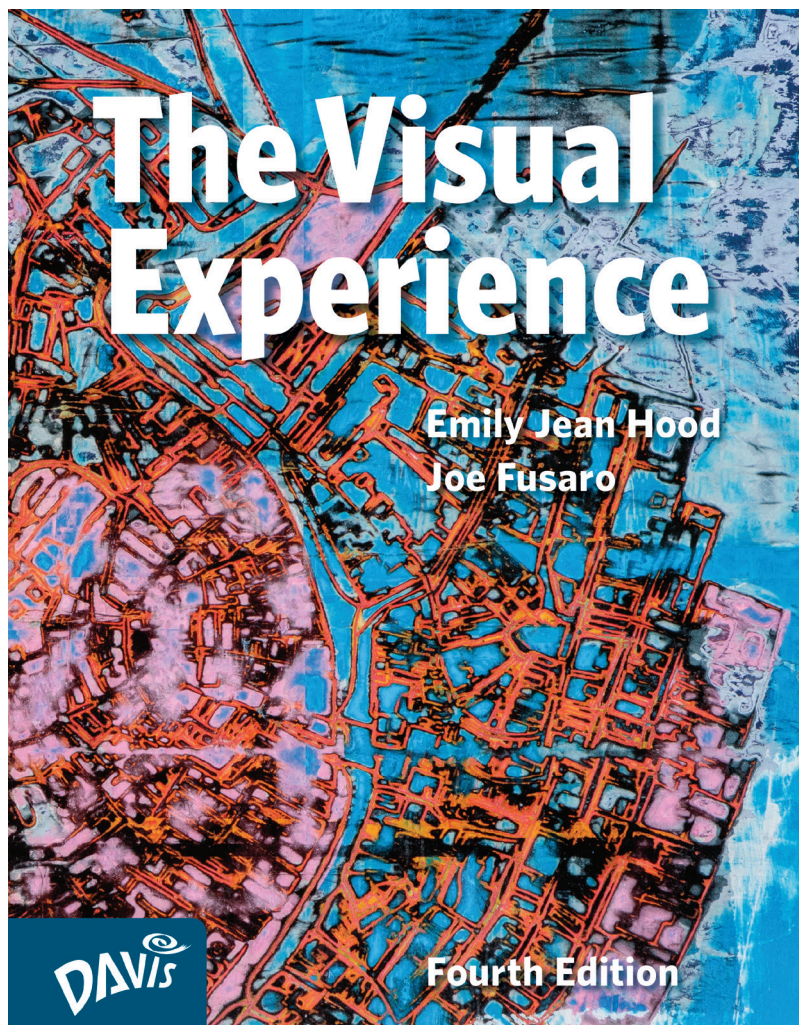


The Visual Experience

FOURTH EDITION By Emily Jean Hood and Joe Fusaro



Artworks Designed to Capture Students' Imagination

The fourth edition of *The Visual Experience* has **75% new art** chosen to capture the imagination of even the most reluctant students. An **emphasis on contemporary 21st-century art** and thought-provoking art from around the world will help students make personal connections to each artwork and lesson.

Postmodern Principles Engage Students with Art

The fourth edition is your resource for introducing students to concepts such as appropriation and recontextualization. Studios, new lessons, and added features, as well as **videos in our eBooks**, help teachers introduce students to and engage them with the evolving elements of art and principles of design.

Art History and Explorations

All-new Art History features in each chapter explore questions that real-world art historians consider as they examine artworks from diverse cultures, artistic traditions, and styles. **Each lesson focuses on a compelling question**, such as: *How do culture and time period help shape an artist's choice?*

Art Career Profiles in Each Chapter

All-new Art Career Profiles introduce students to exciting career opportunities, such as toy designer, animator, cinematographer, and fashion designer. Each Career Profile has a **personalized interview format**, along with photos of each artist and designer at work.



Committed to Art Educators Since 1901

Program Overview and Chapter Organizer

At-a-glance chapter organizers include the chapter's Essential Question, details about each lesson, learning objectives, fine art images, key terms, and lesson resources. Scan the entire chapter and select the topics, activities, and resources that fit your curriculum.

Essential Questions

The chapter's Essential Question is highlighted.

Learning Objectives

Quickly identify each lesson's Learning Objectives.

Images

Check out the chapter's Fine Art Images.

Key Terms

Pinpoint vocabulary covered in the chapter.









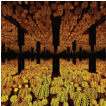


CHAPTER 7 PRINCIPLES OF DESIGN, CONTINUED						
		7.6 Movement	7.7 Balance	7.8 Pattern		
		pages 246-249	pages 250-253	pages 254-259		
Learning Objectives		• analyze how artists create implied movement in artworks	• explain how balance in design can create a sense of stability or instability	• recognize how pattern is used in artworks		

7

Principles of Design

CHAPTER ORGANIZER

Essential Question: How are principles of design used to create art?

