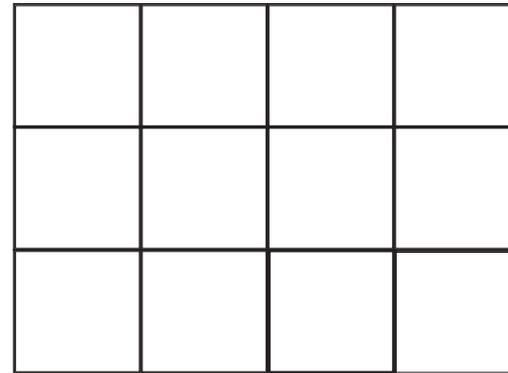
- The work of Futurists in companies is to predict the rhythm of future changes and trends so that companies can plan for changes and opportunities. Give examples of Futurists in companies.
- Take the same idea of rhythm and change and illustrate the effects of rhythm in artwork and discuss.
- Discuss choosing a motif and transforming it by changing size, value, color, and detail to show progression.

Lesson:

- Have students choose a simple motif - an ordinary object, animal or person. Think of a likely resulting motif for the transformation process. The two motifs may be either visually or conceptually connected. (Examples: seed into flower, cocoon into butterfly, banana into airplane, bicycle into sunglasses).
- With ruler and pencil, divide paper into desired size and number (5-12) of connecting blocks.



or



Lesson Plan Continued

- Draw chosen motif in first block.
- Proceed with drawings in successive blocks, creating a progressive rhythm by gradually changing the first motif into the resulting motif, through the use of detail, size, color, or value.
- Use colored pencils, crayons or markers to complete the drawing.
- Share and evaluate completed transformation drawings for a group observation and discussion.

Art Lessons for the Middle School: A DBAE Curriculum

Instructional and Additional Resources:

- Arttalk, by Rosalind Ragans
- “Dynamism of a Dog on a Leash”, by Glacomo Ballo
- “Nude Descending a Staircase”, by March Duchamp
- “Red Cross Train”, by Gino Severini

Vocabulary

Futurism

Concern with events and trends of the future or which anticipate the future (noun).

An artistic movement begun in Italy in 1909 that violently rejected traditional forms so as to celebrate and incorporate into art the energy and dynamism of modern technology. Launched by Filippo Marinetti, it had effectively ended by 1918 but was widely influential, particularly in Russia on figures such as Malevich and Mayakovsky.

Rhythm

Rhythm is the arrangement of sounds as they move through time. It is a strong, regular, repeated pattern of movement or sound. It is a particular type of pattern formed by rhythm.

Motif

A decorative design or pattern. A distinctive feature or dominant idea in an artistic or literary composition.

Repetition

The action of repeating something that has already been said, written, or visually created.

Movement

An act of changing physical location or position or of having this changed. A group of people working together to advance their shared political, social, or artistic ideas.

Progressive Movement

The Progressive Movement was an effort to cure many of the ills of American society that had developed during the great spurt of industrial growth in the last quarter of the 19th century.