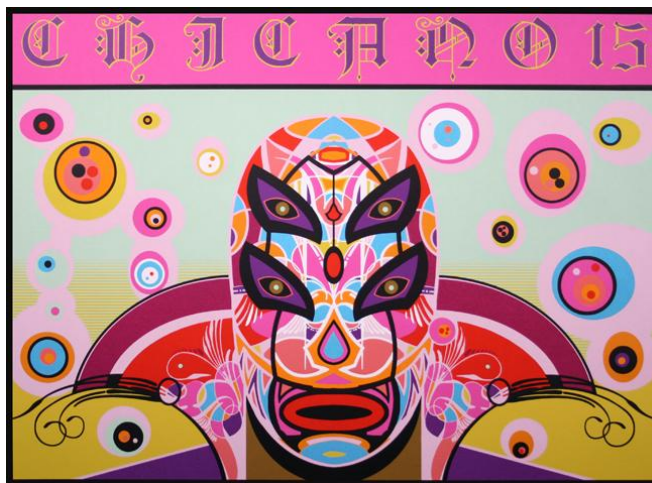


**Pride in Place:
Investigating the Cultural Roots of Texoma Artists**

**A Unit of Instruction Prepared for
The Wichita Falls Museum of Art at Midwestern State University**



by Wichita Falls Art Teachers Pam Stodghill Day, Audra Miller, Carol Rose, and
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*This unit contains lessons for grades K-12. Teachers are encouraged to adapt
lessons for use with other grade levels.*

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Pride in Place: Investigating the Cultural Roots of Texoma Artists*

TABLE OF CONTENTS

<u>INTRODUCTION</u> Pride In Place: Investigating The Cultural Roots Of Texoma Artists	4
OUT OF THE ORDINARY: EXPLORING CHICANO VISUAL CULTURE WITH QUINTIN GONZALEZ AND JOE BRAVO	7
SCULPTURE UNEXPECTED:CONSTRUCTIONS INSPIRED BY LUIS JIMENEZ	14
PORTRAITS IN PLACE:ENVIRONMENTAL PORTRAITS INSPIRED BY DAVID BATES	23
SELF PORTRAIT COLLAGE: USING THE COMBINES OF ROBERT RAUSCHENBERG FOR INSPIRATION.....	29
PIXILATED PORTRAITS: STUDYING COLOR IN PEOPLE AND OBJECTS WITH ELIZABETH ALFORD	37
EXPLORING LOCATION AND PLACE WITH KARL UMLAUF	47
STORY QUILTS: EXPLORING AFRICAN AMERICAN CULTURAL HISTORY WITH MARION COLEMAN	55
IMAGINATION FASCINATION COLLAGRAPHIC PRINTS INSPIRED BY WANDA EWALT	62
MURAL, MURAL, ON THE WALL: CELEBRATING THE ART OF RALPH STEARNS.....	69
PRIDE IN PLACE:_EXPLORING COMMUNITY AND CULTURAL ROOTS OF MARY STEPHENS	76
THE ART OF JEANNETE HEIBERGER: HONORING NATIVE AMERICAN CONTRIBUTIONS TO TEXOMA CULTURE	85
TOKEN RESPONSE GAME.....	95

INTRODUCTION

Pride In Place: Investigating The Cultural Roots Of Texoma Artists

This unit features artists with Texas ties collected by the Wichita Falls Museum of Art along with living artists grounded in the culture of Texoma, the land where Texas and Oklahoma meet. The artists include Elizabeth Alford, David Bates, Joe Bravo, Marion Coleman, Wanda Ewalt, Quintin Gonzalez, Jeanette Heiberger, Luis Jimenez, Robert Rauschenberg, Ralph Stearns, Mary Stephens, and Karl Umlauf.

The unit was developed by a team of art teachers from the Wichita Falls schools: Pam Day, Audra Miller, Carol Rose, Claire Walker Ross, along with Mary Helen Maskill, Wichita Falls Museum of Art, Nancy Walkup, Director, North Texas Institute for Educators on the Visual Arts, and Elizabeth Langdon, Doctoral Candidate at the University of North Texas, and through the generous support of the Priddy Foundation in Wichita Falls, Texas. Langdon's doctoral research focusing on place-based art education and intergenerational learning in art follows.

Place-based Art Education

Our identities and who we become are grounded in place. Place provides a background for artists' lives and artwork and may be expressed overtly or in more subtle ways. The artists in this unit reflect the rich cultural heritage of Wichita Falls area, with roots beyond the geographical borders of Texas into Oklahoma and Mexico.

How artists have faced challenges such as race or ethnicity, or more subtle restraints such as gender, familial responsibility, and the economy, is a common factor running through the stories these artists tell. This unit, designed by art teachers for teachers, includes a variety of lessons for different grade levels, based in the visual art

of this area, and gives students many opportunities to explore their creative selves and relate to people and places rooted in this area.

By learning the stories of how the featured artists have successfully turned challenges into opportunities, we hope to inspire students to learn/discover their own creative expressions. We also hope that teachers and their students will become more familiar with the work at the WFMA as well as the rich visual and material culture of Texoma and the artists that live in the community.

The Bigger Picture

For more than 30 years, art education theorists have recommended making the local a part of curriculum, which includes a focus less on concepts of universal truth in favor of local and personal narratives. Studying local place in art education is a way to understand the roots of local visual culture and how it reflects a sense of place and local history. Locally generated art can reveal values that are locally shared.

Locals are experts in community norms of beauty and local artists have unique perspectives of place. Bringing these aspects of place into an art curriculum can enliven discussions and enlighten young minds to envision a community in the future where they can have an impact.

More recently there has been a call for educators to connect learning to the local, to ground learning in student's direct experience of their environment to counter the placelessness that is the result of standardized curricula and testing. Place-based educators see the locale, the culture, climate, and community, as part of a learning environment and each of these are inseparable from the rest.

Place-based education gives students and schools an opportunity to react to and improve their community. Students need to be engaged in tasks that are personally relevant to make education meaningful. Connecting students' education to local/regional artists and encouraging interaction within the community outside school has been shown to enhance many facets of a student's growth.

**OUT OF THE ORDINARY: EXPLORING CHICANO VISUAL CULTURE
WITH QUINTIN GONZALEZ AND JOE BRAVO**

GRADES: 3-8

WRITTEN BY PAM DAY, BURGESS ELEMENTARY, WICHITA FALLS, TEXAS

GUIDING QUESTIONS

Chicano artists Quintin Gonzalez and Joe Bravo both use Chicano imagery and visual culture in their artworks. Use the following questions to guide an investigation into their work.

- What is visual culture?
- How does an artist bring visual culture into his works?
- How does an artist show cultural diversity?
- How does using local materials/cultural media influence an artist?

OBJECTIVES

The learner will:

- Investigate visual culture as expressed in the art of Quintin Gonzalez and Joe Bravo.
- Discuss contrasting ideas, such as good and evil, black and white, positive and negative, inside/outside, etc.; especially in Quintin Gonzalez's Luchador mask artworks.
- Discuss the importance of using local resources and culture for art.
- Create an artwork using contrasting images and ideas in the Luchador Mask style on a tortilla.

MATERIALS AND RESOURCES

Web Resources:

- http://serieproject.org/?s=Quintin+Gonzales&post_type=any
- www.quintingonzalez.com/ (not all images are suitable for students; choose specific ones to show)
- <http://joebravo.net/sample-page/tortilla-art/tortilla-art-in-collections/>
- Joebravo.net (not all images are suitable for students; choose specific ones to show)
- PowerPoint: <http://www.slideshare.net/nwalkup/quintin-gonzalez-power-point>
<http://www.slideshare.net/nwalkup/tortilla-art-with-joe-bravo>

Artwork by Quintin Gonzalez in the Collection of the Wichita Falls Museum of Art:

- "Chicano 15," Quintin Gonzales

Books:

Quintin Gonzalez:

- *Chicano Art for Our Millennium: Collected Works from the Arizona State University Community*, 2004, by Gary D. Keller, Mary Erickson, Pat Villeneuve
- *Contemporary Chicana and Chicano Art: Artists, Works, Culture and Education* 2002, Gary Keller
- *Blurred Vision 4: New Narrative Art*,
<http://www.blurredbooks.com/blurredbooks.html>

Joe Bravo:

- *Ripley's Believe It or Not Special Edition* 2010
- *Washington Post* 8/4/2007 by William Booth
- *Triumph of Our Communities, Four Decades of Mexican American Art*, 2005

Materials:

- Pencils
- Thin white drawing paper, 9" x 12"
- Liquitex gloss medium & varnish
- Large flour tortillas
- Brushes
- Electric griddle
- Acrylic paints
- Water buckets
- Examples of Aztec art/symbols and sample mask shapes

Vocabulary:

- Visual culture: popular culture as expressed in visual images.
- Symmetry: the quality of being made up of exactly similar parts facing each other or around an axis
- Lucha libre: free fighters; popular, colorful Mexican wrestlers
- Luchador: a lucha libre, a Mexican wrestler who wears a mask

BACKGROUND ON THE ARTISTS**Quintin Gonzalez**

Quintin Gonzalez was born and raised in Texas. He is very proud of his Mexican descent. He earned his B.F.A from Kansas City Art Institute and his M.F.A. from Yale School of Art. He lives and works in Denver, Colorado, where he is associate professor of painting and drawing for the University of Colorado Denver. Gonzalez is also an adjunct instructor of visual arts at San Antonio College, Texas. Gonzalez works in printmaking, painting, and 3D digital media. His art is influenced by Chicano visual culture and cinema. His art has been featured in several books on contemporary Chicano art.

The symmetrical image featured in the silkscreen print in the WFMA collection is based on the Luchador Mask. These masks are used by *Lucha libre* (free fighters) in Mexico. The masks are believed to have originated with the Aztecs. These graphic masks are very popular in Mexican culture and may be familiar to students through the TV shows of *Los Luchadores* and *¡Mucha Lucha!*, and the movie *Nacho Libre*. Many of Gonzalez's masks depict good versus evil themes or Spaniard versus Aztec images.

Artist Statement

"In my art, I have chosen to create works that infuse the language of the abstract and abstracted to an art-making process that is inherently informed by the nuances of culture and emerges from a process of total and complete autonomous action; artistic narrative transforms into an impulse that is guided by intuition, reason and the will to express the experiences of life into arrangements of visual form."

"The method in which I create my art is profoundly affected by the sheer fluidity and absolute sensitivity of the interplay between painting, drawing and video. These works are expressions of my trust in the power of chance and impulse to imbue the work I do with expressions that are a direct manifestation of my experiences with the act of exploring the power of experimental form."

"Visual form is the vehicle by which these concepts are developed and the processes and methodologies of art making are where I can perpetually and meditatively seek truth. It is in that search that an insight into artistic integrity becomes the ultimate motivating force that causes me to seek a level of expression that entrusts the finished work of art as a unending source for revelation, mystery and profundity."

Joe Bravo

Joe Bravo was born in San Jose, California. His father was from Mexico. He grew up poor in the border town of Calexico and used his imagination to make his own toys. He began his art career by making mud figures, drawing, and constructing wooden swords and slingshots. His family moved to Los Angeles in the early '60s. He won several art awards in high school.

Joe Bravo was inspired by many artists including the Renaissance masters, Mexican muralists, and other art forms from around the world. Bravo received his bachelor of arts degree in graphic design from Cal State. He was the graphic artist for the Chicano newspaper, *El Popo*, and worked as Art Director for magazines such as *Lowrider*, *Celebrando*, and *Where*. He also worked as Art Director for the American Golf Corporation. He has worked on several murals throughout California.

Bravo is most famous for his tortilla paintings. In his early years he painted on tortillas because he didn't have enough money to buy canvas. In turn, these tortilla paintings have made him famous.

Artist Statement

"I use the tortilla as a canvas because it is an integral part of the Hispanic culture and

my heritage. For the subject matter of my tortilla paintings, I use imagery that is representative of Chicanos, conveying their hopes, art, beliefs and history. As the tortilla has given us life, I give it new life by using it as an art medium."

"My whole life living and working as an artist has been a hardship. It was well worth it because I feel I was born to make art. I am now retired and can focus on my art and teaching more fully. I had many challenges growing up. My father passed away when I was four years old and my mother had to raise four children. I found art as a way to deal with a lot of issues in my life at the time."

PROCEDURES (1-4 CLASS SESSIONS)

Explore and Discuss:

Cultural Background:

Day 1: Visual Culture:

- Present and discuss examples of visual culture. Ask students to identify examples of visual culture in the media and in their community.
- Briefly explore Spanish/Aztec history as it pertains to Mexico; research Aztec symbols and designs.
- View artwork of Quintin Gonzalez and Joe Bravo and discuss their backgrounds and influences.
- Have students make a list of typical Hispanic symbols/designs used today.
- View and discuss PowerPoint, paying close attention to the Luchador Masks.

Create:

- Have students create several pencil sketches of masks showing contrasting themes such as good vs. evil, night vs. day, sky life vs. sea life, etc.
- Ask students to fold paper in half and, using most of the space, draw half of a mask, adding designs to fill the space.
- Have students turn folded paper over onto light box (or use overhead projector, glass walls or windows) to trace the other half of mask and then open it. The final image should be symmetrical.

Day 2: Tortillas Preparation

- With teacher assistance, lightly brown flour tortillas on an electric griddle.
- Using a brush, coat both sides of tortillas with Liquitex gloss medium & varnish. Hang them to dry on a clothesline.
- While tortillas dry, students continue work on drawings of masks, adding color and contrast.

Day 3: Tortilla Paintings

- Have students paint contour outlines on their masks, filling up tortilla space as much as possible. (Younger students might use permanent markers to outline

mask shapes.)

- Next, have them divide mask symmetrically into two halves with a line down the middle.
- Using acrylics, have students paint large background shapes, using complimentary colors on each half; once the paint is dry, students can add detailed designs on top of large painted shapes. Students should leave some unpainted tortilla showing around the mask.
- Option for younger students: instead of using the contrasting theme idea, have students design the mask using symmetrical designs and complementary colors.
- Top coat the tortillas with Liquitex gloss medium when paint is dry.

Note: Students need to work on this in stages so that areas may dry and not smear. Students should not work on top of or beside wet paint. A blow dryer may also be used to speed up the drying time. A display option is to glue finished tortilla to a burlap backing.

ASSESSMENT

To what extent did students:

- Investigate visual culture as expressed in the art of Quintin Gonzalez and Joe Bravo?
- Compare and contrast how Gonzalez and Bravo used their Hispanic heritage to create unique and diverse art pieces?
- Identify where examples of Chicano visual culture can be seen in Wichita Falls?
- Discuss contrasting ideas, such as good and evil, black and white, positive and negative, inside/outside, etc., especially in Quintin Gonzalez's Luchador mask artworks?
- Discuss the importance of using local resources and culture for art?
- Create an artwork using contrasting images and ideas in the Luchador Mask style on a tortilla?

INTERDISCIPLINARY CONNECTIONS

- Social Studies: Texas/Hispanic/Mexican/Aztec history
- Language Arts: Compare and contrast, use of symbolism
- Mathematics: Symmetry
- Science: Symmetry

TEXAS STATE FINE ART STANDARDS

1. Foundations: observation and perception. The student develops and expands visual literacy skills using critical thinking, imagination, and the senses to observe and explore the world by learning about, understanding, and applying the elements of art, principles of design, and expressive qualities. The student uses what the student sees, knows, and has experienced as sources for examining, understanding, and creating artworks.
2. Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.
3. Historical and cultural relevance. The student demonstrates an understanding of art history and culture by analyzing artistic styles, historical periods, and a variety of cultures. The student develops global awareness and respect for the traditions and contributions of diverse cultures.
4. Critical evaluation and response. The student responds to and analyzes artworks of self and others, contributing to the development of lifelong skills of making informed judgments and reasoned evaluations.

EXTENSION ACTIVITIES

- Language Arts extension: Ask students to write an artist statement about the meaning of the contrasting themes in their tortilla artworks.
- Social Studies: Research and discuss the use of masks in other cultures for celebrations and festivals. How are modern masks used to change our appearance?



Joe Bravo





Quintin Gonzalez

SCULPTURE UNEXPECTED: CONSTRUCTIONS INSPIRED BY LUIS JIMENEZ

GRADES: 4-6

WRITTEN BY: AUDRA MILLER, FAIN ELEMENTARY, WICHITA FALLS, TEXAS

GUIDING QUESTIONS:

Texas-born Luis Jimenez created large-scale fiberglass sculptures that often represented Chicano themes and American Western history painted in exuberant colors, reflective of his Mexican heritage. The work he created for public commission was often very controversial because of his subject matter and use of unusual materials.

- How does the location and background of the artist influence the work he or she does?
- How are the diverse cultures of a place reflected in its visual culture?
- How does the time in which an artist lives (politics, technological advances, current events, etc.) influence the art an artist makes?
- How does an artist use his/her art to speak about social issues?
- What are some of the large sculptures in our local community?
- How do the sculptures in Wichita Falls provide a sense of home?

OBJECTIVES

The learner will:

- Investigate the life and work of Luis Jimenez.
- Explore large scale sculptures and the placement of public commission sculptures.
- Discuss some of the reasons large sculptures could create controversy.
- Plan, calculate, design, and construct a sculpture made of recycled items with a group of students.
- Discuss the group's work and the work of other groups.

