

Introduction to Art

**To be used for all art students unless otherwise instructed
by the High School art teacher**

(Grades 9-12)

**Learning in Place
April 27 – May 15**

(Week 6, April 27-May 1)

(Week 7, May 4-8)

(Week 8, May 11-15)

NPS ARTS DEPARTMENT

Review Weeks 1- 3

March 16th - April 3rd

Introduction to Art Packet-

This can be found on the NPS website under Learning in Place-
The Art packet for weeks 1-3 was to be completed by **all art classes**.
If you have not done this yet, please work through these things first.

Next move on to the lessons for weeks 4 & 5.

Finish weeks 4 & 5 before you begin 6, 7 & 8.

**All Introduction to Art students and
All Students taking Other Art Courses
Should complete this packet.**

Some schools have offered supplementary materials for more advanced level art classes, for all weeks after April 3rd. If you have not heard directly from your teacher, providing different instructions, Please complete this packet to fulfill your fine arts elective credit.

**If you are in your 3rd or 4th year of an Arts elective-
Please check with your High School Arts teacher.**

Pacing Guide:

Students should spend approximately 3 hours a week on their fine arts elective.

Materials:

We assume the following basic art materials may be available in your home:

Paper, pen, pencil, colored pencil, markers, glue, string, paintbrush, found objects, household objects

****If the lesson requires something you do not have please contact your art teacher directly so that you can receive alternative instructions and support****

Week 6

April 27th-May 1st

1. Ask a family member to model for you. Think about how the body position and body language can convey a mood and pose them according to how you want them to look from the point of view that you are drawing. Pose them with interesting props, pets or fabrics. Use pencil and add shading- to show value, and use thick and thin lines to show textures and shapes in the scene. Do at least 2 drawings; either the same person from 2 different views or two different family members.

(Approx. 30 min each sketch- 1 hour total)

2. Select your favorite one of these sketches to make into a more finished drawing/ painting. If you don't have any paint or ink- try to make your own- boil some coffee or tea for a few minutes to make it more concentrated. Once it is cool you can paint with it like you would use India ink. You can use this same technique to make colors with juice, soda or other foods that have a strong color. Only use natural things to make ink with- no chemicals, perfumes or cleaners. If you have the Internet watch instructional videos on making natural inks (only try this with parental permission). Use whatever materials you have around the house if you don't want to try and make ink. Look at the portrait/ figure paintings of Alice Neel for inspiration. Seen below

(Approx. 2 hours)



Week 7

May 4th -8th

1. Look at the works of Bruce Nauman and Barbara Kruger provided here and read the definition of Conceptual art.
2. In Bruce Nauman's work, his sculpture made of Neon- says "The True Artist Helps the World by Revealing Mystic Truths"- Do you agree or disagree with this statement? Write 4-6 sentences about what you believe Artists help the world with...(Approx. 1 hour)
3. Next look at Barbara Kruger's work. In her environmental conceptual work at the MOCA in LA, she asks, "Who is beyond the law? Who is bought and sold? Who is free to choose? Who does the time? " IF you could make a work of conceptual art that asks important questions, what would you ask, or what statements would you make? Imagine that you could say anything you want and create a large public work of art...what would do? What materials would you use? Where would it be located? Make a drawing or 3D model of your proposal and explain your rationale in 4-6 sentences. In your drawing or model please include color, think about size and scale of the words...add other sculptural elements as needed for your design. (approx. 2 hours)

CONCEPTUAL ART

What is it?

- Art that is intended to convey an idea or concept to the perceiver and does not involve the creation or appreciation of a traditional art object such as painting or sculpture.
 - The idea behind the work is more important than the final work
 - Uses images and objects to make the viewer think, and to think particularly about what art is and what it means
 - Rejected the idea of "art should be pretty"
 - Rejects conventional painting and sculpture



Week 8
May 11th-15th

1. Look at the works by Bridget Riley and Read about OP art.
2. Using paper- 8x10 or larger- use pencils, markers, or paints create your own interpretation of OP art inspired by Riley. Create an abstract pattern with optical effects, and use the principles of design to make a strong composition. Think about pattern and color. Be as precise and exact as you can, just like Riley is in her work. (approx. 1.5 hours)
3. Next make a 3D version of an OP art work using the technique of paper weaving. Any colored paper, magazine images, photos, or scrap paper of any kind can be used. Look at the examples and instructions here to try this technique. (approx. 1.5 hours)

OP Art: A twentieth century art movement and style in which artists created the illusion of movement on the picture surface by means of optical illusion.