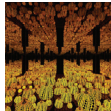
Overview & Introduction	7.1 Exploring Principles in Composition and Design	7.2 Unity	7.3 Variety
pages 232-235	pages 236-237	pages 238-239	pages 240-241
Learning Objectives <ul style="list-style-type: none">• identify principles of design—unity, variety, emphasis, rhythm and movement, balance, pattern, and proportion• analyze how principles of design are used to compose artworks and convey information• interpret stylistic similarities between two artworks across time and cultures• demonstrate an understanding of appropriation• analyze an artwork's use of design principles• produce works of art with compositions that show unity, variety, emphasis, rhythm, movement, balance, pattern, and proportion	<ul style="list-style-type: none">• explain how artists use design principles to compose artworks and create or convey meaning• analyze principles of design in artworks	<ul style="list-style-type: none">• identify proximity, similarity, and continuation in artworks• perceive and describe how artists create unity in artworks	<ul style="list-style-type: none">• understand how artists create variety in their artworks• identify and describe variety in artworks
Fine Art Images <div><p>Carrie Mae Weems, <i>Untitled</i></p><p>Faith Ringgold, <i>Tar Beach 2</i></p><p>Edward Hopper, <i>Nighthawks</i></p><p>Damian Ortega, <i>Controller of the Universe</i></p></div>	<div><p>Damian Ortega, <i>Controller of the Universe</i></p><p>Richard Estes, <i>Drugstore</i></p></div>	<div><p>Edward Hopper, <i>Nighthawks</i></p><p>Mongolia, <i>Tsam Dance Mask</i></p></div>	<div><p>Yayoi Kusama, <i>All the Eternal Love I Have for the Pumpkins</i></p><p>Faith Ringgold, <i>Tar Beach</i></p><p>Joseph Cornell, <i>Object</i></p></div>
Key Terms <div>principles of design unity variety</div> <div>emphasis rhythm movement balance</div> <div>pattern proportion appropriation</div> <div>unity variety emphasis rhythm</div> <div>movement balance pattern proportion</div> <div>unity</div>			
Resources <div>Teacher Resources Package: 7-A, 7-B, 7-C, 7-N The Visual Experience Video Series</div>	Teacher Resources Package: 7-O		



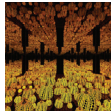




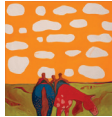

232a

Teacher Edition, Chapter 7

2 The Visual Experience, 4th Edition, High School

	7.14 Studio Experience: Comic Art: Movement and Narrative pages 266–269	7.15 Studio Experience: Advertising for a Cause pages 270–273	7.16 Studio Experience: Social Media Collage pages 274–277	7.17 Career Profile: Lovels Wise, Illustrator page 278	Chapter Review page 279
	• develop a character, create a cartoon	• demonstrate understanding of emphasis	• analyze artists' use of text and image to		

7.9 Art History: Influences page 256	7.10 Proportion pages 257–258	7.11 Evolving Ideas: Appropriation page 259	7.12 Responding to Art pages 260–261	
• explain how artists are	• explain the difference between proportion	• distinguish appropriation as homage, response, or plagiarism in works of art • create a collaborative artwork with a message about community using appropriation		Yayoi Kusama, <i>All the Eternal Love I Have for Pumpkins</i>

7.4 Emphasis pages 242–243	7.5 Rhythm pages 244–245			
• explain the creation and role of focal points in artwork • describe how artists create emphasis in an artwork	• describe three methods for creating rhythm in a visual artwork • analyze how rhythm can contribute to the mood of an artwork	 Shepard Fairey	 Ellen Gallagher, <i>Bouffant Pride</i>	 Yayoi Kusama, <i>All the Eternal Love I Have for Pumpkins</i>
 Norman W. Lewis, <i>The Yellow Hat</i>	 John Biggers, <i>Shotguns, 4th Ward</i>	 Kalikrates,	 Ellen Gallagher, <i>Bouffant Pride</i>	Teacher Resources Package: 7-N, 7-P, 7-Q
 T.C. Cannon, <i>All the Tired Horses in the Sun</i>	 Edvard Munch, <i>The Scream</i>			
emphasis	rhythm			
Teacher Resources Package: 7-L	Teacher Resources Package: 7-L			

232b

232d

232f

Chapter Review

Preview the tools provided for checking student understanding.

Chapter Features

Quickly find each chapter's special features highlighted in green. Chapter features include: Art History, Evolving Ideas, Responding to Art, and Career Profiles.

Chapter Opener

Openers give you consistent previews of each chapter, plus strategies for engaging students with the chapter's Essential Question.

Student Pages

See everything your students see.

Fine Art

Each chapter begins with a single, provocative image, along with a caption question to prompt discussion and analysis.

About the Artist

More information about each artist is included in the Teacher Edition.

7

Principles of Design



7-1 This work brings together a variety of objects historically used for communication. How has the artist transformed these objects into a work of art? What is the effect of grouping them together? Consider what statements the artist might be making about different forms of communication and understanding.

Carrie Mae Weems, *Untitled*, 2014.
Edition of thirty. Etching, 52" x 42.4" (132.08 x 107.7 cm). Worcester Art Museum. Art © Carrie Mae Weems.

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About the Artist Carrie Mae Weems

Carrie Mae Weems (born 1953) studied at the California Institute of the Arts, the University of California at San Diego, and the University of California at Berkeley. Her photographs, multimedia works, prints, and installations explore racial equality and identity, often depicting intimate scenes of daily struggles and personal dignity.

Teaching Tip

Students might consider what this work says about technology and who has access to what means of communication. How might a megaphone communicate differently than a telephone?

Chapter at a Glance

Essential Question

How are principles of design used to create art?