MATERIALS AND RESOURCES

Web Resources

- <http://www.youtube.com/watch?v=f-7AKv9xqxk> (Meet Luis Jimenez)
- <http://cainesarcade.com/> (Caine's Arcade)
- <http://www.tfaoi.com/newsmu/nmus32e.htm> (*Man On Fire* by Jimenez)
- <http://glasstire.com/2012/12/31/blanton-museum-receives-iconic-fiberglass-sculptures-by-luis-jimenez> (*Progress and Boarder Crossing* by Jimenez)
- <http://americanart.si.edu/collections/search/artwork/?id=31943> (*Vaquero* by Jimenez)

- <http://borderzine.com/2011/07/saving-luis-jimenez%E2%80%99-gators-%E2%80%94-el-pasoans-won%E2%80%99t-let-go-of-a-beloved-city-centerpiece> (*Los Lagartos* by Jimenez)
- http://www.denverpost.com/entertainment/ci_8481615 (*Mustang* by Luis Jimenez)
- <http://animoto.com/play/yFbKkKwab0Br4zIRTJXOTQ> (Animoto of Students Creating Rocket Sculptures)

Artwork by Luis Jimenez in the Collection of the Wichita Falls Museum of Art
Border Crossing, print

PowerPoint Presentation

- PowerPoint : The Art and Life of Luis Jimenez
<http://www.slideshare.net/nwalkup/luis-jimenez>

Books and Publications

- *A Horse Of A Different Color Divides Denver*, Feb.7, 2009, The Wall Street Journal <http://online.wsj.com/article/SB123395183452158089.html>
- *Howl: The Artwork of Luis Jiménez* (New Mexico Magazine Artist Series) ,Dec. 31, 1997, Camille Flores-Turney (available on Amazon.com)

Materials:

Recycled Art Materials

- Cardboard
- Construction paper
- Craft metal scraps
- Poster board
- Yarn
- Odds and ends that were left over from previous art projects

Supplies

- Clothespins
- Hot glue guns
- Hot glue sticks
- Masking tape
- Glue
- Paint

Recycled Items Students Contributed: (Items were clean, and in a bag labeled with their name)

- Soft drink cans
- Egg cartons
- Milk jugs
- Milk cartons

- Plastic bottles and containers

Vocabulary

- Fiberglass: made of glass that is heated until it is molten, then it is forced through superfine holes, creating glass filaments that are very, very, thin threads which are woven into larger swatches of material. Pink fiberglass insulation blankets are made from 70% recycled glass.
- Fiberglass sculpture: a light-weight alternative to traditional sculpting material, created by layering fiberglass fabric with resin into molds taken from an original modeled form. Car bodies and boats are molded fiberglass.
- Maquette: a small model of a planned sculpture or architectural work.
- Sculpture: any 3-dimensional form created with an aesthetic purpose.
- Sculptor: an artist whose work is primarily 3-dimensional.
- Visual Culture: popular culture as expressed in visual images

BACKGROUND ON THE ARTIST

Luis Alfonso Jimenez Jr. was born July 30, 1940, in El Paso, Texas. Jimenez came from a family of artists. His grandfather was a glass blower in Mexico. His father ran a sign shop and aspired to be a professional artist. His father won a nationwide art competition in the 1930's, but did not receive the prize money due to Depression-era cut backs. Instead, his father learned to use his artistic abilities through the creation of signs used for advertising. Some of his father's signs are still found in El Paso today.

Like many children, Jimenez grew interested in his father's work and began learning his father's trade at an early age. He became familiar with industrial materials such as fiberglass and the paints used on fiberglass. He learned to appreciate all kinds of art in different places. His family influenced his love for art by taking him to public places and museums to view historical paintings. He later attended the University of Texas at Austin and graduated with a Fine Arts degree in 1964.

After college, he spent a few years studying art in Mexico City. He then set out on an adventure to become a recognized artist in New York City. At the time popular Mexican culture was not accepted in New York as fine art, but Jimenez eventually broke through that barrier, bringing recognition and appreciation of an alternate aesthetic. Upon his arrival, Jimenez first served as an assistant to a sculptor and later as an arts program coordinator in New York City.

There he married his first wife and had a daughter, Elisa. (You might recognize the name Elisa Jimenez as a fashion designer who appeared on the TV show Project Runway.) Luis's first marriage ended in 1966, and he was married again one year later to Mary Wynn, which lasted for three years.

Jimenez visited many galleries to try to interest people in his work, but he got nowhere. In 1969 he took a bold step, and parked his truck in front of the prestigious Leo Castelli

Gallery in New York City, which featured new artists. He brought three large sculptures in the door uninvited, and greatly upset the gallery director.

After the director's initial shock, he became impressed with the artist's sculptures. He then sent Jimenez to the Graham Gallery, where Jimenez had his first solo show and began selling his sculptures.

By 1969, Jimenez had created "Man On Fire," a cross-cultural piece. The sculpture of the burning man represented Buddhist monks who set themselves on fire in protest against the Vietnam War and the story of the Aztec emperor Cuauhtémoc, who was tortured with fire by Spanish Conquistadors.

Many of Jimenez's works have been very controversial. Jimenez used fiberglass as his medium, which represented his ideas much better than marble or bronze. Fiberglass was a very familiar medium that he learned from his father in the sign making business. It also represented the working class and brought that aspect into his art.

Jimenez moved to New Mexico in 1970 and stayed there for the rest of his life. In 1985 he married Susan Brockman and had a son. He continued creating sculptures, paintings, and drawings. Some of his works were purchased by the Museum of Modern Art, the Metropolitan Museum of Art in New York, and the Art Institute in Chicago. His works became more focused on western and southwestern themes due to the influence of his home in New Mexico.

The 1974 work *Progress* showed the violence of western stories. It showed an Indian hunter piercing a buffalo with an arrow as blood dripped from the animal's mouth. It depicted the reality of hunting and death. Soon after this, Jimenez became well known, and began to win commissions for large sculptures in public places.

Jimenez's first public commission was for a sculpture called *Vaquero* in Houston's Tranquility Park. The cowboy in *Vaquero* was of Mexican heritage and waved a pistol. Even though the sculpture was historically correct, it contradicted the portrayal of western movies. The location plans for the sculpture were changed due to the controversy over the way it could have been perceived by the Hispanic culture. A second edition of *Vaquero* was later installed in front of the Smithsonian Institution's Museum of American Art in Washington D. C.

The sculpture *Border Crossing* (1989) showed a man carrying his family on his shoulders across the Rio Grande River to the United States of America. This sculpture represents a reality of the Mexican culture and hits close to home since Jimenez's father was an immigrant from Mexico. It is also the subject of a print in the collection of the Wichita Falls Art Museum.

Although Jimenez's sculptures often came with controversy, he is still one of America's most important sculptors. President George W. Bush admired Mr. Jimenez's work and

gave him an invitation to dinner at the White House. (Luis Jimenez showed up in a pair of red cowboy boots!)

The sculpture *Los Lagartos, the Alligators*, has stood at the center of the plaza in El Paso, Texas since 1995. Jimenez was hired by the public commission to create the sculpture. The alligator sculpture is a dedication to the past when alligators actually lived in a pool in the center of town, and many consider it the soul of the city. *Los Lagartos* is one of Jimenez's few public pieces that had no controversy surrounding it and was embraced by residents.

The later years of Jimenez's life proved to be very trying. His third wife divorced him, and his health began to be compromised. He had a glass eye caused by an earlier childhood injury with a BB gun. He struggled to finish the enormous sculpture called *Mustang* which was commissioned for the Denver International Airport. The 32-foot - high sculpture was long overdue and Jimenez faced legal issues because he was not finishing on-time.

While Jimenez was working in the *Mustang*, a piece came loose and pinned him against a steel support; he bled to death on the way to the hospital. Luis Jimenez's family finished the sculpture after his death. This controversial sculpture, with its burning red eyes shining at night, appears to stand defiantly, embracing the cultural conflicts and resolutions recognized in the lifework of its creator.

PROCEDURES

Explore and Discuss

Day 1

- Introduce students to Luis Jimenez and his work, using the PowerPoint.
- Ask students the guiding questions and explain the objectives of the lesson.
- Discuss the bright colors Jimenez uses in his fiberglass sculptures, noting he used the same paints that are used on airline jets and cars, the paints his father used on signs.
- Show and discuss a 3 minute YouTube clip about Luis Jimenez, *Meet Luis Jimenez* www.youtube.com/watch?v=f-7AKv9xqxk
- Show and discuss *Caine's Arcade*, an amazing video about an 8 year-old boy's creative project for inspiration and ideas, www.youtube.com/watch?v=falFNkdq96U
- Ask students to compare Luis Jimenez and Caine (they both worked with their fathers, they used what was available).
- Discuss the fact that both Jimenez and Caine used available materials to create their art. Talk about how students can use recycled objects to create a sculpture because recycled objects are available to everyone.
- Ask students to bring recycled objects to school for their sculptures.
- Form collaborative groups with two or three students each.

Create

Day 2

Option 1: Rockets.

Have children build sculptures of a rocket in an environment of their choice. (Rockets are the mascot of Fain Elementary.)

- Add environments to their sculptures as Jimenez did in *Man on Fire*.

Option 2:

- Mustangs are the mascots of Midwestern State University and horses have been the subject of sculptures all around Wichita Falls. Have students build a sculpture of a mustang or a horse using found materials. You could relate it to Jimenez's *Mustang* at the Denver International Airport and/or the MSU Mustang/Wichita Falls Horses.
- Discuss the nuances of sculpture, considering it as art that occupies space, and respects natural laws of gravity and balance. Artworks need to be firmly grounded, suspended, or balance.
- Have students experiment with building forms with strips of poster board, considering the importance of weight distribution and balance, using glue and clothespins to form shapes. Consider how recycled materials could be used to build the same forms.
- Have groups discuss the process of their sculpture, developing some type of written or drawn plan for each one.
- Explain safety rules of using a hot glue gun and volunteer to glue for students.
- Have students draw their vision of their sculpture or make a paper maquette/model of their sculpture.

Day 3-Day 4

- Have students work in their groups to build their sculptures, using recycled materials. Help students as needed, especially with using hot glue.
- Remind students that color is a large part of Jimenez's work and suggest that they make their sculptures colorful.
- Students can use tempera and acrylic paints throughout the project if desired.
- Spray paint sculptures for students who request it (do this outdoors or in a large cardboard box).

Day 5

- Have students write artistic statements about their sculptures and then discuss them with the entire class. Display the work and the statements in the school library or display cases.

ASSESSMENT

Formative assessment is verbally communicated and requires self-evaluation from students in order to create successful, unique, and balanced sculptures, addressing questions such as:

- How do we make it balance?
- How should we paint it or make it brightly colored?
- How effectively are we working together?

Summative Assessment

Students write artistic statement about their creations addressing the following:

Option #1: Rockets

- Where is it intended the rocket should go?
- What type of fuel would the rocket run on?
- Why is it painted in the chosen colors?
- How effective is the sculpture? Is it balanced? Is it imaginative?

Option #2: Mustangs

- Compare and contrast the Denver Mustang vs. Wichita Falls Horses
- Explain the distinctive qualities of your sculpture.
- How effective is it as a representation of a horse?
- Where would the life-size version of this horse sculpture be placed in our town?
- Why is it painted in the chosen colors?

INTERDISCIPLINARY CONNECTIONS

Science; rocket design, balance
Math: measurement, proportion

TEXAS STATE FINE ARTS STANDARDS

Art

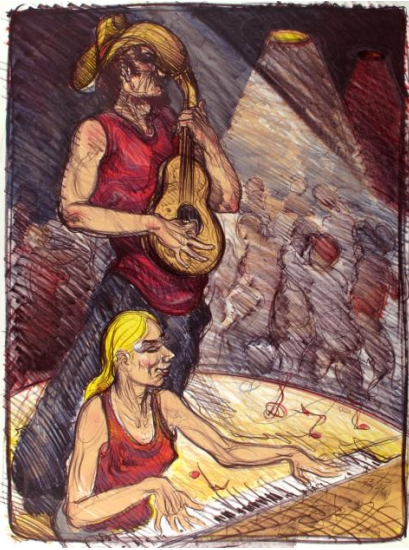
1. Foundations: observation and perception. The student develops and expands visual literacy skills using critical thinking, imagination, and the senses to observe and explore the world by learning about, understanding, and applying the elements of art, principles of design, and expressive qualities. The student uses what the student sees, knows, and has experienced as sources for examining, understanding, and creating artworks.
2. Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.
3. Historical and cultural relevance. The student demonstrates an understanding of

art history and culture by analyzing artistic styles, historical periods, and a variety of cultures. The student develops global awareness and respect for the traditions and contributions of diverse cultures.

4. Critical evaluation and response. The student responds to and analyzes artworks of self and others, contributing to the development of lifelong skills of making informed judgments and reasoned evaluations.

EXTENSION ACTIVITIES

If components are available, have students combine making sculptures with the addition of robotic motors and gears.



Willie Nelson, Luis Jimenez



Border Crossing, Luis Jimenez

<p style="text-align: center;">PORTRAITS IN PLACE: ENVIRONMENTAL PORTRAITS</p> <p style="text-align: center;">INSPIRED BY DAVID BATES</p>
<p>GRADES 4-8</p>
<p>WRITTEN BY JENNIFER HARTMAN, UNIVERSITY OF NORTH TEXAS</p>
<p>GUIDING QUESTIONS</p>
<p>David Bates works directly from subjects in his natural environment; these subjects often have personal meaning for him and that emotion is expressed in the way he paints the subject. Use the following questions to guide an investigation into his work:</p> <ul style="list-style-type: none"> • How does the location the artist chooses impact the work he or she produces? • What are some of the ways art can reflect the people in your community? • What are some of the ways art can reflect the environment in your community?
<p>OBJECTIVES</p>
<p>The learner will:</p> <ul style="list-style-type: none"> • Investigate the life and work of regional Texas artist David Bates. • Discuss the impact place, environment, and time has on an artist's work. • Explore the techniques artists use to express emotion. • Create an expressive portrait from observation. • Discuss his or her work and the work of others.
<p>MATERIALS AND RESOURCES</p>
<p>Web Resources:</p> <ul style="list-style-type: none"> • http://arthurrogergallery.com/artists/david-bates/ • http://www.dallascontemporary.org/artthink/?page_id=466 <p>PowerPoint Presentation http://www.slideshare.net/nwalkup/david-bates</p> <p>Artworks by David Bates in the Collection of the Wichita Falls Museum of Art:</p> <ul style="list-style-type: none"> • <i>Jimmy Jo Harvey</i>, monotype, 1985 • <i>Mrs. Harvey</i>, monotype, 1985 • <i>Catfish</i>, lithograph, 1983 <p>Books:</p> <ul style="list-style-type: none"> • "David Bates" by Justin Spring, 2008. • "David Bates: the Katrina Paintings," 2010. <p>Materials:</p>

- Pencils
- Tempera paint
- Paint brushes
- Heavy white paper, 12" x 18" or 18" x 24"
- Mirrors
- Consider having a variety of costume props representing a variety of community members (hats, coats, objects to hold). You may ask lower grade teachers if you can borrow these from their creative play centers or ask students to bring these items in from home.

Vocabulary:

- Regionalism
- Portrait
- Composition
- Expressive
- Texture
- Color
- Line
- Proportion

BACKGROUND: DAVID BATES

David Bates is a Texas native and living artist born in 1952. He is often characterized as a regional artist because much of his body of work utilizes subjects that are found in his natural environment. These subjects include objects, plants, animals, buildings, and people. In his more recent work, Bates has utilized subject matter from the natural environment of places important to him. For example, his early work depicts the environment of Caddo Lake in northeast Texas and the creatures and people who live there, one of his more recent series of paintings focuses on the people and natural environment in the Caribbean, and another focuses on the people and landscape left in the aftermath of Hurricane Katrina. His paintings are stylized and express the emotion he feels for the subject matter. Bates is known for his distinctive use of thick paint which creates bold lines and texture.

In addition to paintings and works on paper, Bates also creates free-standing and relief sculptures made of bronze, aluminum, and wood.

Bates' work can be found in many museums, including the Carnegie Museum of Art, the Corcoran Gallery of Art, the Dallas Museum of Art, the Hirshhorn Museum and Sculpture Garden, the San Francisco Museum of Modern Art, the Metropolitan Museum of Art, and the Whitney Museum of Art.

PROCEDURES

Explore and Discuss:

- Using images of David Bates paintings or prints, engage students in a discussion that encourages them to identify his regional subject matter and his expressive style. (perhaps play some swamp sounds while introducing his work)
- Be sure to emphasize Bates' use of color, line, texture, proportion, and subject matter, facial expression, etc. to convey place and emotion.
- Focus on the environment of the portrait. Ask students what clues does it give about the subject? What do they think draws the artist to this particular environment?
- During the discussion encourage students to identify the emotions the images express.
-

Create:

In this activity, students will create their own, expressive portraits from observation. They will explore how the use of line, color, texture, proportion, and pattern can contribute to the expression of an emotion in a work of art.

What about having students work in pairs and draw each other? That would allow both to dress up alternatively. You would have to edit the following section with that in mind.

Day 1:

- To begin, have students select the emotion they will portray. Ask them to consider the ways Bates is able to convey emotion (facial expression, line, color, texture, background) and ask them to decide one 2-3 ways they will convey their chosen emotion. * As a variation consider allowing students to portray a "character" along with an emotion by allowing students to dress up and pose using props
- Explain to students that they will be drawing their own portraits from observation just as Bates does. Demonstrate for the students how to use a mirror while drawing. You may want to review basic portrait proportions with students before beginning.
- Encourage students to practice their facial expressions both in the mirror and with a friend to make sure their chosen emotions are clear.
- Have students draw their portraits on the paper. Encourage them to add appropriate backgrounds for their characters.

Day 2:

- Students will complete their work by painting their drawings. Again, remind students to consider how color, line, and texture will contribute to the emotion they are expressing.
- For a language arts interdisciplinary connection, encourage students, as they finish, to write a two–four sentence artist statement to be displayed with their work. The statement should state explain his or her character and what emotion was conveyed.

Display:

These paintings and the accompanying artist statements can be displayed in the school.

ASSESSMENT

Ask students to write an artist's statement to be displayed with their work. Use this statement to assess how the learner was able to:

- effectively explore the techniques artists use to express emotion.
- create an expressive portrait from observation.
- reflect on his or her effectiveness in portraying a character in an environment.