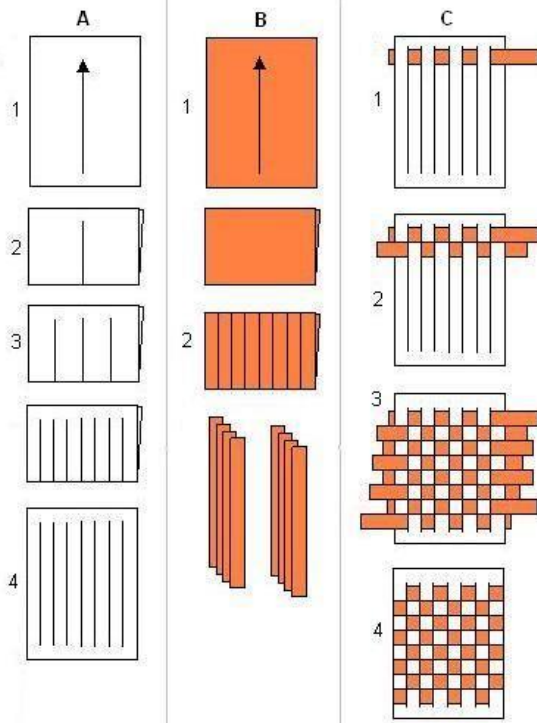
INSPIRING ARTIST:

Bridget Riley: (1931-)

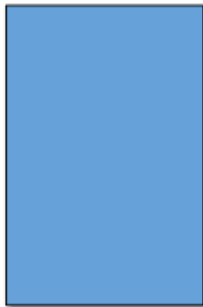
Bridget Riley began her first Op Art paintings in the late 1950's, working only in black and white and using simple geometric shapes –squares, lines and ovals to create artwork which give the illusion of movement. Although she investigated many areas of perception, her work, with its emphasis on optical effects, was ever intended to be an end in itself. By the end of the 1960s, Riley was using a full range of color. Sometimes lines of color are used to give a shimmering effect, while other works fill the canvas with tessellating patterns. Bridget Riley's major paintings are very large and may take six to nine months to develop, almost to evolve. She begins by making small color studies. Everything is painted by hand – no rulers, masking tape or mechanical means are used when actually applying the paints. Riley has worked with assistants since the 1960s because of the large scale and the need for great precision.



paper weaving example -scrap pieces



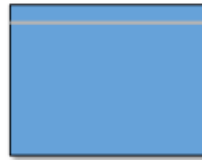
1. Start with a 4.5"x6" piece of paper.



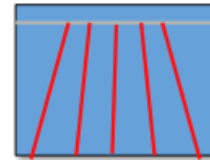
2. Fold paper in half (hamburger-style).



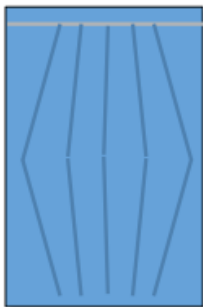
3. Using a ruler, draw a line on the open (not folded) side of the paper about 1cm from the end. Students will cut to – NOT past, this line.



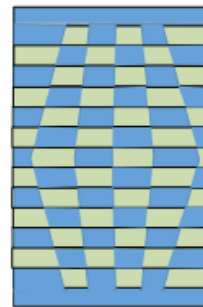
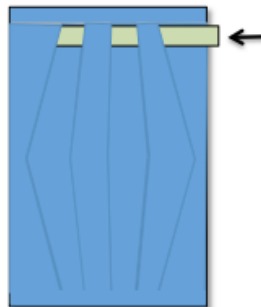
4. Create a series of cuts starting on the fold all the way to the pencil line. Cuts can be straight, slanted, wavy, etc. This will create the warp strips.



5. Unfold your piece of paper to reveal your paper loom.



6. Cut strips of paper to create weft strips to weave into your paper loom. You will weave these in following an 'AB' pattern. Over one warp strip, under the next, over, then under, etc...



7. Once you have woven in one weft strip, you will begin weaving your second strip directly below your first. When you weave this strip in, be sure to start opposite of the way you began the first strip. For example, my first strip began over, so my second should begin under. Continue weaving until completed.

**Weft strips do NOT have to be identical. You can make them straight, wavy, different sizes, etc.*