You Will Learn

- how principles of design organize artworks and create visual effects
- techniques for achieving visual effects using principles of design
- methods to analyze artworks using design principles

Contents

- INTRODUCTION** page 234
- 7.1** Exploring Principles in Composition and Design page 236
- 7.2** Unity page 238
- 7.3** Variety page 240
- 7.4** Emphasis page 242
- 7.5** Rhythm page 244
- 7.6** Movement page 246
- 7.7** Balance page 250
- 7.8** Pattern page 254
- 7.9** **ART HISTORY** INFLUENCES page 256
- 7.10** Proportion page 257
- 7.11** **EVOLVING IDEAS** APPROPRIATION page 259
- 7.12** **RESPONDING TO ART** ART CRITICISM:
Bouffant Pride by Ellen Gallagher page 260
- 7.13** **STUDIO** Explore the Unexpected:
Everyday Objects page 262
- 7.14** **STUDIO** Comic Art: Movement and Narrative page 266
- 7.15** **STUDIO** Advertising for a Cause page 270
- 7.16** **STUDIO** APPROPRIATION: Social Media Collage page 274
- 7.17** **CAREER PROFILE** Loveis Wise, Illustrator page 278
- CHAPTER REVIEW** page 279

Learning Objectives

- identify principles of design—unity, variety, emphasis, rhythm and movement, balance, pattern, and proportion
- analyze how principles of design are used to compose artworks and convey information
- interpret stylistic similarities between two artworks across time and cultures
- demonstrate an understanding of appropriation
- analyze an artwork's use of design principles
- produce works of art with compositions that show unity, variety, emphasis, rhythm, movement, balance, pattern, and proportion

Key Terms

English	Spanish
principles of design	principios de diseño
unity	unidad
variety	variedad
emphasis	énfasis
rhythm	ritmo
movement	movimiento
balance	equilibrio
pattern	patrón
proportion	proporción
appropriation	apropiación

Using the Essential Question

Principles of design add complexity to our understanding of visual artworks, building on the basic elements of art studied in previous chapters. Select images that give strong examples of each principle to introduce the concepts. How do artists think about these principles as they create? How can students use these principles in their own work? Show examples of student work that feature principles of design.

Artists

John Biggers
Umberto Boccioni
T.C. Cannon
Mary Cassatt
Joseph Cornell
Mark Dion
Richard Estes
Shepard Fairey
Ellen Gallagher
Zaha Hadid
Suzuki Harunobu
Ben Hatke
Jenny Holzer
Edward Hopper
Iktinos
Olivia Jaimes
Kallikrates
Barbara Kruger
Yayoi Kusama
Norman W. Lewis
Esther Mahlangu
Henri Matisse
Beatriz Milhazes
Edvard Munch
Wangechi Mutu
Claes Oldenburg
Damián Ortega
Bridget Riley
Faith Ringgold
Jean Shin
Shazia Sikander
Shih Chieh Huang
Tadasky
Victor Vasarely
Carrie Mae Weems
Loveis Wise
Andrew Wyeth

Chapter at a Glance

Informs students about the details of each chapter. They can identify the Essential Question, what they will learn, the chapter's Learning Objectives, and Key Terms.

Artists

The Teacher Edition lists the featured artists in each chapter.

Key Terms

Listed in English and Spanish in the Student Book.

Chapter Contents

Color coded to identify the sections of each chapter. Easily find the Introduction and Review in blue, chapter lessons in black, special features in green, and studios in orange.

Chapter Resources

Lists additional items available to assist with the lesson, including videos or blackline masters from the Teacher Resource Package.

Chapter Resources

Teacher Resources Package

Key Terms 7-A
Key Terms (Spanish) 7-N
About the Art and Artists 7-C
Support for Spanish Language Speakers 7-N
TVE Video Series

Chapter Introduction and Thinking About Art

Each chapter begins with a Chapter Introduction and Thinking About Art feature to introduce students to the chapter's big ideas and to foster thinking about the chapter's key focus. Information in the Teacher's Edition includes items such as Differentiated Instruction, Teaching Tips, more information about every artist and Research and Writing suggestions to expand lessons.

Key Terms

Key Terms are listed and defined in the Teacher Edition.

Key Terms

appropriation In art, the use of pre-existing images, sound, text, or objects in a new context.

balance The arrangement of visual elements to create stability in an artwork. There are four balance arrangements in art: asymmetrical, symmetrical, approximately symmetrical, and radial.

emphasis A principle of design in which one element, or a combination of elements, is given more attention than anything else in a composition. The dominant element is usually a focal point in a composition and contributes to unity by suggesting that other elements are subordinate to it.

movement A principle of design associated with rhythm, referring to the arrangement of parts in an artwork to create a sense of motion to the viewer's eye through the work such as implied, optical, or actual movement.

pattern The repetition of elements or combinations of elements in a recognizable organization.

principles of design Balance, emphasis, rhythm, movement, variety, pattern, proportion, and unity. The effects that artists achieve by intentionally arranging elements of design in works of art.

proportion A design principle reflecting the size relationship of parts to one another and to a whole.

rhythm A principle of design that refers to ways of combining elements to produce the appearance of movement in an artwork. It may be achieved through repetition, alternation, or progression of an element.

unity A principle of design related to the sense of wholeness that results from the successful combination of the component elements of an artwork.

variety The inclusion of differences in the elements of a composition to offset unity and add interest to an artwork.