INTERDISCIPLINARY CONNECTIONS

- Science: Have students research the flora and fauna of their chosen environments to accurately depict them.

TEXAS STATE FINE ART STANDARDS

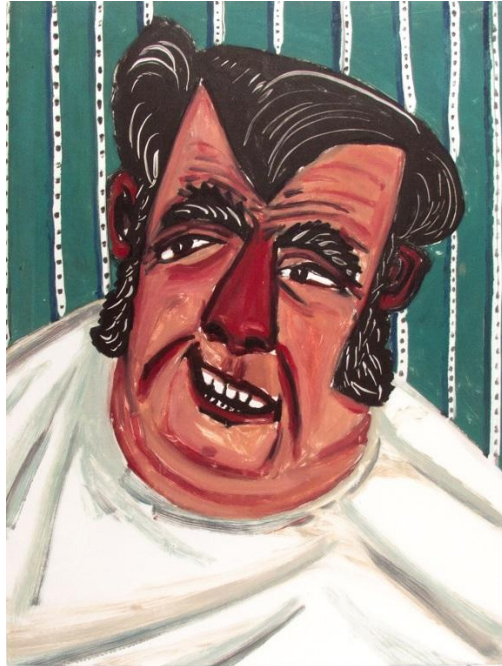
1. Foundations: observation and perception. The student develops and expands visual literacy skills using critical thinking, imagination, and the senses to observe and explore the world by learning about, understanding, and applying the elements of art, principles of design, and expressive qualities. The student uses what the student sees, knows, and has experienced as sources for examining, understanding, and creating artworks.
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3. Historical and cultural relevance. The student demonstrates an understanding of art history and culture by analyzing artistic styles, historical periods, and a variety of cultures. The student develops global awareness and respect for the traditions and contributions of diverse cultures.
4. Critical evaluation and response. The student responds to and analyzes artworks of self and others, contributing to the development of lifelong skills of making informed judgments and reasoned evaluations.

EXTENSION ACTIVITIES

- Have students carefully cut out the painted portrait when dry. They can then make the background environment as a cut paper collage and then add the portrait to it.
- Have students recreate the portrait in a miniature three-dimensional environment made from paper and found materials.
- Recreate the figure in clay.



Mrs. Harvey, monotype, 1985



Jimmy Jo Harvey, monotype, 1985



Catfish, 1983

<p align="center">SELF PORTRAIT COLLAGE: USING THE COMBINES OF ROBERT RAUSCHENBERG FOR INSPIRATION</p>
<p>GRADES 4-8</p>
<p>WRITTEN BY CLAIRE ROSS, SOUTHERN HILLS ELEMENTARY, WICHITA FALLS, TEXAS</p>
<p>GUIDING QUESTIONS</p>
<p>The artist Robert Rauschenberg was known for his “combines,” where he included painting, found objects, and other unusual materials in his artworks.</p> <ul style="list-style-type: none"> • How did Rauschenberg incorporate repurposed objects in his art? • How can “trash,” re-purposed objects, be turned into art? • How do we decide what is and isn’t art? • What are some ways our cultural roots determine our likes and interests? • How does our community affect who and where we are?
<p>OBJECTIVES</p>
<p>The learner will:</p> <ul style="list-style-type: none"> • Investigate the life and work of Robert Rauschenberg. • Create a reflective collage using an image transfer. • Contrast and compare collages of the class. • derive meaning from their own artwork that is influenced by the place and culture where they live.
<p>MATERIALS AND RESOURCES</p>
<p>Web Resources:</p> <ul style="list-style-type: none"> • www.theartstory.org/artist-rauschenberg-robert.htm • www.metmuseum.org/exhibitions/listings/2005/robert-rauschenberg • Robert Rauschenberg-Erased De Kooning, http://www.youtube.com/watch?v=tpCWh3IFtDQ • http://www.labschool.org/powerofart • Animoto: http://www.youtube.com/watch?v=rjNFI181B30 • <p>Powerpoint http://www.slideshare.net/nwalkup/making-a-transfer-print-22397373</p> <p>Artwork by Robert Rauschenberg in the Collection of the Wichita Falls Museum of Art:</p> <ul style="list-style-type: none"> • <i>Mule</i>, 1975

Materials:

- Poster boards, cut in half
- Tape Measure
- Markers
- Rulers
- Black sharpies
- Tape
- Staples
- Pencils
- Ruled paper
- Magazines to cut up
- Paint, tempera
- Found objects (lace, yarn, fabric, small wood shapes, metal nuts/bolts, etc.)
- Tag board or cardboard, 9 by 12"
- Scissors
- Paper scraps (like wallpaper, scrapbook paper, construction paper)
- Glue
- Brushes
- Low temp glue gun and glue sticks
- Baggies
- Permanent markers to write names on baggies
- Gloss medium like Mod Podge

For image transfer

- Laser photocopy of students (either photograph students ahead of time or download Lifetouch image if you are a Wichita Falls ISD employee.)
- Ink plates
- Phone books
- Brayers
- Ink, block printing
- White drawing paper, 4 by 6"
- Plastic teaspoon to scoop out ink
- Newspaper

Vocabulary

- Collage: to paste various items together onto a surface.
- Re-purpose: to use an object in a different way than what it was intended.
- Assemblage: artwork that combines 2- and 3-D elements, often from found objects.
- Focal Point: center of interest, point of emphasis.

BACKGROUND ON THE ARTIST

Robert Rauschenberg was an artist who tried many types of media and creative endeavors in his lifetime. He spent time as a graphic artist, performance artist, photographer, printer, and paper maker. He is best known as a Neo Dadaist artist. Neo Dada was a visual and audio movement during the 1950's that used popular imagery, modern materials, and absurdist contrasts to go against traditional aesthetics. The movement led to Pop Art like the works produced by Andy Warhol. Neo-Dada was based on the Dada movement of the early 20th century from Europe that opposed war, prevailing art aesthetics, and the bourgeoisie. Rauschenberg's involvement in Neo Dada beliefs would be apparent in his artworks throughout his life.

Early Life

Robert Rauschenberg was born October 25, 1925 in Port Arthur, Texas. He was born Milton Ernest Rauschenberg but later changed his name to Robert. His parents Ernest R. and Dora Carolina Rauschenberg were Christian Fundamentalists. His father worked for the local power company.

After graduating from high school Rauschenberg studied pharmacology for one year at the University of Texas at Austin before being drafted into the Navy as a neuropsychiatric technician. In 1947 upon leaving the Navy he began his visual arts education at the Kansas City Art Institute and spent time studying in Paris at the Academie Julian. It was during this time he met his wife, Susan Weil, another art student. Their three year marriage left Rauschenberg with a son, Christopher.

In the fall of 1948 Rauschenberg began to be a student intermittently at Black Mountain College in North Carolina until 1952. Here he studied under Josef Albers, a German painter from the Bauhaus. From 1949 to 1951 he was a member of the New York Student's Art League where he met fellow artists Cy Twombly and Knox Martin.

Early Career

Robert Rauschenberg had his first exhibition at the Betty Parson's Gallery in New York in 1951. Here he presented his White and Black paintings. The White paintings looked like blank canvases even though he had painted them - he just used white paint. The Blacks were all in black though some did incorporate newspaper. They were monochromatic paintings that were affected by their surroundings and light sources. Rauschenberg grouped all the whites together and all the blacks together using multiple panels. He felt he was reducing a painting to its purest form.

After this exhibit he traveled through Europe and North Africa with Cy Twombly, a fellowmember of the Student's Art League. In Morocco Rauchenberg collected trash off the streets which he used to create collages. He took his artworks back to Italy where he showed them in Rome and Florence. (Any collages that didn't sell were thrown into the Arno River.) Pablo Picasso and Marcel Duchamps were pioneers of collage at the time.

Another incident Rauschenberg is well known for is talking the artist Willem de Kooning into giving him a painting. At the time De Kooning was a major name in the art worlds as an abstract Expressionist, using bright vivid colors. Rauschenberg proceeded to take a month to completely erase all signs of color from De Kooning's painting and titled it, "An Erased De Kooning." Again Rauschenberg was trying to get the observer to question, "What is art?," just like in his White and Black Paintings.

It was during this time that Rauschenberg became friends with the artist Jasper Johns. They had neighboring studios and would discuss art with each other. In 1953 Rauschenberg took his White and Black Paintings idea to a new level and began his Red Paintings series. This time he began adding wood, nails and newsprint. This would lead to his most famous work - the Combines.

From 1954 to 1962 Rauschenberg's collages evolved into assemblages. He would pick up found objects, change their context and turn them into something new. It was his way of combining painting and sculpture. Some of the items he added were tissue paper, dirt, and gold leaf. He also added more unusual objects like street signs, quilts, motors, and some stuffed eagles and goats. In 1962 Rauschenberg added photographs of famous individuals like John F. Kennedy by silk screening them onto his assemblages.

This was a creative time for Rauschenberg. He expanded his interests, creating set, costume, and lighting design for stage productions. His first collaboration in this area was for Cage and Cunningham in New York. Later he designed costumes and sets for the Trisha Brown Dance Company. He became the first American to receive the grand prize at the Venice Biennale for his artwork.

In 1967 he launched E.A.T., Experiments in Art and Technology, with the engineer, Billy Kluver to promote the arts in new technologies. In 1969 Rauschenberg was invited by the National Aeronautics and Space Administration to view a space launch. After witnessing the launch he used the NASA archives to create his Stone Moon series. In the 1980's he experimented even more by adding to his mediums. He transferred images on steel and aluminum, he created digital Iris prints, and worked with biodegradable vegetable dyes. He established another group, ROC, Rauschenberg Overseas Cultural Exchange, supported by the National Gallery of Art. This allowed him to travel with other artists through 11 countries using art to initiate cross cultural relations. In each country he created artwork and left one piece. This effort concluded in 1991 with an exhibition of these artworks at the National Gallery of Art in Washington, D.C.

In 1983 Rauschenberg won a Grammy for his music album cover for the Talking Head's *Speaking in Tongues*. He painted a BMW car for the BMW Art Car project. He created *The 1/4 Mile or Two Furlong* piece which is the longest painted artwork in the world. He was commissioned by the Vatican in 1998 to depict his version of the Apocalypse but it

was refused. Robert Rauschenberg was using his creativity to express his ideas in more than one field.

Legacy

Robert Rauschenberg died May 12, 2008 at Captiva Island, Florida from heart failure. He was survived by his companion of twenty five years, Darryl Pottorf and his son, Christopher. He left quite a legacy. In his lifetime Rauschenberg had exhibited at the Smithsonian American Art Museum, the Guggenheim Museum, and Metropolitan Museum in the United States; the Pompidou and Moderna Museet in Europe, plus many others. Before his death he set up the Robert Rauschenberg Foundation to promote the causes he believed strongly in - world peace, the environment, and humanitarian aid.

2013 marks the 20 year anniversary of a three day workshop organized by the Power of Art part of the Foundation to teach students with learning disabilities. Any art teacher in the US who works with students with learning disabilities may apply.

Another branch of the Robert Rauschenberg Foundation is Change, Inc. that gives one time grants of \$1000 to visual artists. Robert Rauschenberg looked at the world as an artist and continually tried new technologies and mediums in creative ways.

Artist Statement

"Well, I have sympathy for abandoned objects, so I always try to rescue them as much as I can."

Procedures (4 Class Sessions):

Teacher Preparation:

- Cut cardboard or poster board into 9" by 12" pieces and white drawing paper into 6" by 8."
- Print out photocopies of student photos.

Explore and Discuss:

Day 1:

- Introduce Robert Rauschenberg through the Animoto and his work.
- Show and discuss the YouTube Robert Rauschenberg- Erased De Kooning to show how an artist was influenced by what is going on around him/her to create art.
- Explain that students will be creating a collage that is autobiographical.
- Have students brainstorm their likes and interests and make a list.

Create:

Day 2-3: Gather items for collage and transfer image

- Show and discuss transfer printmaking by Janine Campbell on Vimeo.
- Demonstrate creating an image transfer using a student's photo.
- Work with small groups of students to guide them in making their photo transfers.

Rotate until all students have a transfer self-portrait print (This may take more than one class.)

- While students are waiting their turn to transfer, they can be collecting and cutting out images from magazines and gathering found objects that represent themselves. Have students store their images and objects in plastic baggies labeled with their names.
- Have students each paint a cardboard piece in their favorite color or colors and set it aside to dry.

How to Create a Transfer Print of a Photocopy

- Cover tables with newspaper.
- Apply small amount of printer's ink onto glass plates. Use sparingly, just enough to cover the center of the platen. Too much will create blobs of black on paper.
- Roll out rectangular shape of ink evenly with brayer, keeping sides of plate free from ink.
- Take a piece of phonebook paper and place across ink to blot, gently smooth with back of hand then peel back to remove.
- Replace with a piece of drawing paper.
- Place student's photo on top of drawing paper.
- Trace features of photo with pencil; a dull point works better than a sharp one. Do not let hands press into the paper.
- Peel off photo and drawing paper.
- Set aside to dry before using.

Day 3-4: Create Collage

- Demonstrate how to use image transfer print as the focal point of an artwork.
- Instruct students on how to place the image as the first layer on the previously painted cardboard/ posterboard, and then add gloss medium.
- Have student try different arrangements of their elements on the cardboard until they are satisfied with the positioning.
- Have students use glue to attach other papers or small objects. They can use glue guns with teacher guidance to attach any larger re-purposed objects
- When complete and dry, have students brush gloss medium over collage.

Day 4 or 5: Reflection

- Have students complete a self-reflection about their artworks.
- Have students, one at a time, explain their artwork to the class, telling why they used the items they did to represent themselves.
- As a group students compare and contrast the similarities and differences in the collages.

ASSESSMENT	
Use attached 4 point rubric based on craftsmanship, creativity, and self-critique.	
INTERDISCIPLINARY CONNECTIONS	
<ul style="list-style-type: none"> • Language Arts • Social Studies 	
TEXAS STATE FINE ART STANDARDS	
Art,	<ol style="list-style-type: none"> 1. Foundations: observation and perception. The student develops and expands visual literacy skills using critical thinking, imagination, and the senses to observe and explore the world by learning about, understanding, and applying the elements of art, principles of design, and expressive qualities. The student uses what the student sees, knows, and has experienced as sources for examining, understanding, and creating artworks. 2. Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills. 3. Historical and cultural relevance. The student demonstrates an understanding of art history and culture by analyzing artistic styles, historical periods, and a variety of cultures. The student develops global awareness and respect for the traditions and contributions of diverse cultures. 4. Critical evaluation and response. The student responds to and analyzes artworks of self and others, contributing to the development of lifelong skills of making informed judgments and reasoned evaluations.

EXTENSION ACTIVITIES

- Write an autobiographical essay about the self-portrait.
- Highlight a current issue or famous person in the collage.



Mule, 1975 by Robert Rauschenberg

**PIXILATED PORTRAITS:
STUDYING COLOR IN PEOPLE AND OBJECTS WITH ELIZABETH ALFORD**

GRADES 7-12

WRITTEN BY LIZ LANGDON, UNIVERSITY OF NORTH TEXAS

GUIDING QUESTIONS

Elisabeth Alford explored color by defining the multiple tints, tones, and intensity of hues following a standard system developed for industry and science called the Munsell system. She was influenced by the Op art movement during the 60s when she was discovering her painting style. She broke natural forms into repeating geometric shapes and painted each shape with a different tint or tone to create images that engaged the viewer. She felt by asking the viewer to engage with the broken imagery they became a participant with the work. She recorded events of her long life in an autobiography that reflected the immense changes in Wichita Falls, the surrounding area, and the country. Her reflections about regional differences in people and places influenced her later work.

- How does the location of an artist impact the work he or she produces?
- How does the time an artist lives in influence their art (politics, technological advancement, current events, other art, etc.)?
- How is art used to make common things unique?
- What are some of the ways art can reflect how we perceive?
- How can our perceptions be influenced by culture?

OBJECTIVES

The learner will:

- Understand the historical significance and contemporary relevance of Op Art.
- Learn about the contributions of Elisabeth Alford, artist/art educator/researcher.
- Learn how applied color theory, line, pattern, and value create optical effects.
- Create a low resolution self-portrait, using commercial paint swatches to question identity as it relates to skin color.

MATERIALS AND RESOURCES

Web Resources:

- <http://www.op-art.co.uk/>
- <http://munsell.com/color-products/color-education/>
- <http://munsell.com/color-products/color-communications-products/>
- <http://artfulartsyamy.blogspot.com/2012/01/lesson-plan-op-art-spheres-easy-way.html>

- <http://www.nathangibbs.com/self-portrait/#perspective>
- <http://www.nathangibbs.com/2009/02/24/art-education-lesson-on-identity-using-color-swatches/>

PowerPoint Presentations

- Elisabeth Alford <http://www.slideshare.net/nwalkup/pixilated-portraits>
- Abstracted Portrait Lesson <http://www.slideshare.net/nwalkup/abstracted-portrait-lesson>

Artwork by Elisabeth Alford in the collection of the Wichita Falls Museum of Art
 Untitled , 1977

Book:

- *The Limitedly Laudable Literary Tales of the Life of Elisabeth Alford Turner*, self-published autobiography available at Kemp Center for the Arts, Wichita Falls, TX

Materials:

- Worksheet: excerpts from *Vasarely's Secrets*, workbook published by Vasarely Museum, Pecs, Hungary
- Digital cameras
- Computer with Photoshop or similar program
- Color printer
- Acetate sheets (optional)
- Paint Swatches: Many colors, all values, even ones you may not think you need.
- 9" x 11" oaktag paper
- Rulers
- Pencils
- Glue sticks, glue dots, or Elmers glue

* Big box stores like Lowes, Home Depot and Wal-Mart are usually generous when you make a request for paint swatches.

