

gallery@501

Painting a Landscape: An Art Exploration for Teachers

March 6 Professional Development Workshop



Robert Dmytruk, *Perception I*,
2011



Alexander F. Loemans, *Camping in Muskoka, Gibraltar Island
by Moonlight*



Vincent Roper, *Late Summer Afternoon*, 2013

Take Home Lesson Plans

Gel Transfers and Paint: Mixed Media Landscapes



Megan Hahn, *Waiting Silently for Me*

Introduction:

Mixing different mediums can add depth and interest to your students' artwork. This project is inspired by local Sherwood Park artist Megan Hahn, whose work was showcased in the gallery@501 exhibition "The Blue Hour", November-December 2014. Hahn's artwork uses photographs of her grandparent's garden, transferred onto wood panels and layered with paint, charcoal and graphite. Her landscapes speak to ideas about memory, identity, and place.

Megan Hahn's artworks have a Pictorialist quality; full of atmosphere and emotion. Pictorialism was an early photography movement that sought the legitimacy of photography as a fine art by manipulating images to give them an almost painterly quality.

This project will utilize Hahn's layering of landscape photographs and other art mediums to create beautiful and interesting artworks. Two types of photo transfer techniques will be demonstrated to give options for materials and outcomes.

Objectives:

Students will gain a greater understanding of how different art materials can work together to create a cohesive artwork. Students will also learn how the landscape genre can be used to discuss themes of identity and place.

Curriculum Connections:

Grade	Subject	Curriculum Connections
K – 3	Visual Arts	Develop self-awareness and express creativity, assess visual qualities of objects, express a feeling or message, use media and techniques with an emphasis on printmaking
	English	Discover multiple interpretations, respond personally, focus attention, make observations, analyze visual imagery, reflect on visual information, discuss in groups, build on ideas, and learn how artists use visual language to express information.
4 – 6	Visual Arts	Learn about transformation of form, alteration, space, composition, pattern, texture, point of view, image source, themes and symbols.
	English	Discover multiple interpretations, respond personally, focus attention, make observations, analyze visual imagery, reflect on visual information, discuss in groups, build on ideas, and learn how artists use visual language to express information.
7 – 9	Visual Arts	Students will learn how to use traditional and contemporary tools, materials and media to express their feelings, think like artists, value the art creations and the art form. Students will be challenged to investigate, communicate, evaluate and articulate different aspects of making images.
	English	Reflect on new ideas, think about universal themes, understand how artists can use visual language to produce multiple layers of meaning, appreciate the creations of others, explore levels of visual information, expand vocabulary and critiquing skills, learn how visual imagery is integral to contemporary life.

Resources:

“Landscape and Memory”

http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CI/CI/pdf/mow/mow_3rd_international_conference_ken_taylor_en.pdf

“Landscape and Identity in a Globalized World” https://www.opendemocracy.net/ecology-landscape/article_414.jsp

Materials:

Clear Contact Paper

Gel Medium

Wood Blocks or Heavy Paper

Paint

Charcoal/Chalk Pastel

Pencils

LaserJet Printed Images of Landscapes (if possible have students bring in images of their own backyards, neighborhoods, places they've visited, etc).

Instructions:

Part 1:

Contact Paper Photo Transfers:

Contact paper photo transfers are a quick and easy way to successfully transfer photographs onto a transparent material. The transfer can then be applied to your based (wood, paper, plexi glass, glass), using white glue, gel medium or modge podge.

Step 1: Choose image and cut to size. It is very important that the image is printed on a LaserJet printer, inkjet printers will not transfer the ink.



Step 2: Peel the backing off the contact paper, and stick the image face down on the sticky side.



Step 3: Remove all bubbles and press firmly together

Step 4: Submerge the contact paper in a bath of water. Gently start rubbing off the paper until it is completely removed. You will see the image stuck onto the clear contact paper



Step 5: Dry and apply to paper or wood using white glue or gel medium.

OR

Gel Medium Photo Transfer:

Gel medium photo transfers require more time to create, but can have great results. They do require more care, and would be better for older age groups. Again, you will need to use LaserJet printed images.

Step 1: Choose image and cut to size.



Step 2: Cover wood in a layer of gel medium and lay image face down. Press out any bubbles.

Step 3: Let dry overnight.

Step 4: Dampen the surface of the paper with a wet sponge and gently start rubbing paper away. The image will have stuck to the gel medium, creating a thin almost plastic like layer. Be careful not to tear.



Step 5: Cover the image with another layer of gel medium to provide protection.