Image Captions

Captions include questions that prompt students to explore each artwork deeper.

Postmodern Principles

The fourth edition provides unparalleled support for teachers to introduce students to postmodern principles.

INTRODUCTION

What Are Principles of Design?

Artists use principles of design and other foundational ideas to create compositions. These compositions, when organized to convey meaningful concepts, can create powerful works of art. **Principles of design** can be used to organize elements of art (line, shape and form, value and color, space, and texture), and include unity, variety, emphasis, rhythm and movement, balance, pattern, and proportion.

Unity in an artwork occurs when all elements work together, which is achieved by grouping objects, creating similarities, and enabling a flow of vision through the work.

Variety is achieved by introducing differences in the elements of a composition.

Emphasis occurs when one element, or a combination of elements, attracts more attention than anything else in a composition.

Rhythm refers to combinations of elements that create or suggest the appearance of movement.

Movement can be implied using a sequence of images or arrangements of elements to create **optical illusions: actual movement occurs in art with moving parts.**

Balance occurs when the visual weight in an artwork feels equally distributed through the use of one of four balance arrangements: asymmetrical, symmetrical, approximate, and radial.

Pattern is the repetition of elements or combinations of elements in a recognizable organization, adding movement and variety to artworks.

Proportion in art concerns the size relationships between parts of an artwork.



7-2 Can you identify three aspects of this image that demonstrate unity?

Student work, Kim Rathyar.
Mixed media, 11" x 8 1/2" (27.9 x 21.6 cm).

Principles of design can be found all around you. Music, fashion, and other aspects of daily life usually exhibit some intentional organizing principles. For example, what patterns do you see in the clothing worn by students in the art room? How are movement and rhythm suggested in graphic novels, comics, memes, or GIFs? How much variety do you see in hairstyles? How do these visual elements send messages about people, their interests, and their identities?

Thinking About Art

Group Discussion: What principles are at play?

There are endless ways that art elements can be organized by principles of design to create a work of art. In fact, you have probably used principles of design without even realizing it. As materials are arranged to depict a subject, different combinations of elements and principles will produce strikingly different effects. These artworks show just some of the ways elements and principles can work together.



How does the variety of art elements impact your appreciation of this work? How does the artist's choice of pattern and repetition affect your understanding of the subject?

Faith Ringgold, *Tar Beach 2*, 1990.
Quilt. Silk, 66" × 64 1/2" (167.6 × 168.8 cm). Philadelphia Museum of Art: Purchased with funds contributed by W. B. Dixon Stroud, 1992. Photo by Graydon Wood, 2002.

- Which elements and principles can you find in each image? Most artworks contain multiple elements and principles that work together to help communicate a feeling or idea.
- As you look at the images, consider what ideas and messages are conveyed. How do principles of design contribute to the messages?



How has the artist arranged the different parts of the image to draw you into the scene? Consider the use of value, shape, balance, and emphasis.

Edward Hopper, *Nighthawks*, 1942.
Oil on canvas, 33" × 60" (84.1 × 152.4 cm). The Art Institute of Chicago, Friends of American Art Collection. Art © Estate of Edward Hopper/Artists Rights Society (ARS), New York.



Is this an art installation or a movie still? Although it is an art installation, imagine you could hit a "play button." What would happen? How has the artist used space to freeze a moment in time?

Damián Ortega, *Controller of the Universe*, 2007.
Damián Ortega, *Controller of the Universe*, 2007.
Found tools and wire, 9' 4" × 13' 4" × 14' 11" (285 × 406 × 455 cm). Courtesy of the artist and Gladstone Gallery, New York and Brussels. © Damián Ortega.

Prepare

PACING

1 period

Teach

PERCEPTION Ask students about what draws them into a work of art. What captures their attention? The subject or message? A particular section? The colors or shapes? How has the artist arranged the image to make that part noticeable? After looking at each image for a little while, how do their eyes travel around the image to notice different parts?

PERCEPTION What story or message do students see in each of these images? How have the artists used unity, variety, emphasis, rhythm, movement, balance, pattern, and proportion to support that message? Ask students if they can find more than one of these principles in each work of art.

Assess

Did thinking about elements and principles in the artwork help students engage with it?

Close

Ask students to consider their own experience using unity, variety, emphasis, rhythm, movement, balance, pattern, and proportion to create art. Have they purposefully used design principles in the past? Explain that all artists use principles to organize their work, although they may make some decisions instinctively. Understanding the different effects possible with design principles can lead to more meaningful, deliberate, and effective design choices.

Resources

Teacher Resources Package

Thinking About Art 7-B

Key Terms 7-A

Key Terms (Spanish) 7-N

Introduction (Spanish) 7-N

Thinking About Art

Begin exploring each chapter by engaging students in deep, meaningful discussion and observance of artworks that appear later in the chapter.

Lesson Format

A simple lesson format in the Teacher Edition allows both flexibility and structure. Each lesson includes:

- **Prepare:** lists pacing and items such as key terms and the Essential Question
- **Teach:** presents ways to engage students, extend the lesson, and use the art and text
- **Assess:** offers evaluation techniques
- **Close:** suggests ways to summarize and reinforce the content

Studio Experience

The fourth edition includes **twenty all-new studios** based on contemporary artworks written by **Joe Fusaro, Art21 Senior Education Advisor**. Studios include more **student choice, digital options, writing prompts**, and a focus on process and ideation. Each chapter includes **one studio that focuses on postmodern principles**. A point-of-use rubric is included in the Student Book.