Vocabulary

- Hue: color such as red, orange, yellow, etc.
- Value: the lightness or darkness of a color
- Chroma: the saturation or brilliance of a color
- Munsell Color System: a system that specifies colors based on 3 color dimensions: hue, value, and chroma, created by Dr. Albert Munsell at the turn of the century. It was the first to separate hue, value, and chroma into uniform and independent dimensions, and to illustrate it in 3-D. It has been adopted by many organizations as their official color system, for instance soil and mineral color identification.

- Op Art: Short for “Optical Art,” it makes use of optical illusions. A movement pioneered by artists like Bridget Riley and Victor Vasarely in the 1960’s which came to public attention after an exhibition at the Museum of Modern Art in New York in 1965 called “The Responsive Eye”. It concerns the interaction between illusion and picture plane and between understanding and seeing. When the viewer looks at such an image, the impression is given of movement, hidden images, flashing and vibration, patterns, or of swelling or warping.
- Resolution: the quality of detail offered by a TV or computer screen or a photographic image.

Elisabeth Turner Alford was an artist/educator/researcher who lived and worked in Wichita Falls all her life. She was born in 1915, the youngest of three children. Her older brother Leslie was a successful artist illustrator who produced a nationally syndicated cartoon for over 40 years. Elisabeth “Libby” graduated with a degree in Fine Art from TWU in Denton, Texas in 1935. She taught art at Ben Franklin Elementary for 29 years and retired from Hirschi High where she taught painting for 7 years. While teaching she also cared for her invalid mother. She married John Alford in 1950 and began painting again after the death of her mother. She retired from teaching around 1970 to keep up with the demand for her paintings in galleries outside the state, as well as the numerous exhibits around Wichita Falls and all of Texas.

Life in Wichita Falls

In her autobiography she shares her memories of people and places from a different time. Alford writes about street cars, what people did for fun, and favorite places. A street car took people out Kemp Blvd. to the pavilion on Lake Wichita where people fished or danced or enjoyed the amusement park. There was a Crazy House with slanting floors and funny mirrors that stretched and squeezed the viewer’s image, as well as an open air theater and carnival midway. It was before the days of radio and television entertainment.

Travels

Where one lives can influence where one goes to get away and to look for inspiration. Before air conditioning the best solution to escaping the summer heat of Wichita Falls was to leave town. Alford gives many accounts of adventurous travel in the summer before there were paved roads to destinations like Cripple Creek, Manitou Springs, Pikes Peak and Cave of the Winds in Colorado. Also there were trips to New Mexico including Carlsbad Caverns and Las Vegas, where she discovered an ancient burial at the prehistoric Tecoloti Indian settlement nearby. As an adult she continued to travel to Santa Fe and Taos with artist friends. She also loved to travel to New York City to visit museums and galleries. Each time she returned with fresh ideas and new approaches to create paintings that represented what she had seen and felt.

Her most inspirational trip was traveling to Egypt to visit the ancient archaeological sites and treasures. The 1986 tour of Egypt resulted in a series of paintings which she called “venetian blind” (venetian blinds are like mini blinds, only several inches wider) in which two opposite scenes became one by alternating vertical strips of each in a single painting. The idea emerged after a trip to Egypt, a land she said transfixed her because of its sharp contrast. “I wanted to paint how I felt about Egypt rather than what I saw because on one hand you have the very green Nile area, then you have the dry desert with the pyramids, but there was no way to put it down in one painting.” The venetian blind paintings explore those contrasts, by causing the panels to compete for the eye’s focus, which forces the viewer to get involved in the visual process. (Times Record News, 1995). Although Alford attributes it to the Egyptian theme, these paintings were so popular that the gallery exhibit sold out twice, which for semi-abstract paintings she felt was quite remarkable.

Writing about her travels in the Deep South she distinguishes the differences between Texas and the South. She was dismayed at the segregation she found in public places in Georgia and Alabama, and found that as Texans they were looked down upon in the 60s because of the positive work that President Lyndon Johnson had done in the area of civil rights. Despite her dismay of blatant segregation, Wichita Falls’ high schools were not desegregated until the late 60s when she was teaching high school. She refers to it in her writing as a time of unpleasantness.

Color and Painting

In 1954 Alford began painting inspired by the music of “Ritual Fire Dance”. She wanted to interpret it using only color. This sparked her interest in painting abstractly. Her husband John built a painting studio on the back of the house; she joined the local Art Association and began exhibiting. Alford was influenced by the Op Art movement of the 1960s,

Her painting style developed based on research in color theory and interest in optical illusions. She was a member of the Inter-Society Council on Color, an international organization of experts in color from the fields of art, science, and industry and she created a three-dimensional form composed of 558 precise colors which is on display at the Optical Society of America’s headquarters in Washington DC.

Alford’s work often focused on the use of simple geometric shapes so that color can carry the expression. She created simple still life objects like fruits and vegetables in a pixilated manner by breaking the surface up into square, circles and hexagons. Each shape was then painted a flat color. Her work was unaided by a computer. Alford explains why she began to break her subjects into geometric shapes:

“When we were at one of the Inter-Society Council meetings (1965) I met a man who was a great influence on my later work. He had photographed the heads of famous people, and then did something amazing with them. He had invented a computer

program which had broken up the surface of the photos into squares 24 across and 24 down, a total of 576 squares, and had reduced each square to flat color. The viewer could then convert them back into photos of the intended people from a short distance. I decided that if he could do it with photography I could do it in paintings. I photographed flowers at nurseries, bought fruit and vegetables and brought them home and photographed them also. I enlarged the photos and broke the surfaces up into geometric shapes - sometimes squares, circles, or other geometric shapes. Then I would analyze each shape as to what flat color it should be painted in order to achieve my goal. I used the Munsell Color System to match the colors. The next job was to mix up all those little jars of paint. I used drug store prescription bottles, because they are air tight. I could open up a 3 year old bottle, and the paint would still be fresh and moist. I had a six shelf high bookcase full of bottles of mixed colors with the lightest value colors at the top, value 9, and down to the darkest value colors at the bottom. It was time-consuming, but a labor of love as I began to see the images emerging. The resulting paintings were worth the effort to me personally and were quite successful with the public, thankfully. I wanted viewers to become involved in the seeing process and hoped that they would continue to notice different aspects of the painting as time passed."

Alford found that using simple geometric shapes placed the emphasis on the power of color. She used acrylic paints, which form a flexible coating reducing cracking in paintings over time and which maintains its color as it ages, but because it dries rapidly, blending and transitioning color is difficult. Once colors in her paintings were laid down they could not be changed or retouched, so she had to plan her colors exactly and apply them only once.

PROCEDURES (5 CLASS SESSIONS)

Explore, Discuss, Experiment:

Day 1: Introduction to Op art: The Global and the Local

- Have students read the background story of Elisabeth Alford and look at her artwork. Discuss any local connections the students might find with her story.
- Investigate the work of Op artists like Vasarely, Bridget Riley at <http://www.op-art.co.uk/>
- Explore the concept of Op art by reviewing the excerpts from *Vasarely's Secrets*, workbook (attached).
- Experiment by creating a simple optical illusion with pencil and ruler made with straight lines juxtaposed in unsettling patterns. Discuss how the effect is made possible by distorting the angle of a line just a little.
- Experiment with the rule of simultaneous contrasts, by staring at a circle of a primary **hue** for 30 seconds and then at a blank white paper. An after image in a

complimentary color should appear.

Day 2: Explore and Discuss

- Define Hue, Value, and Chroma
- Show students the Munsell color system <http://munsell.com/color-products/color-education/>
- Discuss its practical implications and how standard color descriptions are important in science, industry and merchandizing <http://munsell.com/color-products/color-communications-products/>.
- Pair students and give an assortment of 10 paint chips. Direct students to arrange them based on value only, from darkest to lightest. Check for a correct value progression by taking a black and white photo on a digital device and comparing to original. If the colors seems to change value in black and white it may be the colors' chroma cause confusion. Discuss the difference between color and black and white images.

Days 3-5 Create Self-Portraits Questioning Color and Identity

- Overview: Students will recreate the gridded photos Alford talks about inspiring her with a contemporary twist by creating a pixilated image in Photoshop and recreating it by matching hue, value and chroma with paint swatches.

Day 3:

- Computer Lab Day
- Discuss the PowerPoint *Abstracted Portrait Lesson* to begin a discussion of how identity is formed and represented
- Explore <http://www.nathangibbs.com/self-portrait/#perspective>
- Artist Nathan Gibb has created a self-portrait using the standardized colors of paint chips combined with the consumer consciousness of designer colors of Ralph Lauren. The low resolution self portrait allows the viewer only to see abstracted sections of color, which draws attention to inconsistencies in the idea that a person has a single skin color. Discussion about skin color and consumerism can be raised in conjunction with this work.
- Students will create a representation of identity in terms of their self-image by using Photoshop to pixilate a high contrast digital self portrait and break it down to an extremely low resolution image and print onto paper to reference an image

Photoshop Instructions

- Students will upload a self portrait with a solid background into Photoshop. High contrast works best. Crop image around the head . Save this or print it in color.
- Open and Crop: Open your image in Photoshop. Using the Crop Tool, crop it down to just the face. For this exercise, hold the Shift key while using the Crop Tool to make the crop a perfect square.
- Reduce to Pixels: Go to Image Size (on the top menu, Image > Image Size). Under Pixel Dimensions, change the units to "pixels" and adjust the width and

height to 8x10. *Important:* Make sure the check boxes for both Resample Image and Constrain Proportions are checked. Select OK.

- Set Document Size: Your image is now 8x10 pixels. But you still need to make a second adjustment to the image settings before it can be printed correctly. Go to Image Size once more. *Important:* Uncheck the Resample Image check box. Under Document Size, set the units to “inches,” type in 8 for width and 10 for height. Select OK. This will end up giving you an 8x10 grid of one-inch squares.
- Print the original cropped photo and the pixilated one. Go to File, select Print.

Day 4

- Decide what color paint swatches closely match their portraiture grid-piece to represent/present as a part of their identity.
- Draw a grid on their paper 8”x10.” Mark the top edge of their paper TOP.
- Match hue, value and intensity of each gridded square on their Photoshop image.
- Trim paint swatch into a 1” square.
- Note the names of the paint samples they are using.
- Tack squares with glue dots.

Day 5

- Check for success. Post original self portrait next to gridded self portrait. View from a 20 foot distance (minimum). Or squint eyes while viewing.
- Adjust paint chips if needed to correct values and glue down permanently. The final step in creating your pixelated portrait depends on your eye to match the colors.
- Review how the time an artist lives in influence his/ her art: politics, technological advancement, current events, other art, etc.; comparing the ideas in an Op art portrait to Nathan Gibbs’ self –portrait questioning skin color and identity.
- Discussions may arise as students experience the wide palette of colors that are revealed in their self-portrait, and come to understand how people unknowingly frame their judgments by using a limited palette.
- Students write an essay addressing the assessment questions.

Acetate and Glue Dot Method to Facilitate Success:

- Place the sheet of acetate paper directly over the gridded-portrait. Make sure it’s lined up properly. Tape the acetate over the image.
- Following the squares on the photograph, match paint swatches to the color closest to the ones found on the photograph.
- Use the glue dots to stick your paint swatch onto the acetate paper. Peel off the clear backing; stick the glue dot directly onto the paint swatch, then remove the clear backing. Place the sticky paint swatch onto your sheet of acetate paper.
- Students plot out each color before applying to a grid.

Tip: The value levels of each color are more important to recognizing the final image than the hue of the color itself. For people to recognize the original image, it’s more

important that it have the right amount of contrast than perfectly matching the nuances of each color.

ASSESSMENT

Have students write an essay addressing some of these questions:

- How did Op Art change the view of how art can function?
- How did Op artists use color to create optical effects?
- How did Alford adapt the idea of the pixilated portrait in her work?
- What other adaptation of optical effects did you read about in her work?
- Consider how many different kinds of paint chips made-up your self portrait.
- Consider how a limited understanding of a person's identity is similar to creating a portrait with a limited palette.
- What have you come to understand about your own identity from this lesson?

INTERDISCIPLINARY CONNECTIONS

Math: ratios

Physics: optics, color spectrum

History: 1960s

Music: 1960s

TEXAS STATE FINE ART STANDARDS

1. Art, Foundations: observation and perception. The student develops and expands visual literacy skills using critical thinking, imagination, and the senses to observe and explore the world by learning about, understanding, and applying the elements of art, principles of design, and expressive qualities. The student uses what the student sees, knows, and has experienced as sources for examining, understanding, and creating artworks.
2. Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skills. The student expresses thoughts

and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.

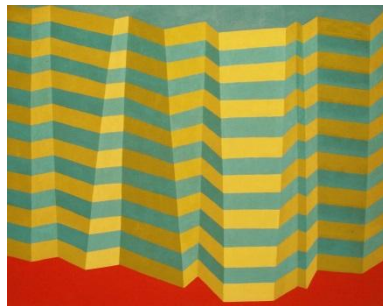
3. Historical and cultural relevance. The student demonstrates an understanding of art history and culture by analyzing artistic styles, historical periods, and a variety of cultures. The student develops global awareness and respect for the traditions and contributions of diverse cultures.
4. Critical evaluation and response. The student responds to and analyzes artworks of self and others, contributing to the development of lifelong skills of making informed judgments and reasoned evaluations.

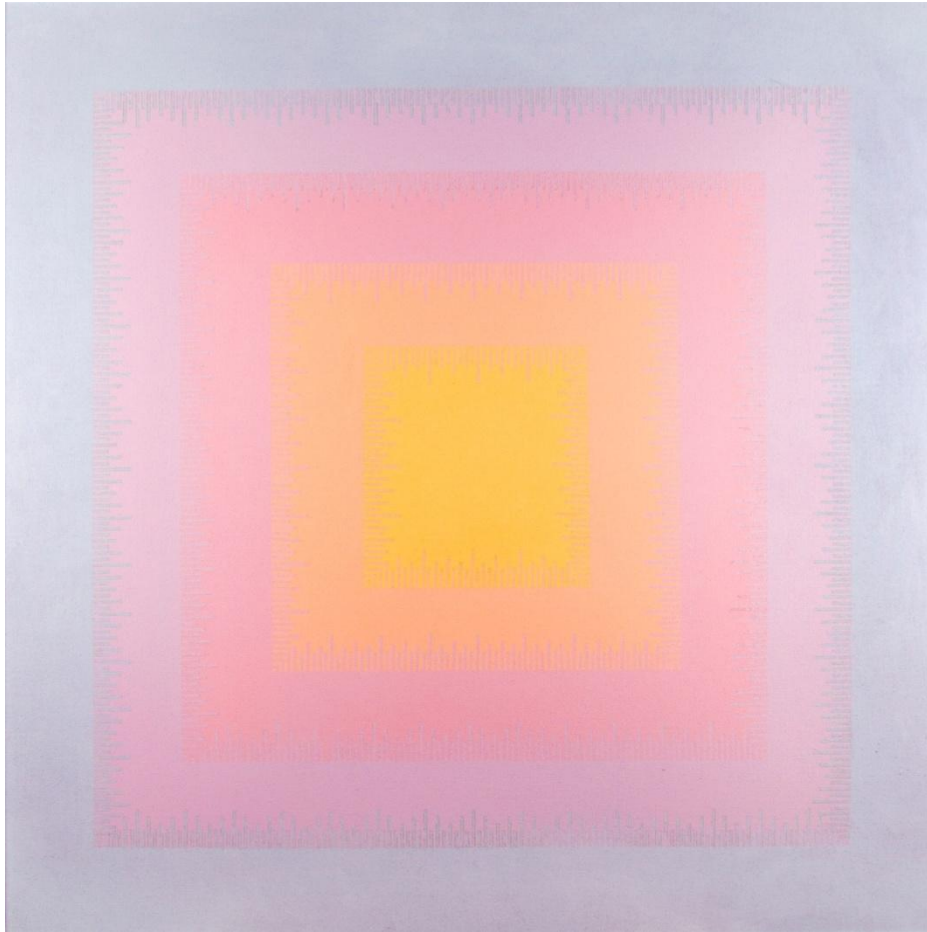
EXTENSION ACTIVITIES

To challenge students math skills, use ratios and change the size of their finished collage by changing the size of each square from 1" to 1.5 " or a different dimension.



Student examples





Elizabeth Alford, *Untitled*, 1977

EXPLORING LOCATION AND PLACE WITH KARL UMLAUF

GRADES: 9-12

WRITTEN BY: CAROL ROSE, WICHITA FALLS HIGH SCHOOL, WICHITA FALLS, TEXAS

GUIDING QUESTIONS

Karl Umlauf calls himself an experimental artist, because he is an artist that takes a lot of risks. He is motivated by structural geological forms; complex machinery and piping systems found in steel mills and salvage yards and this imagery is found throughout his art. Use the following questions to guide an investigation into his work:

- How does the background of the artist affect his work?
- How does the location the artist chooses impact the work that he produces?
- What are some of the ways art can reflect the environment in your community?
- How does the time an artist lives in (politics, technological advancements, current events, etc.) influence their work?
- What are some of the industries where you live?

OBJECTIVES

The learner will:

- Investigate the life and work of Texas artist Karl Umlauf.
- Explore the techniques the artist uses to express structural geological forms, machinery and piping systems.
- Enlarge a drawing
- Create a charcoal/pastel drawing of an industrialized, mechanized or textured land setting
- Discuss how some of the ways art can reflect a location or community.