Part 2

Part 2 will allow students to experiment with adding layers of color and line onto their photo transfer. Have students play with washes of color (paint thinned out by water), or have them add lines and marks onto the image. Challenge your students to create a mood, or season with their additions. How does the image change?

Mediums to experiment with could include:

India Ink

Charcoal/Chalk Pastel/Conte

Acrylic or Tempera Paint

Watercolors

Pencil

Tips:

- Caution students to be gentle when working the paper away from the image, the ink may lift (particularly around the edges, and with the gel medium technique)
- Use high contrast images to create a clearer image
- The gel medium technique may require a few tries to remove all the paper
- Explain to your students the idea of a “happy accident.” Part of the beauty of photo transfers is the imperfect image that results.

Impressionist Landscapes



Monet, *Impression Sunrise*, oil on canvas, 1872

Introduction:

What is Impressionism? How did the impressionists approach landscape painting? In this lesson students will be introduced to impressionist artists such as Monet and Van Gogh. By creating painted landscapes they will develop their understanding of color theory and the place of landscapes within art history. This lesson plan can be adapted to any grade level by altering the depth of information given to students, and the detail in which they complete their artwork.

History:

Impressionism was a 19th century art movement that was initiated by a group of artists rebelling against the Academie des Beaux-Arts in Paris. The art that they created was in contrast to the highly finished works of realism that were popular at the time. When first exhibited, their artwork was critiqued for looking unfinished, like sketches leading up to the final painting. Impressionist artworks are often noted for their loose brushwork, expressive colors, and their subject matter pertaining to modern life.

During the 19th century, the huge advances in technology that were stemming from the industrial revolution were impacting every aspect society. An urban lifestyle led to more leisure time for Parisians, and technologies such as electricity and easy travel made it possible for people to visit the country side to enjoy in their spare time.

This era also saw Haussman's renovation of Paris. Streets were widened into grand boulevards, electric lights were installed, and the upper classes move into the city centre. The Impressionists were reacting to these changes in society, and often painted subject matter that reflected this new modern lifestyle. Also, due to the invention of paint in tubes the portability of painting changed. The Impressionists often created their artworks "en plein air", meaning outside on site rather than working in the studio.

Impressionist works varied in style and subject matter, but it is through their like-minded approach that they are connected. 1874 saw the first Impressionist exhibition with artists such as Monet, Degas, and Renoir. Their artworks focused on the use of light and color to depict their visual experiences in a fleeting moment.



Gustave Caillebotte, *Paris Street; Rainy Day*, Oil on Canvas, 1877 Berthe Morisot, *The Harbour at Lorient*, Oil on Canvas, 1869

Objectives:

Students will learn a brief history of Impressionism while applying their knowledge of the style, and of color theory to their own landscape painting.

Curriculum Connections:

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	English	Reflect on new ideas, think about universal themes, understand how artists can use visual language to produce multiple layers of meaning, appreciate the creations of others, explore levels of visual information, expand vocabulary and critiquing skills, learn how visual imagery is integral to contemporary life.

Resources:

<http://smarthistory.khanacademy.org/impressionism-france.html>

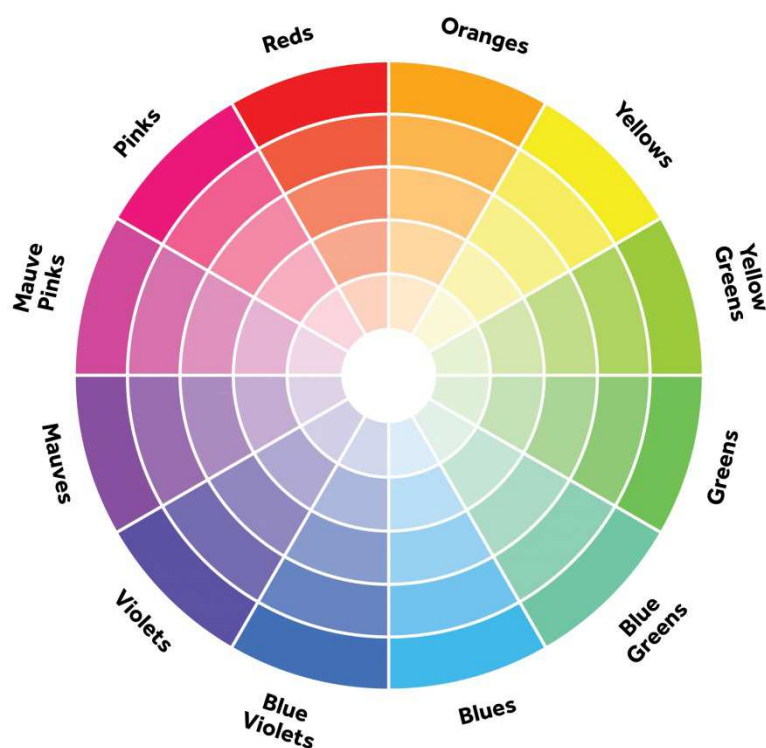
<http://www.nga.gov/content/ngaweb/features/slideshows/the-beginnings-of-impressionist-landscape.html>