A new, predictable four-page studio format includes **Studio Objectives, Before You Begin, Materials, Create, Reflect, Technique Tip, Digital Option, Presenting Your Work**, and a **Rubric** that focuses on both product and process.

Prepare

PACING

- 8 periods:
2 to introduce project and research
4 to develop and create finished advertisement
1 for critique
1 for final presentation

MATERIALS

- good quality drawing paper
- a variety of drawing and painting materials: colored pencils, markers, pen and ink, colored chalk, acrylic paint, watercolor paint
- railroad or illustration board, variety of sizes
- 12" x 18" (30 x 46 cm) gray newsprint
- glue sticks
- computer with graphic design software (optional)

WARM-UP

Ask students the following questions: *What makes any advertisement visually attractive? What aspects of the ad would cause you to take a second look? Ask students over a weekend to go to a brick and mortar store like a supermarket or go online to answer those questions. Instruct students to wander through the aisles at the store and scroll through a store's website, social media platforms, or view TV commercials to notice what catches their eye. Ask them to think about the qualities that command their attention or even change their minds about something.*

STUDIO EXPERIENCE

7.15 Advertising for a Cause

Studio Objectives

- demonstrate understanding of emphasis to communicate a message
- design an advertisement to promote a worthy product or cause

Why are some advertisements more appealing than others? In this studio experience, you will explore the qualities of effective commercial design by developing a print or digital advertisement design for a new product or a cause that you think will make the world a better place. Use emphasis to help you to make your point.

Before You Begin

Research advertising campaigns that show imaginative artistic qualities. Study ads and product design in magazines, online sources, consumer products, billboards, and store displays. Think about what aspects of the ads make you take a second look. What elements are emphasized in the best ads? How is proportion used? How do advertisers appeal to your emotions? Brainstorm ideas for products and causes that could make the world a better place, such as biodegradable packaging, a high speed solar-powered train, or important social issues.

7-42 How did the designer of this public-service ad create unity? Where do you think an ad like this might appear? Why do you think so?

Ad Council. From the Bullying Prevention Campaign. The Advertising Council, Inc.

Materials

- good drawing paper
- a variety of drawing and painting materials: colored pencils, markers, pen and ink, colored chalk, acrylic paint, watercolor paint
- railroad or illustration board in a variety of sizes
- gray newsprint
- glue sticks or white glue
- computer with graphic design software (optional)



Assess

SELF-ASSESSMENT

Require students to respond to the evaluation questions in writing. Have classmates rank their work on a scale of one to ten in terms of emphasis, readability, and composition. Encourage students to make connections to the social, cultural, and political implications of this new product or ad campaign.

Close

7.15 ADVERTISING FOR A CAUSE CONTINUED

Reflect

- What makes your design an advertisement?
- What audience would find it? Why?
- How did you use emphasis in your design?
- What could be improved in your design?
- How will your product or campaign be significant to society?



7-43 Giving voices to creatures or objects that can't speak is a time-honored source of humor. How did the designer create emphasis here?

Ad Council. From the Shelter Pet Adoption Campaign. The Advertising Council, Inc., The Humane Society of the United States, and Maddie's Fund.

Create

- 1 Select the media you want to use to develop your ad. On drawing paper, sketch your ideas for an ad that will catch people's attention. You might create a serious ad or use humor to make your point.
- 2 Show your sketch to a peer and revise your ad based on feedback and your vision.

- 3 Consider readability of your design. Use visual presentation.
- 4 To create your final ad, choose a medium of your choice, such as drawing or digital design. Combine images and text. Display your ad.

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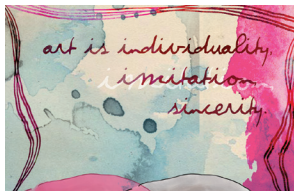
effective

t most appealing?

nd proportion in your

your advertisement?

use contribute some-



and strong composition as
e digital lettering for a profes-

advertisement, use the media
railroad board or design soft-
and text to create an effective
advertisement.

Teach

STUDIO EXPERIENCE

Begin the class with a random selection of advertisements and discuss the striking qualities of each. Ask: *What visual elements or design qualities has the advertiser used to generate interest in the product?* Follow with a discussion. Ask: *What attracts you to the product? What makes it eye-catching? How important is the visual presentation of the product?* Are you aware that certain age groups or other subgroups are targeted in advertising? Use this discussion as a jumping-off point for exploring the problem students will solve. Ask: *What product do you think we need in today's world? How about a product for the future? What about an ad that brings attention to an important social issue?*