MATERIALS AND RESOURCES

RESOURCES:

- Karl Umlauf: Experimental Artist-You Tube Video:
www.youtube.com/watch?v=iRCcV4_M9pA
- Karl Umlauf: Works Past and Present: www.karlumlau.com
- Karl Umlauf: Baylor University, Department of Art: Karl Umlauf:
www.baylor.edu>Art>Faculty and Staff
- Karl Umlauf-Fort Worth Community Arts Center:
www.twcac.com?exhibition_detail/526

- Karl Umlauf: <http://www.karlumlauf.com/past-series.html>
- Karl Umlauf: The Journey: Book : www.amazon.com/Karl-Umlauf/e/BOO1K8RNZG
- How to Make a Viewfinder
<https://sites.google.com/site/rachelshirleypaintings/making-the-artist-s-viewfinder>

PowerPoint Presentation <http://www.slideshare.net/nwalkup/karl-umlauf>

Artwork by Karl Umlauf in the Collection of the Wichita Falls Art Museum

- Salvage V
- Salvage VI

MATERIALS:

- Good 9" x 12" rough or cold pressed watercolor paper
- Pencils with erasers
- Rulers
- Scissors
- 5"x6" poster board for viewfinder
- Charcoal pencils
- Kneaded erasers
- Krylon Spray Fixative
- Pastels

VOCABULARY

- Composition: The act of organizing the elements of an artwork into a harmoniously unified whole.
- Topography: Graphic representation of the surface features of a place or region on a map, indicating their relative positions and elevations.
- Oeuvre: a substantial body of work constituting the lifework of a writer, artist, or a composer.
- Geology: The scientific study of the origin, history, and structure of the earth.
- Bas-relief: Sculpture which hangs on a wall and has 3-D elements that protrude from the surface.
- Synergy: two things working together when the result is greater than the sum of the parts, in this case the source material and the artist creativity

Karl Umlauf has been motivated by two subjects: the baroque agglomerations of piping and machinery found in factories, refineries and other human industrial enterprises, and the rugged beauty of the earth's topography. Umlauf has used paintings, sculptures, prints and drawings to explore these two distinct yet related interests and to investigate themes of construction, growth, degeneration and annihilation. His expressive and experimental oeuvre is remarkable for its ambition.

Umlauf tends to “to create polarities, properties of tension, measured rhythms and surface energies,” adding that, “if the work appears to have an abstract yet unique personal identity and if it provides a distinct physical presence, then I have succeeded in establishing my visual signature.”

Karl Umlauf was born in Chicago, Illinois in 1939 but moved, with his family, to Austin, Texas in 1941. His father, Charles, was a noteworthy sculptor who taught at the Chicago School of Sculpture and had a great deal of influence on his son. Umlauf recalls a childhood surrounded by artists, and often traveled with his father to worksites in Dallas, San Antonio and Houston. Although he was the son of a visual artist, Umlauf initially planned to pursue a music career. As a child he made the viola his chosen creative outlet. Later he began to doubt that a career in music would be suitable for him and when he enrolled in the University of Texas in Austin, he chose to major in painting and drawing. At the time, the University of Texas in Austin had one of the most highly ranked art programs in the nation, and it afforded Umlauf the opportunity to study under a number of notables in the Texas art scene, including Everett Spruce, John Guerin, Loren Mozley and William Lester.

It was in Austin that Umlauf first began to explore the subject of industry and mechanization, partly as a matter of practicality, because he was working in lumber yards and other industrial settings, but he also found that these places satisfied his creative energies. Umlauf recalls that “these mechanized spaces offered an intriguing linear relationship that allowed me to create unique compositions in charcoal/pastel drawings and oil on canvas paintings.”

In 1960, however, Umlauf first encountered his second primary subject: the earth’s harsh allure. In that year, Umlauf traveled to New England as part of the Yale Norfolk program; while part of the program, he lived in wooded, wild country at the foothills of the Berkshire Mountains. During a conversation with the contemporary New England artist Bernard Chaet, Chaet suggested that Umlauf consider taking up landscape painting. Umlauf did so and soon became a convert to pure landscape. After his excursion into landscape and his return to Texas, Umlauf says “I looked at my sources for subject matter with a different focus, emphasis and change of priorities.” By 1960, Umlauf realized that both areas of subject matter would remain with him for the rest of his career.

Umlauf graduated from the University of Texas with a BFA in 1961. He then relocated to Cornell University, in Ithaca, New York. Here, he continued to study landscape painting that he learned to appreciate in Connecticut. He also gained contacts in New York’s Abstract Expressionist movement, including Jack Tworkov, Willem de Kooning, and Joan Mitchell. He also showed work at Frank Roth’s American Gallery in New York City and the Everson Museum in Syracuse, New York. Umlauf graduated from Cornell in 1963.

For a time, Umlauf taught at the University of Pennsylvania and the University of Northern Iowa. He relocated to East Texas State University in 1966. Perhaps energized by the challenging environment he found in the East Texas State University Art department, Umlauf began to experiment with other media, including fiber glass,

vacuum-form plastics, and wood. These explorations stemmed from his inquiries into landscape and topography. Umlauf states that “as the 1960s drew to a close, his work focused on a more pure abstracted displacement of the landscape form.”

Through the 1970s Umlauf continued to explore the artistic potential of a variety of sculptural media. To Umlauf the 70s were a fertile and successful period. He was in the vanguard of an approach to art, and was awarded prizes from the Chicago Art Institute, the Whitney Museum, and Fort Worth Art Center, the Los Angeles County Museum, the Corcoran Gallery of Art and other prestigious institutions and figures. In the 1980s Umlauf experimented with sculptural bas-relief surfaces. He wanted to create more viscerally impactful work. By applying sand and clay to canvas, Umlauf was able to create the kind of expressive naturalism he had long sought. Umlauf says that “the result (of tinkering with clay and sand) was astonishingly rewarding as visual expressions and unique statements of a new and intrinsic surface.” Umlauf considers the 1980s, when he was creating work which nearly attained the tectonic monumentality of the earth itself, a particularly rewarding artistic period.

In 1989, Karl Umlauf joined Baylor’s University’s art department. At Baylor, he discovered an additional subject, one related to his initial interest in men and machines. He says that he uncovered the “organic linear arrangements of the machine,” adding that “there was a new intrigue and it wasn’t in the sciences or topographic meandering of the earth. It was instead the influence of industrial technology and the energetic raw beauty of the dynamic machine.” Umlauf was intrigued with the subject of mechanization, incorporating additional subjects into these works, like the bones of extinct beasts, and other excavated materials. Umlauf assimilated these new found subjects into his work and has continued to explore these relationships until the present. Karl Umlauf has had a long career, but he is an artist whose series are interrelated, fitting together like an enormous jigsaw puzzle. He has changed media throughout his career and has expanded his range of interests, Umlauf has been exploring the same subjects since the inception of his artistic career: construction and destruction, and growth and decay. He has explored these themes with uncommon and expressive power.

“The energy in my work has always germinated from the drawing process. Through this creative activity a metamorphosis occurs, enabling me to explore surfaces, structures, and a synergy from which new concepts develop. When the work forms a new direction, I am increasingly aware of the qualities upon which the previous imagery was constructed, providing motivation for the journey ahead...The changes I have made in the direction and appearance of my work throughout my career have evolved from my quest for a more unique and personal experience. Challenge is the object of my search, freedom the lifeblood, and resolution my ultimate reward”– KARL UMLAUF.

PROCEDURES

DAY 1: EXPLORE AND DISCUSS:

Students will watch the YouTube video about experimental artist Karl Umlauf

www.youtube.com/watch?v=iRCcV4_M9pA

- Ask students if they can guess what type of art he makes.
- Students will engage with a PowerPoint presentation about the art of Karl Umlauf. <http://www.slideshare.net/nwalkup/karl-umlaut> Refer to the artist's biography and the date of selected artworks to understand the artist location when the work was made OR have students explore <http://www.karlumlaut.com/past-series.html> taking note of how his work has changed over 6 decades, and then ask students to consider the influence of place in Umlauf's subject matter, interest, and style.
- Students will compare and contrast an abstract piece and a representational piece.
- Students will then discuss, in particular, how Umlauf presents subjects of industry, machines or piping systems in his 2-dimensional works and contrast that to his bas-relief sculpture land forms

Day 2-6: CREATE:

Students will photograph industrial, mechanical or texturally interesting landscape in the Wichita Falls area and create files for printing in black and white OR the instructor will have these images ready for the student on the third day to draw from.

Day 2. Practice

- Students will practice drawing with charcoal and/or conte crayon by enlarging a section of an Umlauf drawing like SalvageV or VI.
- Students will create a 3"x4" viewfinder, an optical device that helps a user to find the target of interest in an artwork. Using a 5"x6" card cut out a rectangular window 3"x4" the middle. See: <https://sites.google.com/site/rachelshirleypaintings/making-the-artist-s-viewfinder>
- Students will isolate an intriguing portion of an Umlauf reproduction with a viewfinder.
- To enlarge the 3"x4" composition, use the ruler to make one inch gridlines on the original and three inch gridlines on the 9" x 12" practice paper in order to enlarge the composition accurately.
- Students enlarge the shapes by drawing lightly in pencil.
- The teacher demonstrates charcoal techniques of shading and blending and student follow along, trying Umlauf's technique of "exploring surfaces, structures, and a synergy from which new concepts develop."

Day 3-6:

Students will be creating their 9"x12" charcoal drawings of an industrialized scene a salvage yard, pipe system or other complex scene using the methods above. Once the charcoal drawing is complete, students may add color by using pastels. Once the drawings are completed, spray the finished work with spray fixative to seal and protect

the work.

Day 7:

- Artistic Statements and Self-Evaluations completed.

ASSESSMENT

- Student will fill out the self evaluation
- Students to write an artist's statement to be displayed with their completed 2-dimensional work. Use this statement to assess how the learner was able to:
 1. Incorporate the ideas of as seen in the work of Karl Umlauf
 2. Discuss the impact place and time has had on their artwork.
- Determine if students were able to enlarge, use appropriate charcoal techniques, and use creative synergy to enliven the composition based on the source material.

INTERDISCIPLINARY CONNECTIONS

- Natural Science
- Geography
- Research Skills

TEXAS STATE FINE ART STANDARDS (TEKS)

Art,

1. Foundations: observation and perception. The student develops and expands visual literacy skills using critical thinking, imagination, and the senses to observe and explore the world by learning about, understanding, and applying the elements of art, principles of design, and expressive qualities. The student uses what the student sees, knows, and has experienced as sources for examining, understanding, and creating artworks.
2. Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.
3. Historical and cultural relevance. The student demonstrates an understanding of art history and culture by analyzing artistic styles, historical periods, and a variety of cultures. The student develops global awareness and respect for the traditions and contributions of diverse cultures.
4. Critical evaluation and response. The student responds to and analyzes artworks of self and others, contributing to the development of lifelong skills of making informed judgments and reasoned evaluations.

EXTENSION ACTIVITIES

- Consider exploring the work of Charles Umlauf, a sculptor as well as the father of Karl Umlauf. Compare and contrast the two artists, based on location, place, and subject matter. Are they alike or very different?
- Consider taking the 3" x 4" composition and placing it into an unrelated environment. Recreate this environmental composition using graphite as the medium.



Salvage V



Salvage VI

Exploring Location and Place with Karl Umlauf Self-Evaluation

Name: _____

Period: _____

1. Explain the subject matter of your composition.
2. Did you like learning how to enlarge a composition? Why or why not? Explain.
3. How did enlarging compositions effect your ability to explore surfaces and structures?
4. What new concept(s) did you develop from the creative synergy of your imagination and the surface and structures of your subject in your drawing.? Explain.
5. Does your drawing make a statement about the subject matter?
6. Do you think the content of your drawing reflects the views of others in your own community as well? If not, then why?
7. In your opinion, does your composition demonstrate an emotional response to topography, geological forms, industrialization, or piping systems? If so, explain what the emotion is.

STORY QUILTS: EXPLORING AFRICAN AMERICAN CULTURAL HISTORY WITH MARION COLEMAN

GRADES 1-5

WRITTEN BY PAM DAY, BURGESS ELEMENTARY, WICHITA FALLS, TEXAS

GUIDING QUESTIONS

Marion Coleman is an African American artist from Wichita Falls who creates stunning quilts based on her family and African American cultural history. Use the following questions to guide an exploration of her work.

- How does time and location influence the art an artist produces?
- How is art used to speak about social issues?
- How does art keep cultural history alive?
- How does the family dynamic influence the artist?

OBJECTIVES

The learner will:

- Investigate the life and artwork of artist Marion Coleman, who was born and raised in Wichita Falls when schools were segregated.
- Research and discuss the time of segregation and the civil rights movement.
- Discuss the possible use and symbolism of “freedom quilts” used during the Underground Railroad.
- Discuss how Marion Coleman’s quilts help keep the achievements of many black Americans alive.
- Create a collaged “quilt” using transferred images and/or geometric shapes.

MATERIALS AND RESOURCES

Web Resources:

- www.marioncoleman.com
- <http://www.youtube.com/watch?v=l8PZLenvwl8>
- http://abclocal.go.com/kgo/story?section=news/accignment_7&id=6767447
- <http://www.mathwire.com/quilts/quilts.html>
- http://pathways.thinkport.org/secrets/secret_quilt.cfm
- http://en.wikipedia.org/wiki/Quilts_of_the_Underground_Railroad

PowerPoints:

- Creating Fabric Quilt Blocks <http://www.slideshare.net/nwalkup/creating-fabric->

[quilt-in-honor-of-black-history](#)

- Marion Coleman. <http://www.slideshare.net/nwalkup/marion-coleman-story-quilts-22303857>

Quilts by Marion Coleman:

- *Faith*
- *Dee Dee Bridgewater*, 2010
- *Texas Backroads*
- *May 1959*
- *Ruby Bridges*, 2007
- *Waiting for the Freedom Train*, 2011
- *Her Heart Was in the Clouds*
- *Buffalo Soldier*

Publications:

- *O Magazine*, January 2013
- *Costco Connection Magazine*, March 2013
- *Journey of Hope*, Quilts Inspired by President Obama by C. Mazloomi
- *500 Art Quilts*, lark Publication 2010

Materials:

- White drawing paper, 9" square
- Assorted colors of construction paper, 9" x 12"
- Assorted colors of felt, 9" x 12"
- Right triangle templates (teacher made)
- Photocopied images (laser print) of famous African Americans
- Photocopied images (laser print) of local community people
- Scissors
- Glue
- Pencils
- Graphite transfer paper (made by students)
- Stick or T pins
- Permanent markers

Vocabulary:

- complimentary colors: colors directly across from each other on the color wheel. For example: red/green, blue/orange, yellow/violet
- freedom train (underground railroad): a network of secret routes and safe places for 19th century black U.S. slaves to use to escape to free states
- quilt (noun): typically three layers of fabric sewn together to make a warm cover or decorative artwork
- quilt (verb): to sew two layers of fabric together with a filling, often using decorative stitching
- right angle triangle: triangle with one 90 degree angle

- symbols: pictures used to represent ideas

BACKGROUND: MARION COLEMAN

Marion Coleman was born in Wichita Falls in 1946. She went to school during the days of segregation, attending Washington Elementary, Holland Junior High, and Booker T. Washington High School. Sadly, two of these schools no longer exist and Booker T. Washington is now an elementary school.

Marian Coleman's elementary art teacher was Ms. Lyday and she was a great inspiration to Marion. She participated in music and theater arts, too. Ms. Coleman says she was a good student and a member of the student council. In high school, she was a cheerleader, worked on the school newspaper and graduated with honors.

Coleman was raised by her grandmother, Katherine Tillery who also worked for the school system. Coleman has many fond memories of her grandmother's loving home. As a youngster, she spent time fishing, gardening, baking, and, of course, sewing. She began making her own clothing in high school because she was rather tall. Her grandmother taught her to quilt but she didn't start really quilting until the late 80s when she entered a quilt into a contest.

Coleman credits her teachers with encouraging her to go to college and she was the first in her family to graduate from a university. She attended Midwestern State for two years before marrying an airman from Sheppard Air Force Base. She moved to Bermuda for a short time and then to California. Here she earned her B.A. in Sociology and M.S. in Counseling.

Marion Coleman's quilts are inspired by her family and social/cultural events and their impact on our individual and community relationships. Coleman is most grateful for the influences of quilters such as Harriet Powers, Nora Ezell, and her great aunt, Corine Porter Miller.

Coleman tells the story about when she made a quilt to celebrate the Lewis and Clark expedition. She designed a quilt story about the black man in the expedition and stitched the quilt. She was happy with it and showed her husband. He took one look at it and said "well, I think you can do better than that." She was very disappointed. She thought "boy, he sure has his nerve; he can't even sew, let alone make a quilt." So she fretted and mentally fussed with him a few days, then took out parts, covered other parts, picked out stitches, pricked her fingers, and redid the quilt. She admits he was right and the new quilt was accepted into the American Quilter's Society exhibit and has toured in several cities. She said she was a grumpy woman initially; however, she has

learned to accept criticism and to NEVER give up.

Coleman's work has been exhibited in the US and internationally. She has had numerous private commissions and many public art commissions. She has received several artist residencies. Her work has been presented in several publications including, most recently, "O, Oprah Magazine." She has received many awards and serves on several boards that support African American quilters. Through her quilts she has met many famous people like Maria Shriver, actress DeeDee Bridgewater, and the U.S. Ambassador to Costa Rica.

Marion Coleman's quilts are made from transferred photographic images and layered fabrics embellished with elaborate stitching. They depict and honor famous African Americans and family members.

Artist Statement

"I am most pleased when the viewer can identify with or is emotionally moved by the art I create. My goal is to promote discussion about the topic at hand whether it relates to the definition of beauty or human rights."

PROCEDURES

Day 1: Explore and Discuss (younger elementary students):

Begin by showing and discussing Marion Coleman's quilts, sharing that she grew up in Wichita Falls. Follow this with a brief discussion of slavery, the Underground Railroad, and the possible use of symbolism in quilts to help slaves reach the northern states. (There are different opinions about the historical use of quilts to send messages to aid escaping slaves.)