Materials:

Paint: either Tempera or Acrylic

Brushes

Paper or Canvas: for paper choose a heavy paper, such as double weight mayfair that which will hold up to the paint and water better. Dollar stores often carry stretched canvas for a very reasonable price.



Instructions:

Like the Impressionists of the 19th century, have your students be inspired by their everyday lives to create their landscapes. Have students sketch the landscape of the schoolyard, their backyard, or gain inspiration from a place that they have visited.

After sketching the landscape, it's time to paint! To challenge your students and teach them color theory, only provide the primary colors (red, yellow, and blue) as well as black and white. Discuss how to mix secondary colors (orange, green, and purple), and how analogous colors and complementary colors function (see tips for more information).

Here are some resources to help you develop your own understanding on color theory:

<http://www.colormatters.com/color-and-design/basic-color-theory>

<http://www.tigercolor.com/color-lab/color-theory/color-theory-intro.htm>

Classroom Connection! Introducing students to Impressionism is a great way to talk about landscapes and color theory. Tie the lesson into your science class with the study of light and color!

Also, restrict your students' use of black and white. Have the students really examine the way that light and shadow work. Is a shadow really black? Or can you see a multitude of colors within it?

Before painting the landscape, be sure to show students images of Impressionist artworks. Note the loose, painterly quality that is present. There is not an attempt to create an image that is completely realistic, rather the artists try to capture the quality of light and color, and a moment in time. Encourage students to use dabs of color, not completely blend it. This allows for the eyes of the viewer to optically mix the colors. Using the eraser on a pencil as a dabber rather than a paint brush is another way to achieve an impressionist looking painting.

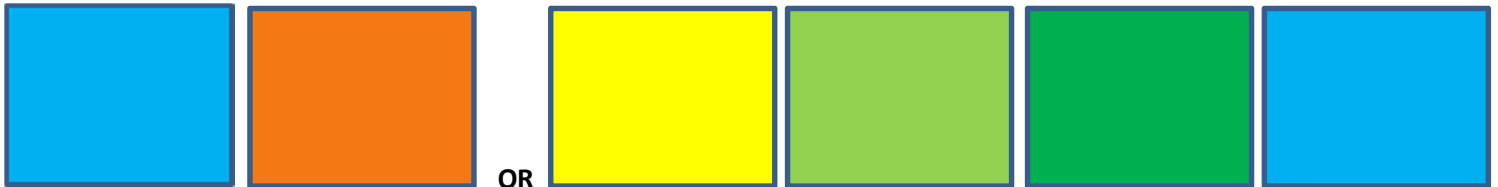


This image is an 1884 study for the well-known *A Sunday at la Grande Jatte*, by Georges Seurat. In the close up, see how Seurat uses small dabs of paint to create the illusion of shape and perspective. The human eye optically mixes colors when they are applied in this fashion, like mixing paint on a palette.

<http://www.metmuseum.org/toah/works-of-art/51.112.6>

Tips:

Complementary and Analogous Colors: Colors that are opposite of each other on the color wheel are called “complementary.” The combination of these colors, such as blue and orange make the colors stand out, and seem brighter. Analogous color schemes are when colors that are beside each other on the color wheel are used. This gives a more harmonious effect.



Complementary

Analogous

Shadows: Shadows are not black! Artists like Monet even stopped using black in their paintings. To demonstrate this principle to your students place an object on a white piece of paper, and shine a light on it. What colors can they see in the shadow? Do they notice how the shadow isn't all the same intensity of color? When painting, use complimentary colors in place of black to tone down colors and create shadows. Also, by limiting the use of white to highlights, you will gain a greater vibrancy in your painting.

Browns: In restricting your students to using primary colors, one common question may be “what colors make brown?” Brown can be created by mixing different quantities of the 3 primary colors together (Ex. orange with blue, and green with red).