Rubric

Advanced	Proficient	Developing	Incomplete
Prepare			
Researches more than five advertising campaigns. Thoroughly analyzes for emphasis and proportion. Brainstorms six to ten product ideas.	Researches and analyzes four or five advertising campaigns. Analyzes for emphasis and proportion. Brainstorms at least five product ideas.	Researches one or two advertising campaigns. Some analysis of emphasis and proportion. Brainstorms one or two product ideas.	Does not research any advertising campaigns. Does not brainstorm product ideas.
Create			
Excellent uses of media to create advertisement with clear mood, effective composition, and carefully considered target audience.	Successful use of media to create advertisement that shows mood in a clear composition for a specific audience.	Advertisement has inconsistent or unclear mood, readability, or target audience.	Advertisement does not show mood, clear composition, or target audience.
Reflect/Evaluate/Present			
Critically reflects on, evaluates, and determines emphasis, proportion, composition, and message. Freely shares ideas and takes interest in others; eagerly participates in class discussions.	Adequately reflects on, evaluates, and determines emphasis, proportion, composition, and message. Shares ideas and shows interest in others; participates in class.	Not enough understanding of concepts to adequately reflect on, evaluate, and determine emphasis, proportion, composition, and message. Little interest in sharing ideas or listening to others; reluctant to participate in class discussions.	Does not reflect on and evaluate emphasis, proportion, composition, and message. Does not participate in class discussion.
Work Process			
Consistently works independently and remains on-task at all times. Uses time management skills effectively.	Usually works independently and remains on-task. Work completed with some time-management issues.	Works somewhat independently and usually remains on-task. Uses time ineffectively and rushes through project.	Does not work independently and is off-task most of the time; disruptive behavior. Project not completed.

Special Features

Each chapter includes the following special features: Art History, Career Profiles, Responding to Art, and Evolving Ideas.

Prepare

PACING
1 period

Teach

PERCEPTION Before examining the artworks, begin a discussion about the influence of culture on artists. Ask: *What aspect of Japanese culture and art has the most influence on people in the United States today?* Responses may include Japanese Manga comics, Anime, Cosplay, or video games. Then ask students to read about and compare the Harunobu and Cassatt artworks. Discuss other examples of cultural influence. Encourage students to research social issues they might be interested in. Aid students in developing questions about the context of each of these artworks.

Art History *Ukiyo-e* means "prints of the floating world," "floating" in the Buddhist sense of the temporary nature of life. The prints highlighted beautiful women in the latest fashions, theater actors and plays, genre scenes, and landscapes. The prints were so numerous in Japan that they were sometimes used as packing material for other exported items.

Assess

Students should present their research about social and cultural issues of the time and culture of each artwork, leading to rich discussion.

Close

Have students respond to the two queries in Consider the Essential Question in order to better understand the influence of Japanese prints on Cassatt's art.

Resources

Teacher Resources Package
Consider the Essential Question 7-D

ART HISTORY INFLUENCES

7.9 How Are Artists Influenced by the Work of Others?

Lesson Objectives

- explain how artists are influenced by one another across time and cultures
- discuss stylistic similarities in artworks
- identify elements and principles of design used by artists

Throughout art history, artists have been inspired by, responded to, and reacted against art from other times and places. The enthusiasm for Japanese art in the West—called *Japonisme*—began in 1853 when the United States forced Japan to trade goods with the West for the first time since the 1600s. *Ukiyo-e* style color woodcuts—inexpensive prints meant for the Japanese middle class—became available in Europe in the 1860s. The prints were technically sophisticated and stylistically exciting to Western artists, particularly the Impressionists, who were searching for new modes of expression.

Probably born in Edo (Tokyo), Suzuki Harunobu was most likely trained by a pupil of Hishikawa Moronobu, considered one of the pioneers of the *ukiyo-e* style. He produced many genre scenes that



7-26 Look carefully at this print and Cassatt's print. Describe any similarities you see between the two artworks in terms of subject matter, line quality, mood, and any other artistic choices that you notice.

have become a valuable source of information about middle-class life in Edo-period Japan, particularly that of women. This print of a woman having her hair done (Fig. 7-26) shows aspects of Japanese prints that enthralled Western artists: the asymmetrical, open composition; an emphasis on flat shapes and space; and a contrast of decorative patterns.

Mary Cassatt, born in Pittsburgh, studied painting in Paris after moving there in 1864. Her series of day life in the particular. His use of color and line was minimalist, the way

Cons
What works artists



7-27 After noting similarities between these two artworks, consider what subject matter an artist influenced by Harunobu and Cassatt today might choose to depict.

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About the Artist Suzuki Harunobu

Suzuki Harunobu's (ca. 1727-1770) career took off after 1765, when he began producing prints in the multiple (up to twelve) block printing technique, a separate wood block for each color. His tall, elegant figures defined by sinuous contour lines established a style that endured into the 1800s.

About the

Mary Cassatt (1844-1926) was a pioneer of the Impressionist movement in America. She was influenced by the work of Japanese artists like Suzuki Harunobu.

Art History

Art History features in each chapter focus on questions explored by art historians and connect to the chapter's Essential Question.

CAREER PROFILE

7.17 Loveis Wise Illustrator



Loveis Wise

Loveis Wise is an accomplished freelance illustrator from Washington, DC, who now lives in Philadelphia. She comes from an artistic family and visited DC galleries often in her youth. She is a graduate of the University of the Arts in Philadelphia, where she studied illustration and painting.

What made you want to pursue illustration?
I wanted to pursue illustration because I was always interested in design and printmaking and while in college, a professor noticed how much I loved using digital tools and encouraged me to take more illustration-based classes.