- Show and discuss Marion Coleman's quilts and personal history and her TED Talk video, <http://www.youtube.com/watch?v=l8PZLenvwl8>.
- Show examples of Freedom Quilt designs such as Bow Tie, Flying Geese, North Star, Shoofly, and discuss what each possibly stood for. For example: Symbolism: Bow Tie meant get ready, the time is near; Flying Geese shows north; North Star pointed to the north; Shoofly meant to scatter; danger was close. On each quilt, the use of one differently colored area would be used to point the way north.

Create Paper Quilt:

- Have students create a paper quilt square using the traditional north star design: each student should cut out one 4" square; using a right triangle template, they should each cut out eight 2 ½ " paper triangles, with one triangle cut from a different color.
- Ask students to carefully glue triangles at the corners of a square of background paper.
- Demonstrate how to transfer a photocopied image of a famous African

American to the center square of the quilt.

- Begin by heavily covering a sheet of white paper with graphite, using the side of a sharpened pencil.
- Place the graphite paper under photocopied image, pencil side down; pin in place.
- Carefully outline image and add facial details, marking over the photocopied image.
- Remove paper and draw over traced image with permanent marker.
- Label quilt with “North Star Freedom Quilt” and the name of the famous African American.
- Display quilt squares together in mural fashion.

Days 1-5: Explore, Discuss, and Create Felt Quilt (older elementary students):

Watch and discuss the video about Marian Coleman and an African American quilt exhibit about Jazz at <http://www.youtube.com/watch?v=Uz66Lv0vOoc>. Have students explore African American contributions to Jazz music and then make felt quilt blocks.

Discuss:

- Show Marion Coleman’s quilts and the video about her. Have students look for symbols in Marion Coleman’s quilts and explain what they believe the symbols mean. Ask: How do any of Marion Coleman’s quilts relate to segregation and the civil rights movement?
- Discuss with students how time and location influence Coleman’s art, how she uses her art to address social issues, and some of the ways her art reflects growing up in the Wichita Falls community.
- Have students research African American contributions to Jazz online and in books. Can they find any connections to the civil rights movement and jazz?

Create Felt Quilt:

- Using right triangle templates, have students each cut eight felt right triangles in a color pattern and then pin them to a 9” x12” piece of felt in a flying geese, bow tie, or log cabin quilt pattern. Have them add one symbol of their choice as a central design.
- Stitch around each triangle using thread in the complementary color to the triangle.
- Display quilt blocks side by side in a group mural.

ASSESSMENT

Upon completion of their quilt squares, ask students to write a paragraph:

- Discussing how using personal history/culture in their art can expand the viewer’s appreciation of that culture.

- Explaining what symbols were used in their quilt blocks as well as what symbols Marion Coleman used in hers.
- Describing the process used to make the quilt block.

INTERDISCIPLINARY CONNECTIONS

- Social Studies: American history
- Mathematics: Geometry

TEXAS STATE FINE ARTS STANDARDS

1. Art, Foundations: observation and perception. The student develops and expands visual literacy skills using critical thinking, imagination, and the senses to observe and explore the world by learning about, understanding, and applying the elements of art, principles of design, and expressive qualities. The student uses what the student sees, knows, and has experienced as sources for examining, understanding, and creating artworks.
2. Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.
3. Historical and cultural relevance. The student demonstrates an understanding of art history and culture by analyzing artistic styles, historical periods, and a variety of cultures. The student develops global awareness and respect for the traditions and contributions of diverse cultures.

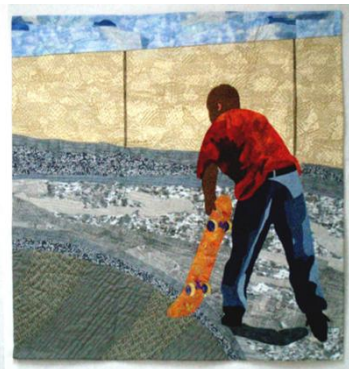
Critical evaluation and response. The student responds to and analyzes artworks of self and others, contributing to the development of lifelong skills of making informed judgments and reasoned evaluations.

EXTENSION ACTIVITIES

- Share additional books: *Follow the Drinking Gourd* by Jeanette Winter; *Freedom Train: The Story of Harriet Tubman* by Dorothy Sterling; and *Sweet Clara and the Freedom Quilt* by Deborah Hopkinson
- Ask students to write a story based on one of Marian Coleman's quilts.



Faith Ringgold



Boy with Skateboard



Waiting for the Freedom Train



Backroads of Texas, Marion Coleman

IMAGINATION FASCINATION COLLAGRAPHIC PRINTS INSPIRED BY WANDA EWALT

GRADES K-2

WRITTEN BY: CLAIRE ROSS, SOUTHERN HILLS ELEMENTARY, WICHITA FALLS, TEXAS

GUIDING QUESTIONS

Wanda Ewalt is a Wichita Falls artist who creates painting and mixed media collages that are colorful, and full of pattern and texture. She uses different materials to manipulate the media in her work. She took part in art classes and artist's workshops offered at Midwestern State University for 40 years and now works in her studio at home.

- What resources does our community and family offer to learn about art and making things?
- Why are we attracted to pattern and texture in art?
- How can we re-purpose objects to create images in new ways?

OBJECTIVES

The learner will:

- Learn about the life and work of Wichita Falls native, Wanda Ewalt.
- Create collagraph prints using their imagination with found objects.
- Create harmonious color combinations based on the color wheel to construct a collage.
- Use Wanda Ewalt's mixed media paintings as the inspiration for their work.

MATERIALS AND RESOURCES

Web Resources

Animoto of Wanda Ewalt <http://animoto.com/play/ob57eie33iicHg1jkZtZg>

Print Plate

- Texture materials like- seeds, string, crushed paper, bubble wrap, sand paper, card board, foam, grass, beads, etc.(Keep objects relatively flat.)
- Glue
- Paper Plates
- Cardboard 6" By 6"
- Mod Podge or Gloss Medium
- Foam Brush for each Student
- Smocks or aprons to protect clothing

Collage

- Tempera paints in primary colors (red, yellow and blue)
- Foam brushes
- Manila paper 12" by 18"
- Color wheel
- Scrap colored construction paper cut into squares and rectangles.
- Items for re-purposing like- beads, plastic animals, silk flowers, etc

Vocabulary

- Collagraphy: Print making process where various materials are glued to a hard board to create a raised texture. The plate is then printed with by applying paint or ink and pressing on to paper surface by hand
- Collage: a picture made by sticking cloth, pieces of paper, photographs, and other objects onto a surface
- Line: has direction (vertical, diagonal, horizontal) and changes direction (curved and zig-zag lines)
- Mixed Media: combining several different art medium on a surface

BACKGROUND ON THE ARTIST

Wanda Ewalt is an accomplished artist in Wichita Falls, Texas. Her passion is for anything related to the visual arts. She paints primarily using acrylic as her medium for abstract collages. She concentrates on pattern and texture to create her mesmerizing images. She has studied painting, sculpture, printmaking, jewelry-making and copper enameling. She is inspired by what she has been exposed to by the artist faculty and visiting artists she has meet at Midwestern State University in Wichita Falls and the images she finds all around her. Her approach is still fresh after 40 years of study and practice in the Visual Arts.

Early Life

Ewalt is from Chickasha, Oklahoma and was born on July 29, 1935. Her other siblings were born in hospitals but because she was born during the Great Depression she has a different story. Her father was a radio technician and had hitchhiked to California looking for work so that he could support their family. Her pregnant mother had moved the family to a farm from their home in Chickasha, Oklahoma while waiting for her husband's return home. When it was time to call the doctor out for Wanda's arrival, the doctor from Cement was a little closer so he was the one retrieved, so her birth certificate reads "Cement, Oklahoma".

As a child she didn't paint or draw. She had to work hard on the family farm cutting asparagus, before she went to school in the morning. She was in awe of her aunt Juanita Dieschler for whom she was named. Aunt Juanita was a trapeze artist for the Barnum and Bailey Circus. Ewalt enjoyed watching her aunt from the front row of the big top when the circus came to Chickasha each year. She also has a fond memory of recognizing her in a News Reel at the movie theater and declaring to the audience that

it was her Aunt Juanita. The dramatic richness of Juanita's stage life seems to drift back into Ewalt's imagination as she creates her colorful images.

She met her husband, Bill while working part time at Veazey's drugstore during high school. He was a recent pharmaceutical graduate and it was his first job. They moved to Wichita Falls so that he could go to work at Dole's Pharmacy for \$100 more a month. It was in Wichita Falls that Ewalt found her passion for the visual arts. She was raising two daughters and a son. She initially bought art supplies for her children but when they lost interest she began making things using the left over supplies she had bought for them. It was her husband that encouraged her to take lessons at Midwestern State University. He convinced her that if she was going to pursue art she needed the most professional help she could get to learn.

At Midwestern she made friends with Tom Crosnoe, Director of the Art department, Richard Ash, Professor and Scottie Parsons, fellow art student. Ewalt started taking classes at Midwestern State University in 1967, taking art lessons for 40 years, immersing herself in the art lessons that were available there. She took classes in painting, sculpture, jewelry making, print making and copper enameling. Her favorite medium is painting which she primarily studied under Liz Yarosz-Ash. Part of the appeal of studying at Midwestern was Ewalt was also exposed to visiting artists and exhibits. If a class or workshop was offered she was eager to try it.

While painting one day Ewalt noticed Tom Crosnoe in conversation and eating lunch with two men in a room off to the side. She went in to see what they were up to and found that they were copper enameling, so Ewalt joined right in. She learned to sculpt also. She regrets leaving one sculpture out too long on the grounds of the School of Art because it was taken. At one time she worked for the Ethan Allen furniture store for 6-7 years, but quit when she realized it was affecting her ability to spend time painting. Twenty years ago she wanted to move to a house that would provide her a studio, instead her husband built an addition to their home so Ewalt would have a place for her passion. She has filled her studio with her work and things that inspire her.

Ewalt's Art

Wanda Ewalt creates acrylic collages in the style of abstraction. She uses both repurposed and bought items to integrate into her art. She bases her decisions about media and design on what she thinks looks right. Ewalt is not afraid of trying new techniques like manipulating Polaroid emulsion and painting on glass. Her works creates texture though scraping. She likes to show complexity in pattern. Ewalt says:

I tend to be drawn to abstracts and people who do abstract work. That is the hardest thing to sell. People don't understand. The best thing you can do is hang it on the wall and make sure people can see it.

People do see her work. She has work hanging at the local sushi bar, Sakura. She shows her work in downtown Wichita Falls at the Art Association gallery and exhibits in

art shows like The Kemp Center for the Arts Mysteryfest.

Later Life

Wanda Ewalt no longer takes classes at Midwestern State University. Now she puts her skill and talent to work as she sees fit. She uses an artist's eye for creating images that are rich and complicated. She occasionally passes along her passion for painting to her great grandchildren. Of course when they come to visit the first place they head is Ewalt's art studio. There they use her materials and she is no longer the student but teacher.

PROCEDURES- 3 DAYS

Explore, Discuss and Create

Day 1:

In this activity students will create a mixed media artwork, creating secondary colors and texture in paint, making a collage and printing. They will explore how primary colors create secondary colors and how visual texture, which looks 3-dimensional, can be made on a flat 2-dimensional surface.

- Show Animoto of Ewalt's artwork and studio
- Show how the collagraph will be created by gluing pieces of texture materials to the card board. Have learners smear a layer of glue across top of card board.
- Quickly review types of line and have students create line patterns by placing items on top of glue, leaving spaces around material so that an impression will be made of the item when paint is applied.
- Using sponge brushes apply a layer of Mod Podge across top to seal and protect from paint. Let it dry overnight. This will allow for multiple printings.

Day 2:

- Discuss how Ewalt mixes colors on her paper to create new colors and how you can see texture in the paint.
- Discuss how red, yellow and blue are the primary colors. They are the 3 colors you need to make any other color on the color wheel. Show how the secondary colors are in between the primary colors on the color wheel.
- Have learners paint the entire front side of manila paper using just 2 of the primary colors. Discuss what new color was made from blending the 2 primary colors together. This will create the background of their collage painting.
- Use the paint like glue. While manilla paper is wet with paint take the scrap paper squares and rectangles and coat the back with paint using the brushstudents used to cover paper. Press down squares and rectangles onto painted paper.
- Communicate to students that scrap paper pieces should form vertical and horizontal lines not diagonal. This means there should be squares and rectangles on their papers not diamonds.
- Have learners use no more than 5 scrap papers and they should not toucheach other or overlap.

Day 3:

- Learners will finish by painting their collagraph plate with the 3rd primary color they didn't use for the background. Students cover the entire plate with paint.
- Show students how to press the plate by turning it over and pressing into dried painted paper with squares and rectangles.
- Encourage learners to press collagraph plates on and around squares and rectangles.
- Students may exchange each other's plates to have varying textures.
- Discuss with learners how the collagraph plates created images that look rough, wavy, prickly, etc. and that the painted background looks smooth.

Display:

These paintings can be displayed at the school or in the classroom.

ASSESSMENT

- Did learners create a new secondary color from the primary colors?
- Did learners use plates to create a variety of textures?

INTERDISCIPLINARY CONNECTIONS

- Math
- Science

STATE STANDARDS

Art

Texas Essential Knowledge and Skills for Fine Arts

1. Foundations: observation and perception. The student develops and expands visual literacy skills using critical thinking, imagination, and the senses to observe and explore the world by learning about, understanding, and applying the elements of art, principles of design, and expressive qualities. The student uses what the student sees, knows, and has experienced as sources for examining, understanding, and creating original artwork.
2. Creative expression. The student communicates ideas through original artwork using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.
3. Historical and cultural relevance. The student demonstrates an understanding of art history and culture by analyzing artistic styles, historical periods, and a variety of cultures. The student develops global awareness and respect for the traditions and contributions of diverse cultures.
4. Critical evaluation and response. The student responds to and analyzes the artworks of self and others, contributing to the development of the lifelong skills of making informed judgments and reasoned evaluations.

EXTENSION ACTIVITIES

- Have students mix primary colors with secondary colors to create tertiary colors.



Blue Wave 1967



Fish and Pearls



Wanda Ewalt

MURAL, MURAL, ON THE WALL: CELEBRATING THE ART OF RALPH STEARNS

GRADES: 4-6

WRITTEN BY AUDRA MILLER, FAIN ELEMENTARY, WICHITA FALLS, TEXAS

GUIDING QUESTIONS

Ralph Stearns has created a variety of different large murals throughout the town of Wichita Falls. A native of Wichita Falls, he has over ten murals in Fain Elementary school alone. Use the following questions to guide an investigation of his work.

- How does an artist use his work to “speak” about his home?
- How do the murals in a community create a sense of home?
- How does a person make a living from art in Wichita Falls?
- What qualities do artists share?

OBJECTIVES

The learner will:

- Explore the life and work of artist Ralph Stearns.
- Investigate his large-scale public murals in Wichita Falls.
- Consider reasons for why and where large murals are placed.
- Understand three different ways to create a mural and use one to plan and design a collaborative mural.
- Individually create a section of a mural from basic lines and geometric shapes, using warm and cool colors to unify the design.

MATERIALS AND RESOURCES

Web Resources:

- <http://animoto.com/play/4gP1VFumgRv1LrfzWOkGJA>
- <http://animoto.com/play/RvDODIZ2KHO087jo9aaWPQ>
- <http://www.youtube.com/watch?v=El69zR7zu9c>
- <http://photorealism.com/artists/ralph-stearns/>

Powerpoints: Ralph Sterns

- <http://www.slideshare.net/nwalkup/ralph-stearns-power-point>

Photos of Student Mural at Fain Elementary:

- In process student mural

- Finished student mural

Murals by Ralph Stearns in Wichita Falls:

- *The Parrot*, visible from corner of Scott Street and Kell Boulevard
- *The Eagle*, visible from corner of Scott Street and Kell Boulevard
- *The Train*, visible from corner of Scott Street and Kell Boulevard

Materials:

- 18" x 24" poster boards, cut in half lengthwise
- Tape Measure
- Pencils
- Markers
- Rulers
- Permanent or watercolor markers
- Tempera paints (optional)
- Brushes
- Containers for water
- Tape
- Staples

Vocabulary:

- Grid (verb): to draw a network of evenly spaced horizontal and vertical lines to break up space in order to map an image to transfer or enlarge.
- Mural: a wall-sized, often public image made from paint, tile, or other media.
- Ratio: a relationship where one aspect remains constant.
- Visual Culture: merges popular and "low" cultural forms, media and communications, and the study of "high" cultural forms or fine art, design, and architecture.
- Warm and cool colors: dividing a color spectrum simply based on colors that share the primary hues of predominantly red and yellow (warm) and predominantly blue and green (cool).

BACKGROUND ON THE ARTIST

Ralph Stearns moved to Wichita Falls in the fourth grade. His family moved to the Falls because they were involved in the military. He attended City View Elementary and graduated from Petrolia High School in 1972. He followed in his father's footsteps and enlisted in the military for two years. His United States Marine Corps travels took him to southern California, where he worked as a legal clerk and a court reporter. His two year service in the military allowed him the opportunity to pursue a degree in Fine Arts with the assistance provided by the G.I. Bill.

Stearns graduated from Midwestern State University with a Bachelor of Fine Arts in painting and sculpture in 1981. Soon after, he began working in the billboard industry for Lamar Advertising of Wichita Falls. He served the company for fifteen years as a commercial artist.

"I painted every day, that was my job," Stearns explains. "If they said we need a hamburger, I painted a hamburger." Ralph used his artistic ability to create advertisements for businesses throughout the community. Unfortunately, by 1996 computers had overtaken graphic design and Stearns lost his job painting billboards to technology.

At that time he became a self-employed artist and began painting Wichita Falls. He began participating in local, regional, and international art shows and was hired as a muralist for the Wichita Falls Independent School District. (Stearns has over ten different murals in Fain Elementary alone.) He considers his large scale oil paintings in two Wichita Falls churches his legacy. However, his large-scale murals on the buildings around Wichita Falls are equally inspiring and exciting. The large parrot directly beside the huge train is on the corner of Scott St. and the two cyclists located on the Hotter Than Hell Headquarters bicycle race are just a few of his amazing works of art. They depict some of the unique qualities that make Wichita Falls home.

Ralph Stearns also creates photorealistic paintings that he sells in galleries.

Artist Statement

"I am a figure painter. Once you learn the basic elements of painting, you can manipulate work any way you want. I am a passionate artist that loves forms and colors. I love it; I breathe it. My favorite medium is oil, but my favorite style, well, I change with the weather."

PROCEDURES

Explore and Discuss

Day 1:

- Introduce Ralph Stearns and show students *The Murals at Fain Elementary*, <http://animoto.com/play/4gP1VFumgRv1LrfzWOkGJA>, and Ralph Stearns murals in the Wichita Falls area, <http://animoto.com/play/RvDODIZ2KHO087jo9aaWPQ>
- Ask students the guiding questions and explain the lesson objectives.
- Show students three different techniques for creating a large mural in a video, <http://www.youtube.com/watch?v=El69zR7zu9c>.
 - 1.) projecting the design electronically onto the wall;
 - 2.) gridding a small design and enlarging it on to larger gridded surface, maintaining the same ratio; and
 - 3.) free hand drawing, enlarging the original design on to the wall.

- Explain that students will be working on a large collaborative mural for their school.
- With student help, draw a large recognizable design or shape for the mural and measure the wall to determine the size and scale mural the mural needs to be to fit.
- Have students help determine how many 18" x 12" poster boards are needed to create a wall size design. Assemble the poster board into a grid the appropriate size and shape of the mural.
- Have students refer to the three different ways of creating a mural to decide how to scale up the design to put it on the assembled poster board.
- Ask students how the mural should be assembled and what steps are needed, giving students an opportunity to discuss and understand the process.
- Have students draw the basic shape on to the poster board panels and determine if the background or design is to be painted with warm or cool colors.
- Review with students the variety of line and shape and warm and cool colors.
- Students work in collaborative groups of two or three students on each poster board to draw lines, shapes, etc. with a fine point permanent marker, and then color or paint in the designs with either warm or cool colors.

Day 2:

Explore and Discuss

- Show other images from the walls of Wichita Falls, including examples of visual culture like old signage and storefront advertisements.

Discuss the following:

- What part did artists have in creating the examples?
- How can artists use advertisements to make their living?
- How does an artist use his or her work to speak about their home?
- How do the murals in a community create a sense of home?
- How does a person make their living from art in Wichita Falls?
- What qualities do artists share?
- What materials are needed to create a mural and how is it done?
- How do the murals of Wichita Falls create a sense of home?

Continue adding color to poster boards.

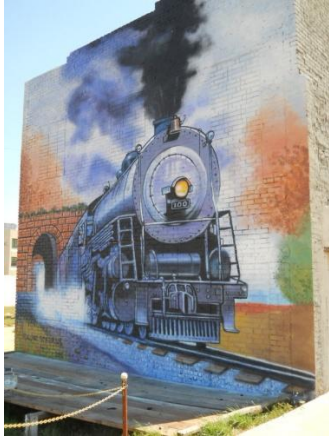
Day 3:

- Continue adding color to poster boards.
- When students finish, assemble the poster boards on the wall to form the mural.

ASSESSMENT

- Formative Assessment: ongoing through verbal communication and self-

<p>evaluation. As students use warm and cool colors appropriately, in a variety of lines and shapes, they will constantly be assessed in their collaborative groups.</p> <ul style="list-style-type: none"> • Summative Assessment: Students will reflect on the effectiveness of the completed mural at the end of the project and discuss other possibilities for images, color schemes, and future public commission mural placements.
INTERDISCIPLINARY CONNECTIONS
<ul style="list-style-type: none"> • Science: subject matter • Mathematics: scale, proportion, grid
TEXAS STATE FINE ARTS STANDARDS
<p>Art,</p> <ol style="list-style-type: none"> 1. Foundations: observation and perception. The student develops and expands visual literacy skills using critical thinking, imagination, and the senses to observe and explore the world by learning about, understanding, and applying the elements of art, principles of design, and expressive qualities. The student uses what the student sees, knows, and has experienced as sources for examining, understanding, and creating original artwork. 2. Creative expression. The student communicates ideas through original artwork using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills. 3. Historical and cultural relevance. The student demonstrates an understanding of art history and culture by analyzing artistic styles, historical periods, and a variety of cultures. The student develops global awareness and respect for the traditions and contributions of diverse cultures. 4. Critical evaluation and response. The student responds to and analyzes the artworks of self and others, contributing to the development of the lifelong skills of making informed judgments and reasoned evaluations.
EXTENSION ACTIVITIES
<ul style="list-style-type: none"> • Ask the students to write their own quotes about the rocket and what the rocket means to them. • Encourage children to think about their school and their journey through time while picturing themselves in a rocket traveling through Fain Elementary. • Print a picture of the rocket for each student and ask each child to write on it what the rocket means to them.



The Train, Ralph Stearns



Hotter 'N' Hell, Ralph Stearns



Ralph Stearns in his Studio



The Parrot, Ralph Stearns

**PRIDE IN PLACE:
EXPLORING COMMUNITY AND CULTURAL ROOTS OF MARY STEPHENS**

GRADES 9-12

WRITTEN BY CAROL ROSE, WICHITA FALLS HIGH SCHOOL, WICHITA FALLS, TEXAS

GUIDING QUESTIONS

Artist Mary Stephens uses the media of watercolor and acrylic, along with collage techniques, to express in her paintings what she has experienced living in her Native American Indian community in Oklahoma, as well as how she interprets her environment today. Content is very important in her work, as content makes one think, makes one feel and makes one react to what is current and to what has happened in the past. Use the following questions to guide an investigation into her work:

- How does the community and background of the artist impact the work that he or she produces?
- How does the time an artist lives in (politics, technological advancements, current events, etc.) influence the art an artist makes?
- How do Stephen's paintings "speak" about political and cultural issues?
- What are some of the messages that need to be addressed where you live?
- How does the art found in Wichita Falls express content relative to Wichita Falls as a place?

OBJECTIVES

The learner will:

- Investigate the life and work of Wichita Falls area artist Mary Stephens.
- Explore the method of collage based on the work of Mary Stephens.
- Use various types of papers, writings, drawings, and other materials to convey a message about the importance of place in a collage.
- Write an artistic statement about the completed work.

MATERIALS AND RESOURCES

Web Resources:

- Wichita Falls Art Association: www.fallsart.org/ms.htm
- Mary Stephen's website: www.alexandriashopper.com/art/MaryStephens.htm
- www.alexandriabarter.com/stephens.html

PowerPoint:

<http://www.slideshare.net/nwalkup/mary-stephens-power-point>

Other Resources:

- “How to Collage,” Mary Stephen’s video demonstration
- Photographs of Stephens’ paintings
- Examples of collage work created by Mary Stephens

Materials:

- Matte medium artist acrylic, NOT gloss medium (excellent glue for collage)
- 9” x 12” 300 # hot press Arches (or similar brand name) watercolor paper (optimal), one sheet per student (140# watercolor paper or matt board may be substituted)
- Gesso (teacher may want to prepare paper with gesso applied in advance)
- Water and containers for holding water
- Paintbrushes (Hake brushes or 2 inch brushes will do nicely for collage work)
- Drawing pencils or watercolor pencils
- Paper towels
- Paper crimpers
- Scissors for cutting out and arranging various photos (paper edges can also be torn)
- Old photographs, magazine clippings, pictures, writings, and brochures about Wichita Falls, as well as images printed off the Internet, and drawings, relating to the community and the chosen message to be shared (students can also bring items from home)
- Rice paper and/or handmade papers that have great texture and color and that may relate to the chosen message
- Items with texture
- Large baggies to store work in
- Brayers
- Acrylic paints
- Masonite boards to serve as work surfaces (optional)

Vocabulary

- Composition: The act of organizing the elements of an artwork into a harmoniously unified whole.
- Collage: (from the French word, *coller*: to stick) is the assemblage of different forms, often with glue, to create a new whole.
- Content: the events, physical detail, information, and meaning in a work of art.
- Acrylic paints: polymer-based, which means they are made of molecules that bind together to form a chain. Paint hardens to pliable plastic (acrylic paints become permanent if not washed off immediately)
- Brayer: A brayer is a hand roller used in printmaking to spread ink on a plate or tray or to offset an image from a plate to paper.
- Gesso: a white paint-like material that is used to prepare a piece of paper or canvas to accept acrylic paint; it must be mixed with water to a soupy consistency; for a good mixture, use about half gesso and half water and mix

very thoroughly

- Texture: The surface quality of an artwork, usually perceived through the sense of touch; texture can also be implied, perceived visually though not felt through touch (simulated texture)
- Abstract art: art stressing the form of its subject rather than its actual appearance; the subject is broken down into elements such as line, shape, etc., not necessarily resembling the subject itself.
- Mat board: heavy board made of paper and fiber used to protect artwork; it showcases the framed subject and is available in an acid free, archival version
- Matt medium: a non-shiny water-based adhesive that is essentially acrylic paint without the colored pigment

BACKGROUND ON THE ARTIST MARY STEPHENS

Mary E. Stephens was born and raised in Konawa, a city in Seminole County, Oklahoma. “Konawa,” a Seminole word meaning “string of beads,” historically served as a trade center for the surrounding agricultural region. Today Stephens lives and maintains a studio in Wichita Falls, Texas. Her exhibitions span across the country from California to Boston.

Stephens recalls as a child how she loved to create, loved to paint, and how she particularly loved sculpting. She remembers how she started drawing using pencils and yellow writing pads she “stole” from her father. Her father was a “gauger,”. Mary recounts how he used a beautiful metallic tool to measure the contents inside a tank in the oil fields. He wrote down his measurements on yellow pads and telegraphed the results. Mary loved his yellow writing pads! Then she used the walls when she couldn’t find paper. In school, she loved to experiment with shading, but her teachers did not like that. She did have teachers who understood her, however. She remembers that she didn’t like edges; it took her a long time to understand that things have edges. She struggled with making edges on a two-dimensional surface. Yet she learned about edges after modeling with clay and experimenting with three-dimensional forms. When Stephens was in junior high, her art teacher realized her artistic potential and encouraged her to take her other classes, even the classes she wasn’t supposed to have. Her teacher entered her work in contests while she was in junior high, which Stephens found encouraging and supportive. When she was about 13 or 14, her aunt wanted her to help decorate her home in black and white. Stephens did just that. Her aunt chose six of her pieces and had them framed. Stephens felt this, in turn, validated her drawing skills.

Stephens married very young. She took classes in watercolor and sculpture at East Central and Northern Oklahoma College. Stephens recalls while in school, she had a fabulous art teacher who had a wonderful understanding of the element of value. This teacher was particularly instrumental in teaching Stephens the importance of “value” in

a work of art. She taught Stephens how to paint value without the use of any black paint, using instead yellow as the light value, cadmium red light as the medium value, and ultramarine blue as the dark value. Mary states that this was a great training exercise in learning how to understand the element of value in a work of art.

Stephens recalls her cultural community when she was growing up. She loved to attend pow-wows performed by the Kiowa Indian community. She also took photographs of these types of special events. Lawton, Oklahoma, had many Native American functions that she was able to attend. She even had a female Indian model sit for her for one of her paintings. As time went on, however, Stephens felt she was infringing on their culture, and so she stopped using them as subjects. In looking back, her paintings depict a deep understanding of the culture associated with her own Native American heritage.

Stephens began her career as a sculptor because textural things spoke to her and were a great source of inspiration for her. Currently, however, acrylic painting is her favorite medium and she loves using the collage method in her work, because she can adjust her values as she paints. Indeed, she still firmly believes that “value” is one of the most important elements in a painting.

Currently, Stephens is working on a series that involves appropriating parts of well-known paintings into her own work. She says that she will zoom into one particular area and then add her own touches to it. She will add something humorous or different that triggers one to think about the content within the painting. She says that this approach also provides good drawing practice to replicate the work of the masters, because their artistic genius was so pronounced. Stephens has an exhibit scheduled at the Leslie Powell Art Gallery in Lawton, Oklahoma in 2014. The show will consist of approximately 30 paintings.

PROCEDURES

Explore and Discuss:

Day 1: Introduction to Artist Mary Stephens

- Introduce Mary Stephens and her work with a PowerPoint presentation.
- Show and discuss a taped interview of Mary Stephens, paying close attention to how the artist visually interpreted her community while living in Oklahoma.
- Discuss with students the importance of the arts of our Wichita Falls community as well as the surrounding regions in Texoma.
- Explain to students that they will be creating a painting that incorporates collage in the method similar to Mary Stephens. Their paintings must incorporate a variety of found objects and locally available materials. Their paintings must also include a message about their community (in a way similar to Stephen’s abstract mixed media style.) These messages can come from various sources, including low relief objects, writings, drawings, newspapers, old and/or new photographs,

different textural papers, photocopies, and the like.

- Provide some materials such as local tourist information brochures and newspapers for students to examine and ask them to each brainstorm a list of local landmarks, architecture, public sculpture, etc., to help them plan their artworks.
- Ask students to collect and bring to the next class items relating to their Wichita Falls community and to be able to share with others at their tables their personal importance.

Day 2: Begin Collage Preparation

- Share and discuss a video-taped demonstration of Mary Stephens as she demonstrates how to “collage.” Ask students to take notes of the procedure of how this step by step collage process works.
- Next, demonstrate how to apply gesso to watercolor paper. Then have students gesso their papers front and back. (Option: teacher may prepare the paper in advance in order to speed up the process) Let dry. (paper must be completely dry on both sides before students proceed)

Day 3: Plan Artworks

- Have students plan what materials and text they will use in their artworks. Encourage them to begin by trying different arrangement of their items onto their now-dry gessoed watercolor paper. Ask them to remember to keep things meaningful on a personal level and to think about the messages they want to convey.
- Ask students to make sketches of their final arrangements to serve as reminders for planned designs.
- Give each student a baggie and ask them to write their names on them and use them to store their bits and pieces for the next class.
- Have students paint the backgrounds of their artworks, limiting their colors to two or three and varying values of color.

Day 4: Add Collage Elements

- Ask students to consult their sketches to arrange their collage elements on the painted backgrounds. Have them use matte medium to glue the elements down, taking care to keep the paintbrushes wet (since matte medium is permanently hard when dry). Provide brushes, containers with water, and paper towels for clean-up. Assist students as needed.

Day 5: Adding Dimension

- Ask students to begin adding additional dimension to their collage work. Encourage them to use found objects or items that create additional depth and textures. Overlapping items will also give additional dimension. (optional: apply acrylic gloss medium over collage painting to seal and protect the work)

Day 6: Reflection. Have students write artistic statements and self-evaluations.

ASSESSMENT

To what extent did students:

- Investigate the life and work of Wichita Falls area artist Mary Stephens?
- Explore the method of collage based on the work of Mary Stephens?
- Effectively use various types of papers, writings, drawings, and other materials in a collage painting?
- Convey a meaningful message about the importance of place?

INTERDISCIPLINARY CONNECTIONS

- Research skills
- Social studies: Texas history

TEXAS STATE FINE ART STANDARDS (TEKS)

Art

1. Foundations: observation and perception. The student develops and expands visual literacy skills using critical thinking, imagination, and the senses to observe and explore the world by learning about, understanding, and applying the elements of art, principles of design, and expressive qualities. The student uses what the student sees, knows, and has experienced as sources for examining, understanding, and creating original artwork.
2. Creative expression. The student communicates ideas through original artwork using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.
3. Historical and cultural relevance. The student demonstrates an understanding of art history and culture by analyzing artistic styles, historical periods, and a variety of cultures. The student develops global awareness and respect for the traditions and contributions of diverse cultures.
4. Critical evaluation and response. The student responds to and analyzes the artworks of self and others, contributing to the development of the lifelong skills of making informed judgments and reasoned evaluations.

EXTENSION ACTIVITIES

- Compare and contrast Stephen's work with that of Wanda Ewalt, who also creates collaged paintings.

Exploring Community and Cultural Roots of Mary E. Stephens Self-Evaluation

Name: _____ Period: _____

1. Explain the meaning of your idea when you started your project.
2. What do you like most about your collage painting?
3. What would you most like to change about your collage?
4. Do you think the content of your collage reflects your your community well?
Explain your answer.
5. What elements of art were incorporated into your project? Circle the correct elements.
(line shape form texture value color space form)
6. On a scale from 1 to 10, grade your project. (Circle the number)
1 2 3 4 5 6 7 8 9 10



Rhythm and Blues



Kiowa Heritage





Mary Stephens, 2013

THE ART OF JEANNETE HEIBERGER: HONORING NATIVE AMERICAN CONTRIBUTIONS TO TEXOMA CULTURE

GRADES 3 -12

WRITTEN BY MARY HELEN MASKILL, WICHITA FALLS MUSEUM OF ART

GUIDING QUESTIONS

Wichita Falls artist Jeannette Heiberger was raised in Oklahoma and uses an abstracted figurative style to honor the Native American people and traditions she grew up with. As an elder artist her stories reach back into a different past that reminds us that we can share in making amends to the inequities of past misunderstandings with our neighbors.

- How does the location of the artist impact the work he or she produces?
- How does the time an artist lives in (family, cultural environment, artistic movements, current events, art instruction, etc.) influence the art an artist makes?
- How is art used to speak about social issues?
- What are some of the ways art can reflect the neighborhood/community?
- What are the sounds, materials, and objects that may reflect your community?
- What are some of the community messages that are needed where you live?