Did you have particular illustrators that you loved as a child?
What about illustrators, artists, or designers that inspire you today?
As a child I found myself drawn to illustrators like Ezra Jack Keats, Eric Carle, and Faith Ringgold because of their use of patterning and vibrant color. Today I'm inspired by Kerry James Marshall, Mickalene Thomas, Keith Negley, and Andrea Pippins, to name a few.

What kinds of clients do you work for?
I normally work for clients in editorial such as *The New Yorker*, *The New York Times*, BuzzFeed, and Refinery29. Also advertising clients like Cartoon Network, REI, and March of Dimes.



7-51 Loveis Wise, Illustration for *The Pennsylvania Gazette*, 2018.
© Loveis Wise



7-50 Loveis Wise, *A Little Dirt*, 2018.
© Loveis Wise

What media do you prefer working with and why?

I love to experiment with all mediums but currently I prefer to work digitally because it's less messy for a clumsy person like myself and I love being able to play around with various textures/brushes.

What are challenges you have to overcome in your line of work?
Constantly creating new and interesting ideas to base work on! I learned that it always helps to sketch in a sketchbook or any surface and pull ideas from there when I feel stuck. Also, I learned how important self-care is to my process. Remember, it's always important to rest and take care of yourself (for me personally, this is also when the best ideas for art-making happen).

What advice do you have for students who might want to pursue illustration?
Trust yourself and draw images that you love and care about!

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Career Profiles

All-new Career Profiles are included in each chapter. The Teacher Edition provides information about each career, identifies steps in the career process, and includes recommendations for students who wish to pursue a given career.

1 Describe

- Vincent van Gogh, *The Poplars at Saint-Rémy*, oil on fabric, 1889.
- Some grass and rocks look closest. Two tall, thin, greenish-brown trees are close by, too. Farther away there are hills, a house, more trees, some patches of water, and blue sky.
- This painting shows a view of a landscape from up high on a rocky cliff. There are lots of blues and greens painted with wavy brushstrokes. The trees and sky almost look like they're wiggling because of the movement of the brushstrokes. There are no people visible.
- There are organic forms in the trees, sky, mountains, and plants; some rocks and building parts are geometric (rectangles, triangles).

2 Analyze

- The artist uses lighter colors and smaller shapes in the foreground, in the background he uses darker colors and less distinct shapes.
- Visual repetition is especially evident in the sky, where horizontal lines are repeated. Alternation is seen in the trees and individual rocky shapes in the foreground.
- There is variety in the shapes of the rocks, trees, and plants in the foreground and middle ground. Students may also observe the variety of shades of blue in the sky, creating a sense of space and movement.
- Some students may find color the most dominant element, while others might name line. Both are encouraged in this work. Encourage students to make a case for their answer using visual evidence from the artwork.

RESPONDING TO ART

4.8 The Poplars at Saint-Rémy by Vincent van Gogh



ABOUT THE ARTIST

Vincent van Gogh (1853-1890)

We know a lot about Vincent van Gogh through the letters he wrote to his younger brother Theo. In his early adult life, van Gogh worked as a clerk for an art dealer. The son of a pastor, he became increasingly religious as he aged. He did not find much success as a clerk, and decided to enter school to become a pastor, a pathway that was also eventually unsuccessful. His brother Theo encouraged him to develop his artistic skills, and around the age of twenty-seven he fully devoted his time to art making.

At first, his paintings were very dark in color and depicted subjects such as the architecture and people in impoverished rural areas. Inspired by the landscape and the color, he moved to the countryside in Arles, France. His paintings became much lighter, and his brushstrokes more obvious. He wanted to start an artists' commune, and convinced Paul Gauguin to join him. Their partnership proved too confrontational, and the dream was never realized. Having suffered from depression throughout his life, van Gogh committed himself to a hospital, where he was encouraged to continue painting. The image you see here was painted during his time in the hospital at Saint-Rémy. Though he did not achieve much success during his lifetime, van Gogh is one of the most influential and well-known painters of the twentieth century.

4-36 You've probably seen some of van Gogh's other paintings. What does this painting have in common with his other works? What makes his style distinctive? Vincent van Gogh, *The Poplars at Saint-Rémy*, 1889. Oil on fabric, 24 1/2" x 24 1/2" x 1 1/2" (61 x 61 x 4 cm). The Cleveland Museum of Art, Bequest of Leonard C. Harris, 91.1938.22.

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About the Artwork

By 1885, when Gauguin and van Gogh painted together in Arles, van Gogh had developed a distinctive style involving pure color, fluid line, and short, narrow brushwork that often bordered on the Pointillist. Poplars were a favorite subject for van Gogh. He found poplars expressive in form and excellent vehicles for his long, undulating brushstrokes. His painting method was quick and expressive, as he was trying to capture the mood at the moment. *Poplars at Saint-Rémy* contains the same energetic sky and landscape as *The Starry Night*, painted in the same town the same year.

Art Criticism: The Poplars at Saint-Rémy

Step-by-Step Approach

Follow steps 1-4 to respond to the artwork on page 112.

1 Describe

To describe an artwork, identify what you can see, name, and describe with certainty. You should not include opinions, evaluate, or possible meanings here.

- List the name of the artist, title of the work, medium used, and date.
- What seems closest to you in this work? What do you see farther away?
- How would you describe the painting to someone who could not see it?
- Describe the forms and shapes you see. Are they geometric or organic?

2 Analyze

To analyze an artwork, describe how the subject matter and elements of the work have been organized by the artist. Explain how they work together.

- How does the artist differentiate foreground shapes and forms from background shapes and forms?
- Where do you see rhythm created by repetition? By alternation?
- What elements provide variety?
- What is the dominant element? Why do you think so?

4 Evaluate

Using your analysis in the first three steps, how would you judge the quality or success of this work?

- What philosophy or purpose is emphasized most: (a) good design, (b) communicating ideas, (c) advancing a cause, (d) imitating the real world? How successful is the work in terms of that philosophy or purpose?
- How do you judge the success of the compositional arrangement?
- How do you judge the originality of the work? Consider the materials used, is the treatment of medium or ideas unusual?
- To what extent does the work hold your attention, arouse your curiosity, make you think?

Now try another approach to respond to the artwork on page 112.

Other Ways to Engage with Art

Use tracing paper over the image of *The Poplars at Saint-Rémy* and trace the work. Notice the kinds of lines van Gogh used. While tracing, pay close attention to the placement of the tree and overall composition, including foreground, middle ground, and background. Consider the use of expressive line

and brushstrokes—what emotions might they evoke? *And design*! Compare tracings with a classmate and discuss your ideas about the choices van Gogh made in this painting. What ideas or emotions was he trying to convey?

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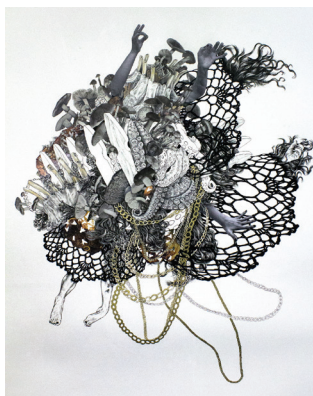
EVOLVING IDEAS Juxtaposition

3.6 How Can Art Confront Us with the Unexpected?

Lesson Objectives

- explore juxtaposition as a means for making social commentary
- create a collaborative artwork that displays juxtaposition

Juxtaposition occurs when at least two different or contrasting elements, images, or objects are brought together. Artist Morgan Rosskopf uses juxtaposition in an unexpected way (Fig. 3-31). She clusters and entangles items, including human and non-human elements. Even though the images are still, the viewer gets a sense of movement or action through the chaotic arrangement of these seemingly unrelated and partial objects. Rosskopf states that these works are about relationships and vulnerability. They might be representations of the complex emotions we feel when trying to make meaningful connections with other people.



3-31 How many different items can you identify in this work? Which seem to belong together, and which do not? Morgan Rosskopf, *Untitled (9 Chairs)*, 2015. Mixed media and collage on Strohengewebe, 50" x 60" (127 x 152.4 cm). Courtesy of Morgan Rosskopf.

Activity: Collaborate

For this activity you will work with two of your classmates.

- Spend a few minutes brainstorming responses to the question: When have you been surprised by a work of art?
- Gather items that you have with you in your pockets or backpacks. What ideas do these items represent? What are they for? How do they affect your life every day?
- From your group's collection, choose at least two items to include in a digital photograph. How can you juxtapose these objects in a thought-provoking way?
- Take a digital photograph of your item(s).
- Edit your photo to incorporate elements and principles, while maintaining juxtaposition. Use one of the following strategies or create your own.
 - Use the principle of balance or proportion (for example, dark and light, big and small).
 - Remove something from the image that is expected to be there.
 - Add text to provoke specific thoughts about the image.
- Present your group's exploration in juxtaposition to your class. Explain the choices you made to create it.

PACING

2 periods

KEY TERM

juxtaposition Placing unrelated objects or ideas in close proximity to force unexpected meaning.

DISCUSSION TIPS

As students examine the Rosskopf and name the various elements, point out the variety and surprises. The unexpected is an important aspect of juxtaposition.

- As students begin to bring out personal items for the activity, encourage them to get to know each other a little better. Do they have music or an instrument with them? Sports equipment, or something from a pet? A favorite snack?
- As students edit their photos and begin to finish, have them send the images to a central location such as an online drop box or email to their school account. Organize all the images into a file to share with the class to close the activity.

Resources

Teacher Resources Package

Evolving Ideas: Collaborate 3-E

Responding to Art

Step-by-Step Art Criticism, as well as Other Ways to Engage with Art in each chapter.

Evolving Ideas

Each chapter includes at least one lesson that focuses on postmodern principles, such as appropriation. Evolving Ideas includes student collaboration, with Discussion Tips listed in the Teacher Edition.

Chapter 3 The Evolving Elements of Art and Principles of Design 77

About the Artist Morgan Rosskopf

Morgan Rosskopf (b. 1987) lives and works in Portland, Oregon. Her works are a complex combination of collage, drawing, and printmaking. She earned a BFA in printmaking from Sonoma State University in California, and an MFA in fine art from the University of Oregon. Calling herself a "visual hunter-gatherer," Rosskopf's work is influenced by the Surrealist emphasis on "automatic drawing" wherein the subconscious takes priority in the creative process. She gathers ideas that she believes are already present in her mind, and her compositions grow organically based largely on her intuition. Rosskopf's works combine passages flora, everyday objects and architectural elements, and internal and external body parts. These chaotic combinations are meant to evoke ideas such as anxiety, love, and vulnerability.



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