OBJECTIVES

The learner will:

- Investigate the life and work of Wichita Falls artist Jeannette Heiberger.
- Research and discuss the impact place and time has had on her work.
- Discuss her work and the work of others from this lesson on place-based artists.
- Create a collage using a central image and a color that reflects the student and their surroundings/emotions. They can base it on an idea or focus in their community/school

MATERIALS AND RESOURCES

Web Resources

- What is abstract art?
http://www.youtube.com/watch?feature=player_embedded&v=3kdzGAjG26s
- Heiberger Interview <https://www.youtube.com/watch?v=1ucrplHuS10>
- <http://oscarchelimsky.org/index.html>
- www.judypaul.com
- <http://bit.ly/115X326> PDF of Lesson Magic of Mixed Media: Influences of Judy Paul” by Tina R. Vercell

Artworks by Jeannette Heiberger accompanying this lesson plan

- *Man in a Red Bathrobe*, 1960s
- *Cheyenne Woman*, c. 1980s
- *Head Dancer and Princess*, c 1980s
- *Woman With a Basket*, 2000
- *Untitled*, Oscar Chelimsky
- *Big Open Form #64 Reds Stapled By Red*, Oscar Chelimsky

Books

- *The Best of Acrylic Painting*, Alfred M. Duca and Lynn Loscutoff, 1994
- *The Best of Acrylic Painting*, Alfred M. Duca and Lynn Loscutoff, 1996
- *New American Paintings Number Two: An Exhibition of the Winners Works, The Open Studios First Mid-Atlantic Competition*, Stephen Zevitas, 1996

Materials

- "Looking at Art" worksheet for Jeanette Heiberger
- Reproductions of Jeanette Heiberger paintings
- Magazines and catalogues to cut up – You may collect the magazines and provide them to students; you may ask the students to bring them from home. They will be finding photos images from them.
- Watercolor paper or a sturdy paper to hold glued magazines pieces and paint
- Newsprint paper for drawing
- Glue stick
- Gel medium
- White and brown acrylic paint
- Pencils
- Ultra fine tipped marker

Vocabulary

- Abstract art: not aiming to depict an object but composed with the focus on internal structure and form
- Abstract Expressionism: a style in abstract art in which the artist emphasizes emotions and reactions to things rather than showing objects as they really appear
- Collage: a picture made by sticking cloth, pieces of paper, photographs, and other objects onto a surface
- Color scheme: the planned use of color
- Figurative: relating to or representing form in art by means of human or animal figures
- Mixed media: the use of different artistic media, e.g. painting, photography, and collage, in a single composition or work
- Positive/negative space -Positive space is the space occupied by your subject and negative space is the space that surrounds it

BACKGROUND: JEANNETTE HEIBERGER

Jeanette Harris Heiberger was born 1922 in Weatherford, Oklahoma. Her mother was a teacher and her dad was an architect and a US Colonel in WWII. Jeannette was raised with the Apache people as part of the community of Weatherford. She was taught by her parents to treat everyone equal. The Harris family furnished a drinking barrel in the back of their general store with three water dippers hanging on the wall. Customarily, this was labeled Whites, Blacks and Indians, but Heiberger says, with a gleam in her eyes, "There were no labels so you did not know who used what!"

At age 10 Jeannette was studying the paintings around her dad's office, and copying not only railroad calendars in the family general store but also the flat traditional paintings of the Cheyenne and Kiowa artists. She attended school in Weatherford and Snyder, OK, where her mother Nellie Harris taught home economics. At this time she had many grade school friends who were Native Americans, and describes this social behavior as, "never being held by boundaries of the day!"

She started college at Southwestern Oklahoma State University where she studied under Carrie Goodrich and Merle Kelly, but to her dismay, she says "the teachers touched my work and wanted it just so." Abruptly she left college to marry Earnest Gunter in Cheyenne, OK. Jeannette had her first daughter, Katie, but sadly Earnest was killed in Italy during WWII.

In 1942 Heiberger returned to Southwestern Oklahoma State University to finish college. After graduating she taught both in the Snyder Public schools and also privately. She married Henry Heiberger in San Antonio in 1947, and moved to Santa Fe, NM, Los Angeles, CA and finally Washington, DC where Hank worked as a chemist for the FBI. This is where she spent the next 40 years, raising their five daughters and when the children were grown she returned to school in her 50s to study painting.

Heiberger earned a BFA degree with Honors in the early 70's at the Maryland School of Art and Design. It was here that she was introduced to French Abstract Expressionism through her professor, Oscar Chelimsky, who had studied in Paris under Hans Hoffman. Jeannette describes Oscar's influence in discovering a totally different way of painting in this story of painting a man in a red bathrobe:

"What am I going to do with this? I started sketching. Mixed some colors, did some sketching, then back and forth, back and forth. Then it was like suicide – nothing to lose. I took my background color and worked it into the figure. It was like I had broken

a law and wasn't going to be arrested. That was the beginning of my real adventure. Chelimsky inspired my work because he let me go and experience it. The most critique he ever gave was asking me, 'Are you finished thinking about that?' "

Heiberger's exhibited work drew positive attention and it was selected for publication in several books featuring the best contemporary painting in the DC area. She moved back to Wichita Falls in 1999. She has 5 successful and creative daughters: Katie, a Disney furniture designer, Sally, a writer, Mary a CPA, Barbara, textile curator for the Museum of London and Rebecca, a librarian. When Heiberger visited Barbara in Europe, they traveled to the 1980 exhibition of Picasso in Paris – a true artistic highlight. This travel was a source to fill many of Heiberger's sketchbooks. She has produced over 30!

She believes in keeping active so as not to "just shrivel up into nothing!" So at the age of 77 she passed her lifeguard test and today swims twice a week and walks everyday with her walker. Her painting studio is in her garage in the summer, where it gets hot in the desert-like area of Wichita Falls, Texas, but in the winter she paints indoors demonstrating that she is a tough lady at 90 years old.

Heiberger has never been motivated by commercial gains, so she did not push her work to fill an expectation that would make it more sellable, moreover, her artwork simply expresses what she sees as important in her surroundings. She sees herself as a visual person interested in the movement of figures. She describes her process as, "pushing paint over forms, through lines, over lines and through forms to reach my objective: ambiguity between abstraction and image".

Considered a regional artist her work is inspired by the nature, people, and social issues of place. She strives to honor the native people of Texoma by documenting their history and culture. Heiberger says there is "happiness in remembering her Indian friends". But having grown up familiar with regional Indian ways, Heiberger's work documents their public ceremonies and dances so their contributions will not be overlooked.

Heiberger manages to live in the present despite challenges of old age, and combines her love of Indian culture with her passion to paint in a figurative abstract expressionist style. Today, her abstract and expressive work can be found in private collections and the Al Harris Library at Southwestern Oklahoma State University. She continues to exhibit work in galleries in both Oklahoma and North Texas.

PROCEDURES

Explore and Discuss

- As an introduction to the history of abstract art show students: What is Abstract Art? http://www.youtube.com/watch?feature=player_embedded&v=3kdzGAjG26s
- Show images of Oscar Chelimsky's work and use him as an example of an

abstract expressionist artist pointing out how the location of the artist impacted the work he produced. <http://oscarchelimsky.org/index.html>

- Provide the class with Background of Heiberger Heiberger on a handout and images of her art work.
- Encourage students to use what they have learned about Abstract Expressionism, and the context provided about Heiberger Heiberger to complete the “Looking at Art” worksheet.
- Lead the class in a discussion about what they observe in her work. If necessary reading more about her and her works and discussing the background information. Encourage students to identify how the works reflect the time and place that Heiberger worked.

Create Mixed Media Art Based on Your Place

Have students think of an image that is based in their neighborhood/school/community

- After participating in the “Looking at Art Activities” and discussing Heiberger’s work explain to students that they will be making mixed media art. Their art will create a message for or about their community by adding a symbol or design to an abstracted background using mixed media. The inspiration for the message can come from a variety of places in and about the school or neighborhood where they live.
**Note: This would be an excellent point to incorporate interdisciplinary connections to natural science and geography-consider a lesson focusing on the geographic, social and economic characteristics of your community.
- Ask the students to recall Heiberger’s work and the theme of honoring cultural traditions and her interest in painting the figure, and then ask them to brainstorm a message that they would like to express to or about their own community. Encourage students to consider a variety of communities that they participate in such as their city, school, family, church, clubs, work, etc. An example of a message might be an anti-bullying message for their school community or hunger relief in the area.

Day 1: Create an under layer of collage

- Students choose three colors for their first layer. This is their color scheme. Look through magazines and catalogues to find images to match these colors. Encourage them to look for images that could express their theme in the subject matter. Teacher may provide photo reproductions and images that reflect the community or encourage students to bring them to class prior to the lesson.
- Students will tear magazine images into a variety of sizes and shapes.
- Arrange the torn images on the sturdy paper and collage them with a glue stick. Trim off any pieces that overlap the edges.
- Coat the deconstructed images with a mixture of: ½ gel medium, ¼ water and ¼ white acrylic paint (teacher may premix)
- Let this collage art dry. This is the negative space of the art work

Day 2: Create image with mixed media

- Students will now draw their image that portrays the message that they want to express on newsprint paper
- This is a simple outline drawing: peace symbol, guitar, broken heart, bull head, etc
- Rub graphite over the back of the image to create a transfer, then trace over the image with the graphite on top and the collaged paper underneath.
- Now fill the positive space of the drawn image with a mixture of: $\frac{1}{2}$ gel medium, $\frac{1}{4}$ water and $\frac{1}{4}$ white and brown paint (teacher may premix)
- Allow this positive space image to dry

Day 3: Finish with Detail, Statement and Critique

- Add some implied lines with ultra-fine tipped marker giving the image depth or more definition.
- When students have finished they can prepare to share their work by writing a statement about the message they are representing. Once the statement is edited for clarity, copy or print it on to a page with the title of their piece and their name on top.
- Students should set the mixed media art around the room with their statement
Instruct students to go around the room and select one to write about, and answer the following questions:
 - 1) List all the images and the colors scheme that stands out in the work.
 - 2) How is the artist's statement reflected in the visual qualities of the work?
 - 3) Do they think the artists meaning or intent of the work comes through? Why or why not?
 - 4) The most successful thing about this piece ...
- With the remaining class time participate in a group discussion of the project.
You might ask the following questions:
 - 1) What are some of the details and the themes of these paintings?
 - 2) How does this art address community or school issues with a message?
 - 3) How did the use of found photos and images reflect the community or school?
 - 4) What images created messages that were particularly powerful?
 - 5) Where could these artworks be displayed to make a positive impact on the community?

- Students write an artist's statement to be displayed with their work.
- Students assess one other work using the questions above
- Students will investigate one other artist from Wichita Falls who shares one or more of the qualities of local artist Heiberger Heiberger that make her unique, and write about their similarities and differences.

INTERDISCIPLINARY CONNECTIONS

- Art History
- Geography/ Social Studies
- Language arts

STATE STANDARDS

Art

1. Foundations: observation and perception. The student develops and expands visual literacy skills using critical thinking, imagination, and the senses to observe and explore the world by learning about, understanding, and applying the elements of art, principles of design, and expressive qualities. The student uses what the student sees, knows, and has experienced as sources for examining, understanding, and creating original artwork.
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3. Historical and cultural relevance. The student demonstrates an understanding of art history and culture by analyzing artistic styles, historical periods, and a variety of cultures. The student develops global awareness and respect for the traditions and contributions of diverse cultures.
4. Critical evaluation and response. The student responds to and analyzes the artworks of self and others, contributing to the development of the lifelong skills of making informed judgments and reasoned evaluations.

EXTENSION ACTIVITIES

Consider exploring the abstract expressionists, Hans Hoffman and Oscar Chelimsky, or others who painted images that expressed ideas abstractly as opposed to other painting styles.



Untitled, Oscar Chelimsky



Big open form #64 Reds, Oscar Chelimsky



Man in a Red Bathrobe, 1969



Powwow 1980s

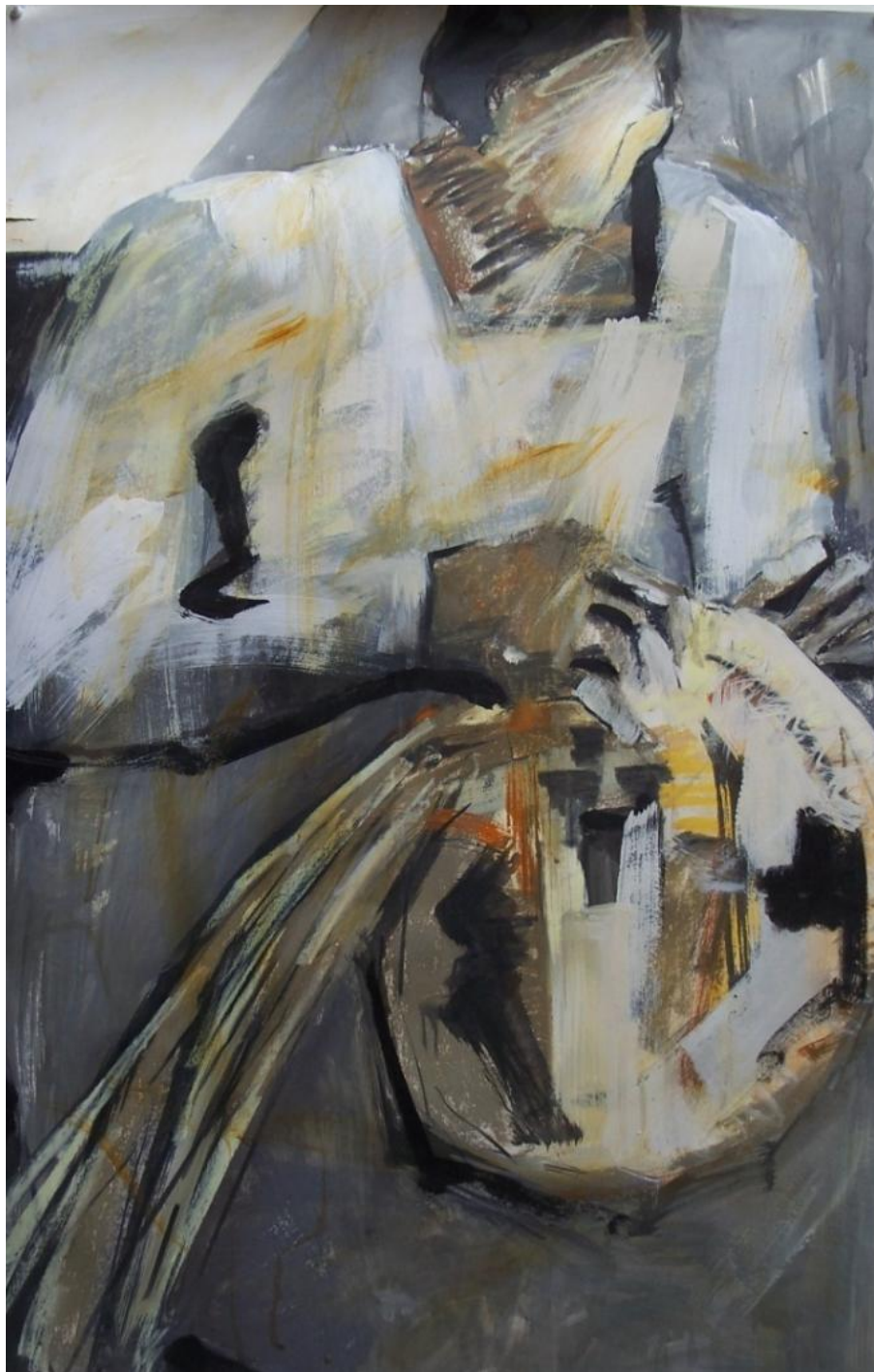


Cheyenne Woman, c. 1980s



Head Dancer and Princess, c 1980s

Woman with a Basket, 2000



Name: _____

Date: _____

Looking at Jeanette Heiberger's Art

In your groups read about Jeanette Heiberger. Pay careful attention to the details provided about her life and her artwork. Then, as a group look at Heiberger's artwork you have been provided. As a group, select one image which you feel the most passionate about (positively or negatively) and answer the following questions:

What observations can you make about this work of art? How would you describe it to a person who could not see it?

How can you relate the works you are looking at to the information you read about her life? For example, does information about her life help to inform you about how the work was made or what her intent might have been?

Using what you know about Jeanette Heiberger and the images in front of you, describe what you think your selected work means.

What do you think other people would say about this work? Why do you think that?

Who do you think would own a work of art like this? Where do you imagine it would be displayed? Why do you think so?

Token Response

Token Response is an interactive game that helps students learn about art criticism and aesthetics, created by Dr. Mary Erickson and Dr. Eldon Katter. It contains a set of eight tokens (30 each) that represent different ideas about art. The tokens represent personal preference, economic considerations, time expenditure, preference of others, originality, craftsmanship, judgment, and dislike.

There are many ways to play the game, making it applicable to all age groups. One example of a way to play the game is to put out several postcards or small prints of artworks on a table. (In a museum, students could place the tokens on the floor in front of each artwork.) Have each student examine the works. Pass out one token to each student and ask them to place their token by the postcard that fits the idea the best in their opinion (the "heart" token represents the work they personally like the best, the "dollar bill" token the one they think is worth the most money, etc.)

For younger students you may want to use only one or two tokens but the game is very adaptable. The game is really a discussion tool, as after the students make their choices, you lead them in a discussion about their choices and the reasons why they made them. They discuss ideas about the value of art, originality, and beauty, to name a few.

It is also fun to examine patterns that occur, such as if many students choose one artwork as the one they like the best, but another for which they think shows the most craftsmanship. You can ask them why similarities and differences of opinion occur. Token Response can be used over and over with any combination of images, depending on your lesson. The game also comes with reproducible handouts in Spanish and English and a teacher's guide with ideas for how to use it in the classroom and on museum field trips.

Through Token Response, students will learn to:

- Express their opinions effectively
- Evaluate art with different criteria
- Differentiate between preference and judgment
- Respect differences of opinion about art
- Appreciate the value of art
- Value their own and others' responses to art

Token Response is available from CRIZMAC Art and Cultural Materials, www.crizmac.com.